



BELLEVUE CHAMBER CHORUS

Artistic Director: Ben Luedcke



Saturday, March 14, 2026, 7:30 pm

First Congregational Church
11061 NE 2nd St, Bellevue



Sunday, March 15, 2026, 3:00 pm

Emmanuel Episcopal Church
4400 86th Ave SE, Mercer Island

*Bellevue Chamber Chorus is
supported in part by:*



Plus One

A Generation of Young Artists

Ben Luedcke, Artistic Director

Cori Belle, pianist

Brian Kim, clarinet

For This Joy
Gonna Get Through This World

arr. Susan LaBarr (b. 1981)
Lisa Gutkin (b. 1959), arr. Nick Page

Juliana Zheng, oboe

Naalah (Cry of Grief)
“No Mark” and “Wood” from *Four Pