



BELLEVUE CHAMBER CHORUS

Artistic Director: Ben Luedcke

A SEASON OF

Light, Love, and Peace

Saturday, Dec. 13, 2025, 7:30 pm

Bellevue First United Methodist Church
1934 108th Ave NE, Bellevue, WA



Sunday, Dec. 14, 2025, 3:00 pm

Seattle First Baptist Church
1111 Harvard Ave., Seattle, WA

*Bellevue Chamber Chorus is
supported in part by:*



A Season of Light, Love, and Peace

Brightest and Best

Southern Harmony (1835)
arr. Shawn Kirchner (b. 1970)
Clare Bresnahan, violin solo

Wexford Carol

Trad. Irish
arr. Elaine Hagenberg (b. 1979)

Hodie Christus natus est

Jan Pieterszoon Sweelinck (1562-1621)

Es ist ein Ros entsprungen

Michael Praetorius (1571-1621)
arr. Jan Sandström (b. 1954)

Spaséniye, sodélal

Pavel Chesnokov (1877-1944)

Happy Holidays / White Christmas

Irving Berlin (1888-1989)
arr. Ed Lojeski
Imran Goychayev, assistant conductor

Deck the Halls

arr. Pentatonix
adapted Mac Huff

Intermission

See Amid the Winter's Snow

John Goss (1800-1880)
arr. Dan Forrest (b. 1978)

Silent Night

Franz Gruber (1787-1863)
arr. Shawn Kirchner (b. 1970)

O Come, All Ye Faithful

John Francis Wade (1711-1786)
arr. Dan Forrest (b. 1978)
Kristen Wright and Cori Belle, piano

Illuminare

Elaine Hagenberg (b. 1979)

- I. Splendor
- II. Caritas
- III. Nox
- IV. Munera pacis
- V. Illuminare his

Violin: Clare Bresnahan, Eric Rynes, Angi Kam, Andrew Kam ❖ *Viola:* Kelly Moore,
Mariya Ksondzyk ❖ *Cello:* Mary Riles, Daniel Mullikin ❖ *Bass:* Ramon Salumbides
Flute: Merrie Siegel Parmley ❖ *Oboe:* Janet Putnam ❖ *Horn:* Amie Stewart, Burke Anderson
Percussion: Bob Rees, Frank Ronneberg ❖ *Piano:* Cori Belle

Program Notes

“**Brightest and Best**” features an early American tune from the *Southern Harmony* hymnal (1835), with a descriptive text by Reginald Heber. Shawn Kirchner employs a variety of voice combinations for each verse, and he exploits vocal range for a final climactic refrain with all voices in their highest register. Featuring solo violin and upright bass, Kirchner also utilizes piano and strings to mimic the sound of a banjo.

Hail the bless'd morn, see the great Mediator
down from the region of glory descend!
Shepherds, go worship the babe in the manger,
lo, for his guard the bright angels attend.

Brightest and best of the stars of the morning,
dawn on our darkness and lend us thine aid.
Star in the East, the horizon adorning,
guide where our infant Redeemer is laid.

Cold on his cradle the dewdrops are shining,
low lies his head with the beasts of the stall.
Angels adore him in slumber reclining,
Maker and Monarch and Savior of all.

Brightest and best of the stars of the morning,
dawn on our darkness and lend us thine aid.
Star in the East, the horizon adorning,
guide where our infant Redeemer is laid.

Shall we not yield him, in costly devotion,
odours of Edom and offerings divine,
gems of the mountain and pearls of the ocean,
myrrh from the forest or gold from the mine?

Brightest and best of the stars of the morning,
dawn on our darkness and lend us thine aid.
Star in the East, the horizon adorning,
guide where our infant Redeemer is laid.

In her arrangement of the “**Wexford Carol**,” Elaine Hagenberg also captures an early, rustic sound. Featuring melodic trills and a flexible meter, early Irish music is brought to life with strings, oboe, and hand drum. Similar to Kirchner, Hagenberg also employs a variety of voice combinations for each verse, and the final verse is delivered with all voices high in their range. In contrast to the exuberance and thrill of “Brightest and Best,” Hagenberg’s arrangement - especially the ending - is mystical and ethereal, celebrating the mystery alongside the joy of the savior birth.

Good people all, this Christmas time,
Consider well and bear in mind
What our good God for us has done,
In sending His beloved Son.
With Mary holy we should pray
To God with love this Christmas Day;
In Bethlehem upon that morn
There was a blessed Messiah born.

Near Bethlehem did shepherds keep
Their flocks of lambs and feeding sheep;
To whom God’s angels did appear
Which put the shepherds in great fear.

Prepare and go, the angels said,
To Bethlehem, be not afraid;
For there you’ll find, this happy morn,
A princely babe, sweet Jesus born.

With thankful heart and joyful mind,
The shepherds went the babe to find,
And as God’s angel had foretold,
They did our Savior Christ behold.
Within a manger He was laid,
And by His side the virgin maid
Attending to the Lord of Life,
Who came on earth to end all strife.

Jan Pieterszoon Sweelinck was a Dutch composer, organist, and pedagogue born into a musical family in Amsterdam in the sixteenth century. His piece, “**Hodie Christus natus est**,” (“Christ is Born Today”) is typical of the high Renaissance and early Baroque style. The piece’s key feature is a lilting meter sung joyfully as the chorus exclaims a single word: “hodie” (“today”). This exuberant dance contrasts with the rest of the piece that features a complex web of overlapping voices. Also typical of the era, Sweelinck divides the treble voices into two equal soprano parts, and he exploits the antiphonal – or conversational – quality between these prominent voices. Imitating a brass fanfare, Sweelinck effectively captures the joy of the angel chorus proclaiming, “Glory to God in the highest.”

Hodie Christus natus est.

Hodie salvator apparuit.

Hodie in terra canunt angeli, laetantur archangeli.

Hodie exultant justi, dicentes

gloria in excelsis deo.

Alleluya.

Today Christ is born;

Today the savior has appeared;

Today the angels sing on earth, the archangels rejoice;

Today good people exult, saying,

“Glory to God in the highest.”

Alleluia!

“**Es ist ein Ros entsprungen**,” (“Lo How a Rose,”) was originally composed by Michael Praetorius in the late Renaissance, and the tune remains in most Christian hymnals today. Swedish composer Jan Sandström borrows Praetorius’ hymn exactly, lifting the melody and harmony. A small group sings the original piece in German, while Sandström weaves a newly composed web of voices around the undisturbed hymn. The effect is marvelous: surely inspired by the opening line, “Lo, how a Rose e’er Blooming,” Sandström creates an aural depiction of the flower slowly opening its petals. With a painfully slow tempo and long sustained lines, the aural creation is stunning and it remains one of the most inventive adaptations of a Renaissance piece by a modern composer.

Es ist ein Ros entsprungen

aus einer Wurzel zart,

als uns die Alten sunen,

von Jesse kam die Art

und hat ein Blümlein bracht

mitten im kalten Winter

wohl zu der halben Nacht.

Lo, how a Rose e’er blooming

From tender stem hath sprung!

Of Jesse’s lineage coming

As men of old have sung.

It came, a flower bright,

Amid the cold of winter

When half-gone was the night.

Pavel Chesnokov was a Russian composer, choral conductor, and teacher best known for his hundreds of sacred choral compositions. “**Spaséniye, sodélal**” (“Salvation is Created”) was composed in 1912 as the fifth piece in his *Ten Communion Hymns*, and it is his most famous and widely performed work today. Sung in Church Slavonic, this piece is emblematic of many Eastern works in the twentieth century: the melody is sung in octaves in the tenors and sopranos, and the low voices divide and descend to exceptionally low registers.

Spaséniye sodélal yesí posredé ziemií, Bózhе.

Allilúiya.

Salvation is wrought in the midst of the earth, O God.

Alleluia.

“Happy Holiday” and **“White Christmas”** were both composed by Irving Berlin for the 1942 movie *Holiday Inn*, featuring Marjorie Reynolds and Bing Crosby. Famously, Crosby’s first public performance of “White Christmas” was a few weeks after the attack on Pearl Harbor. As a Jewish immigrant, it is noteworthy that Irving Berlin’s hits changed the American Christmas market forever as they launched decades of songs focused on family, home, and nostalgia.

Happy holiday, happy holiday,
While the merry bells keep ringing
May your every wish come true.
Happy holiday, happy holiday,
May the calendar keep bringing
Happy holidays to you.

I’m dreaming of a white Christmas
Just like the ones I used to know,
Where the treetops glisten and children listen
To hear sleigh bells in the snow.
I’m dreaming of a white Christmas
With every Christmas card I write,
“May your days be merry and bright
And may all your Christmases be white.”

“Deck the Halls” is a traditional Welsh carol dating back to the sixteenth century. Mac Huff adapted this arrangement based on a performance by Pentatonix, a modern a cappella group from Arlington, Texas. Pentatonix gained notoriety after winning the third season of NBC’s “The Sing-Off,” and they are one of the best known American vocal groups today. This lively arrangement is notable for its original refrain that modulates up a half step each time.

Deck the hall with boughs of holly,
Fa la la la la, la la la la.
’Tis the season to be jolly,
Fa la la la la, la la la la.
Don we now our gay apparel,
Fa la la la la, la la la la.
Troll the ancient Yule-tide carol,
Fa la la la la, la la la la.

See the blazing Yule before us,
Fa la la la la, la la la la.
Strike the harp and join the chorus,
Fa la la la la, la la la la.
Follow me in merry measure,
Fa la la la la, la la la la.
While I tell of Yuletide treasure,
Fa la la la la, la la la la.

Fast away the old year passes,
Fa la la la la, la la la la.
Hail the new, ye lads and lasses,
Fa la la la la, la la la la.
Sing we joyous all together,
Fa la la la la, la la la la.
Heedless of the wind and weather,
Fa la la la la, la la la la.

“See Amid the Winter’s Snow” is a nineteenth-century English Christmas carol with a text by Edward Caswall and a tune by Sir John Goss. Dan Forrest’s arrangement is notable for the various settings of the word “alleluia,” which means “praise be to God,” as he effectively creates a very dynamic and dramatic piece. The opening is rather wondrous and utilizes high muted strings as the choir sings “alleluia” to a slow, simple, and sustained line. In the middle of the piece, the choir exclaims “alleluia” in octaves with an expansive and grand melodic contour. To conclude, Forrest captures a reverent tone as all voices descend in range and sing “Alleluia” one final time.

Alleluia!
See, amid the winter’s snow,
born for us on earth below,
see the tender Lamb appears,
promised from eternal years.

Hail, thou ever blessed morn!
Hail, redemption’s happy dawn!
Sing through all Jerusalem,
“Christ is born in Bethlehem.”
Alleluia!

Lo, within a manger lies
He who built the starry skies;
He who, throned in height sublime,
sits amid the cherubim!

Hail, thou ever blessed morn!
Hail, redemption’s happy dawn!
Sing through all Jerusalem,
“Christ is born in Bethlehem.”
Alleluia!

Sacred Infant, all divine,
what a tender love was Thine,
thus to come from highest bliss
down to such a world as this!

Hail, thou ever blessed morn!
Hail, redemption’s happy dawn!
Sing through all Jerusalem,
“Christ is born in Bethlehem.”
Alleluia!

“**Silent Night**” represents a collaboration between a Catholic priest, Joseph Mohr, and organist Franz Xaver Gruber. The piece was first performed on Christmas Eve in 1818 in Oberndorf, Austria. Mohr’s church organ was damaged in a flood, so he asked Gruber to compose an original melody with guitar accompaniment. Aiming to compose an easy song that could be accompanied by guitar, the simplistic beauty of Gruber’s tune is a product of the misfortunate flood and inoperable organ. With only moderate adornment, arranger Shawn Kirchner masterfully allows the beautiful tune to shine.

Silent night, holy night, All is calm, all is bright. Round yon virgin mother and child! Holy Infant so tender and mild, Sleep in heavenly peace, Sleep in heavenly peace.	Silent night, holy night, Son of God, love’s pure light. Radiant beams from Thy holy face, With the dawn of redeeming grace, Jesus, Lord, at Thy birth, Jesus, Lord, at Thy birth.	Silent night, holy night, Wondrous star, lend the light; With the angels let us sing Alleluia to our King; Christ the Savior is born, Christ the Savior is born.
--	---	---

Dan Forrest crafted a unique accompaniment for John Francis Wade’s eighteenth-century “O Come, All Ye Faithful.” Featuring snappy rhythms and a festive march, the four-hand piano accompaniment brings new life to this old hymn. After a brief break in the texture in the third verse, the voices quickly enter one after the other creating a large crescendo and a climactic ending.

O come, all ye faithful, joyful and triumphant, O come ye, O come ye to Bethlehem! Come, and behold Him, born the King of angels! O come, let us adore Him; O come, let us adore Him; O come, let us adore Him, Christ, the Lord!	O come, let us adore Him; O come, let us adore Him; O come, let us adore Him, Christ, the Lord!
Sing, choirs of angels; sing in exultation; sing, all ye citizens of heaven above! Glory to God, all glory in the highest!	Yea, Lord, we greet Thee, born this happy morning; Jesus, to Thee be all glory given! Word of the Father, now in flesh appearing! O come, let us adore Him; O come, let us adore Him; O come, let us adore Him, Christ, the Lord!

Set for choir and chamber orchestra, Elaine Hagenberg’s *Illuminare* is truly unique in modern choral repertoire. Hagenberg selected five lesser-known Latin texts and masterfully created a larger work with a dramatic arc. The first two movements present themes of light and love, respectively. The opening movement’s melodic figure is set to the text “Splendor” and is full of large, ascending leaps as the fanfare heralds the appearance of light. The second movement features the treble singers, and Hagenberg crafts a beautifully warm melody, a lush texture, and an inviting harmonic palette. In stark contrast, the third movement ushers in darkness and evil, as illustrated by the frantic tempo, combative percussion, mixed meter, and extreme low and high ranges of the singers and instruments. The fourth movement is unique in two notable ways: Whereas the texts of all the other movements present a third-person descriptive narrative, the fourth movement is a first-person prayer for peace. Additionally, while the entire work is in Latin, Hagenberg presents the only English text in the entire work at this turning point in the larger narrative: Responding to the prayer request, Hagenberg selects verses from John’s Gospel, “peace I give to you. . . let not your heart be troubled, neither let it be afraid.” In the beginning of the final movement, the orchestral texture slowly builds as the light of the first movement returns. The chorus sings “*Illuminare*” set to a new melodic motive, but similar to the first movement, the voices are marked by large leaps and a declamatory style.

I. Splendor

*Splendor paternae gloriae,
de luce lucem proferens,
lux lucis et fons luminis,
diem dies illuminans.*

Splendor of God's glory,
brings forth light from light,
light of light, light's living spring,
Day, all days illuminates.

II. Caritas

*Caritas abundat in omnia,
de imis excellentissima
super sidera,
atque amantissima in omnia,
Quia summo regi
osculum pacis dedit.*

Love abounds in all,
from the depths most excellent
to beyond the stars,
and loving toward all,
she has given the highest king
the kiss of peace.

III. Nox

*Kyrie eleison. Christe eleison.
Nox et tenebrae et nubila,
confusa mundi et turbida
Caligo terrae scinditur
percussa solis spiculo.*

Lord have mercy. Christ have mercy.
Night and darkness and fog,
confused world and turmoil
dark gloom tears the earth
beats and stabs the sun.

IV. Munera Pacis

*Ecce jam noctis tenuatur umbra,
Lux et aurorae rutilans coruscat:
Supplices rerum Dominum canora
Voce precemur:*

Behold, already night and shadows taper off
Light and dawn sparkle and quiver
We humbly beg the Lord through song
Our voices pray:

*Ut reos culpae miseratus, omnem
Pellat angorem, tribuat salutem,
Donet et nobis bona sempiternae
Munera pacis.*

Though we are guilty, view us with compassion
Banish anguish, bestow health
Grant us everlasting goodness
Give us peace.

Peace I leave with you, my peace I give unto you:
not as the world giveth, give I unto you.
Let not your heart be troubled, neither let it be afraid.

V. Illuminare his

*Illuminare his qui in tenebris
et in umbra mortis sedent:
ad dirigendos pedes nostros in viam pacis.*

Illuminate those in darkness
and in the shadow of death are seated
direct our footpath in the way of peace.

Program notes by Ben Luedcke

Bellevue Chamber Chorus



Bellevue Chamber Chorus, founded in 1984, performs a minimum of three major concerts each season, encompassing a variety of choral literature from 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* and *Requiem*, the Faure, Verdi and Brahms *Requiems*, Handel's *Messiah*, Orff's *Carmina Burana*, Rutter's *Mass of the Children*, and Ariel Ramirez' *Misa por la Paz y la Justicia*. The ensemble has premiered many works by regional composers, in-

cluding commissions for the Washington State Centennial Celebration, the grand opening of the Theatre at Meydenbauer Center, a special 20th anniversary season commissioned piece (*That Music Always Round Me*, by Seattle composer John Muehleisen) and co-commissions of pieces by Andre Thomas, Eric Whitacre and Ola Gjeilo. Since 2021, the Chorus has supported annual commissions by amateur and professional composers to fit various concert themes. The Chorus has released three CDs: "Timeframes", "Retrospective", and "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 Kautumixw 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. The Chorus toured the south of France in the summer of 2017 and participated in the 22nd International Choir Festival in Provence, and the 9th International Choir Festival in Aveyron. The Chorus was selected as one of six choirs to perform in a special GSCC event "Welcome Home Morten Lauridsen" in October 2019. In July 2024 the Chorus traveled to Auckland, New Zealand to perform for the first time in the 13th World Choir Games. In the Open Competition, the group was pleased to rate a Golden Diploma and a ranking in the Interkultur Top 1000 Choirs worldwide.

Bellevue Chamber Chorus has active memberships in the Bellevue Downtown Association, Greater Seattle Choral Consortium (GSCC) and Chorus America. The Chorus is supported in part by the Bellevue Arts Commission and 4Culture.

Personnel:

Soprano:	Maria Bayer, Debra Defotis, Megumi Hayashi, Emily Lapin, Melissa Malouf, Kathy McMillan, Meg Oshima, Audrey Wang Gosselin*, Jane Wasell
Alto:	Toma Aliyeva*, Kristine Bryan*, Kristine Gilreath, Christine Goetzinger, Monica Harris, Anita Lenges, Michelle Lin, Marcia Olmsted, Kristen Wright*
Tenor:	Imran Goychayev, Melanie Grube, Michael Grube, Jim Leininger*, Kennedy Stewart, Alexander Stolpovsky, Albert Tsai, David Varner, Jamie Walch
Bass:	Orion Bloomfield, Allan Chartrand, Dennis Defotis, Jan De Wulf, Mark Liebendorfer, Gabriel Malouf, James McTernan*, Fabien Mousseau, Eric Mullen, John Schleg, Yan Smolyak, Trevor Tsang, Lawrence Yang

* board member

Our Artistic Director



Ben Luedcke began as Artistic Director of the Bellevue Chamber Chorus in 2019, and he brings a variety of conducting and leadership experiences to the organization. Ben is the Minister of Music at Seattle First Baptist Church in downtown Seattle, and the Artistic Director of the *Masterworks Choral Ensemble* in Olympia. He is currently finishing his Doctorate of Musical Arts in choral conducting at University of Washington, and he has held teaching positions at UW in the Choral, Musicology, and English departments.

Hailing from the Midwest, Ben completed a Bachelor of Music Education at the University of Wisconsin – Madison, and he left a mark on that choral community as both a voice teacher and as the conductor and founder of several startup organizations.

Ben was the co-founder and director of *Voces Aestatis*, a Wisconsin-based professional choir that specialized in the a cappella repertoire of the sixteenth century, as well as the director and singer in two early music chamber ensembles, *Half and Half* and *Musica Apéritif*. For ten years Ben was the founder and artistic director of *Madison Summer Choir*, a large community chorus that performed choral orchestral works. Finally, Ben was the conductor and co-founder of the *University of Wisconsin Men's Choir*, a student and community tenor/bass ensemble.

Ben completed his Master's in Choral Conducting at University of Iowa, and subsequently served as faculty at Grinnell College, where he taught voice and conducted both the *Grinnell Singers* and the *Grinnell Oratorio Society*. Additionally, Ben served as a Visiting Assistant Professor at Monmouth College where he taught voice and conducted the *Monmouth Chorale* and chamber choir.

When not making music, Ben is most often hiking with his dog, and otherwise exploring Washington's many amazing trails, trying new craft beers, and binging good science fiction.

Our Accompanist



Cori Belle is a frequent recitalist and collaborator. Her work includes world premieres across the United States, musical theater directing, and 30+ years of choral accompanying. Cori is the founding artistic director of Indie Musikhaus: house concerts for Seattle musicians. Her self-produced solo album, *Commonplace Beauty*, received critical acclaim - "a beautifully constructed programme" by International Piano. Cori earned her Piano Performance degree from Grand Canyon University with additional studies at AIMS in Graz, Austria, and holds a teaching certificate from the University of Washington. Cori lives in Bothell with her husband and daughters, and maintains a private teaching studio.

Assistant Conductor



Imran Goychayev is an assistant conductor with the chorus again this season. Imran holds a Bachelor of Arts in Music with a focus in orchestra conducting and composition from Western Washington University as well as an Associate of Arts and Sciences with Concentration in Music degree from Bellevue College. Fueled by his education and love for music, Imran's music experience includes conducting musicals, such as "Evita", and leading sectionals and rehearsals with numerous vocal and choral groups in Los Angeles, California.

While in Los Angeles, Imran founded an orchestra ensemble while he was employed at The Walt Disney Company where he led and conducted orchestra rehearsals. As an accomplished composer and audio producer, Imran was selected as a semi-finalist at ISC (International Songwriting Competition) in 2019 and 2020, and in 2021 Imran's music tracks were selected and added to the Universal Production Music Catalog that provides music for Film and TV syncs globally.

Concertmaster



Clare Bresnahan is a violinist, educator, nonprofit administrator, and gardener in the Pacific Northwest. She has extensive experience performing with orchestras and chamber music ensembles across the country, and has a particular interest in projects that address historical inequities in the classical music industry. She is also a recording artist for movie, television, and video game soundtracks and has performed with artists such as The Who, Weird Al, and Andrea Bocelli. Clare holds a Master of Music degree from University of Wisconsin-Madison, where she studied with violinist David Perry and the Pro Arte String Quartet.

In addition to her performing career, Clare teaches violin and viola lessons, runs a gardening business with her partner, and serves on the board for Seattle Arts and Culture for Anti-Racism. She enjoys backpacking, connecting with new people and dear friends, and learning new things ranging from the particulars of beer styles to the science of wildfires.

2025 Holiday Gift Guide

Start your holiday shopping with these supporters
so a portion of every sale can be donated to the Chorus!



Give a gift that grows! In-season flower bulbs delivered!
40 - 50% of sales donated to BCC! Fundraiser ends 12/15/25.
(Watch for Spring and Fall seasonal offerings starting in January and June!)



Existing
Customers ->



Fresh fruit & veggies to your door!
Use Promo Code: BELLEVUECHAMBERCHORUS
10% of sales are donated to BCC!

New
Customers ->



LESSONS & ACCOMPANYING

BOTHELL STUDIO

SOLO & COLLABORATIVE

piano

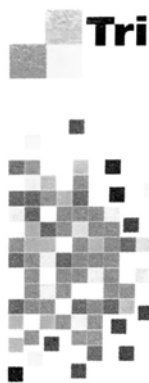


JOIN ME ON SUBSTACK!

Cori Belle



WWW.CORIBELLE.COM



TriCity Computer Services



Dennis DeFotis

Office: 425-771-4161
Cell: 206-235-4572
Email: dennisd@tricitycomputers.com
18609 76th Ave W. #D, Lynnwood, WA 98037
www.tricitycomputers.com

West Coast Self-Storage

12399 Northup Way
Bellevue, WA 98005

Ph: (425) 895-7777
Fax: (425) 895-7378

manager@westcoastselfstoragebellevue.com

www.WestCoastSelfStorageBellevue.com    

***This holiday season...
give the gift of Music!***

Join the award-winning Bellevue Chamber Chorus
for their upcoming concerts!

**Gift Certificates are now available for March and May 2026
and make wonderful holiday gifts!**

*Gift Certificates are only available directly from Bellevue Chamber Chorus
and are not sold through Brown Paper Tickets.*

**To purchase or for more information please visit the ticket sales table
or call (425) 522-3436.**

Thank you and Happy Holidays!!

Thank you to our Generous Donors

Bellevue Chamber Chorus is grateful to recognize the many individuals and families investing in our mission. Because of people like you, we can continue to bring choral music experiences to the community of Bellevue and surrounding areas. Your continued generosity inspires and motivates us—thank you!

\$10,000+ 4Culture The Cambia Health Foundation \$5000 to \$9999 Maria and Doug Bayer \$2,500 to \$4,999 James and Amelia Bryan *Google * Microsoft ** David Williams \$1000 to \$2499 Louise Baldwin Bellevue Arts Commission Ember Powers ** Michael and Melanie Grube Mark Liebendorfer Karin Swenson-Moore \$500 to \$999 Toma Aliyeva Douglas and Maria Bayer Foundation Debra and Dennis Defotis Katherine McMillan Eric Mullen Estate of Katherine Anderson Marcia Olmsted Park at Belle Harbour West Coast Storage \$250 to \$499 Anonymous (x 9) William Baxter Kristine Bryan Elena Camerini	\$250 to \$499 (cont'd) Allan Chartrand Patrick De Leon Jan De Wulf Kristine Gilreath Audrey Wang Gosselin Megumi Hayashi Arisha Kulshrestha James Leininger Anita Lenges James McTernan Sarah Merner Fabien Mousseau Jeff Pierce Kennedy Stewart Albert Tsai Trevor Tsang David Varner James P. Walch Jane Wasell Kristen Wright \$100 to \$249 Joanna Broussard Wei Chen Jennifer Evora Claire Gajary Christine Goetzinger Farida Goychayeva Alshay Kulkarni Emily Lapin Ken and Christine Mullen Russell Investments John Schleg Alexander Stolpovsky Katherine Threlkeld Marion Vedell	up to \$99 Barbara Anderson Orion Bloomfield Vicki Bulpin Angela Gifford Monica Harris Rachel Keo Jim Kerstein Michelle Lin Gabriel and Melissa Malouf Malya Muth Prathayini Muthiah Margaret Rader Beverly Reil Phyllis Rust Yan Smolyak Joe Sobel Bryan Stratton Marianne Taylor Julianna Tioanda Janet Vorres-Brickard Steve Vorres Sarah Weiser Celia Wu Lawrence Yang <i>* indicates corporate matching grants ** indicates in-kind donations</i> Sponsored by: West Coast Storage 12399 Northup Way Bellevue, WA 98005
--	--	--

This list reflects donations received by the Chorus between July 1, 2024 and December 1, 2025.

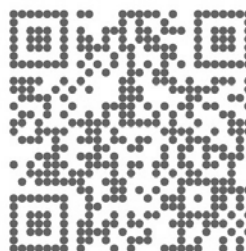
Bellevue Chamber Chorus works hard to maintain the accuracy of our list of donors. We apologize for any misspellings or omissions. Should you find any, please contact us so that we may correct any mistakes in future publications. Email admin@bellevuechamberchorus.org or call 425.522.3436.

Ticket sales cover only a small portion of our costs, and that's why gifts from supporters are so important and appreciated! Please remember **Bellevue Chamber Chorus** as you plan your charitable donations this year. As a 501(c)3 non-profit organization, your tax-deductible gift will help us continue to provide excellent choral performances both live and online!

Donations are accepted at performances, online through Venmo or PayPal, or via postal mail at:

Bellevue Chamber Chorus
P.O. Box 1714
Bellevue, WA 98009-1714

Venmo:



PayPal:



Acknowledgements

Development DirectorDebra Defotis
Assistant Conductor.....Imran Goychayev
Audio/Video Recording.....Ben Luedcke, Mike Grube, Jim Leininger,
Kris Bryan, Fabien Mousseau
Costuming Karin Swenson-Moore, Melanie Grube
Fundraising Committee Jane Wasell, Debra Defotis
Marketing/PR Committee Marcia Olmsted, Emily Lapin, Audrey Wang Gosselin,
Kris Bryan, Jim Leininger, Debra Defotis
Score Management/Music LibrarianMaria Bayer
Music Licensing Mark Liebendorfer, Fabien Mousseau, John Schleg
Section LeadersDebra Defotis, Imran Goychayev, Eric Mullen, Kristen Wright
Section AttendanceJames McTernan, Karin Swenson-Moore
Social MediaAudrey Wang Gosselin, Emily Lapin, Toma Aliyeva
Ticket Coordinator..... Marcia Olmsted
Website/Archive Management..... Mike Grube, Kris Bryan
Program TypesettingEric Mullen, Kris Bryan

Special thanks to: Richard Bulpin, Patrick de Leon and Ember Powers (community Board Members), all our singers and their families for their support, and all our volunteers who help make these concerts possible!

If you would like to volunteer with us to make the Chorus even better, we have openings in many of the positions above throughout the year, or for shorter term per-concert positions. Send us an email expressing your interest to:
info@bellevuechamberchorus.org



**Join our email list and receive
notifications of upcoming
concerts and events!**

Sign up at our info table or visit
www.bellevuechamberchorus.org
and click on "Join Email List."

You can also follow our updates on
Facebook (@SingBellevue)
or **Instagram!** (bellevuechamberchorus)

ZAUCER.COM



REDMOND
SINCE 2005

ZAUCER

PERSONAL PIZZA - CRAFT BEER



Bridge Games
Classes

Fun and Friends

www.13toptricks.com

(425) 201 - 6843

14450 NE 29th Pl. Ste. 101
Bellevue, WA 98007

Joe Grill, owner



BELLEVUE CHAMBER CHORUS

Ben Luedcke, Artistic Director

2025-2026 CONCERT SEASON

A SEASON OF

Light, Love and Peace

featuring Elaine Hagenberg's "Illuminare," with chamber orchestra

Saturday, December 13, 7:30 pm - Bellevue

Sunday, December 14, 3:00 pm - Seattle

Plus One:

A GENERATION OF YOUNG ARTISTS

celebrating Bellevue's fine local student instrumentalists, and
the premiere of our "Plus One" composer commission

Saturday, March 14, 7:30 pm - Bellevue

Sunday, March 15, 3:00 pm - Mercer Island

Let's Dance!

talented professional dancers help the Chorus bring folk,
Irish, salsa, tango and swing musical styles to life!

Saturday, May 30, 7:30 pm - Bellevue

Sunday, May 31, 3:00 pm - Seattle



(425) 522-3436

bellevuechamberchorus.org



KIRKLAND CHORAL SOCIETY

with Philharmonia Northwest

2025 - 2026 SEASON

Inspiration from Above

Saturday, December 6, 2025 - 3pm

Sunday, December 7 - 3pm

Bird Song: Love for a Sacred Place

Sunday, February 22, 2026 - 3pm

Grant Us Peace: The Sky is Silent. We Are Not

Sunday, April 26, 2026 - 3pm

All concerts at Bastyr
University Chapel, Kenmore

www.kirklandchoralsociety.org



Cascadian Chorale

Gary D. Cannon, Artistic Director

Angel in the Snow

Saturday, Dec 6, 7:00 pm - Mercer Island

Sunday, Dec 7, 3:00 pm - Redmond

Pick a Mass! (postponed from last June)

Saturday, March 14, 7:00 pm - Mercer Island

Sunday, March 15, 3:00 pm - Redmond

Rachmaninoff Vespers

Saturday, June 6, 7:00 pm - Bellevue

Sunday, June 7, 3:00 pm - Redmond



CASCADIAN
CHORALE

For venue and program details, visit

www.CascadianChorale.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.



PATRICK DE LEON

REAL ESTATE BROKER

REFINED
SERVICE.
RELENTLESS
ADVOCACY.

- Zillow Certified Premier Team
- 5 Star Zillow & Google Reviews
- 26% Market Share for SELLERS on the Eastside*
- 18% Market Share for BUYERS on the Eastside*
- Members of the National Association of REALTORS®



ABOUT TEAM PATRICK

Real estate transcends a mere profession for our team; it's a means to create opportunities and make a meaningful impact. As we continue navigating the ever-evolving landscape of the industry, our commitment to integrity, humility, and serving our clients remains steadfast.

Unequivocal service and personal connections are the center of our ethos. Our attention to detail and earnest approach make it easy for our clients to trust that we have their best interests at heart.

*Data reflects all new and resale single-family residences and condominiums sold in 2024.



Patrick De Leon

cell: 425.535.2585
office: 425.822.5100
email: patrick@windermere.com
website: patrick.withwre.com

- REAL ESTATE -
PATRICK
DE LEON


Windermere
REAL ESTATE

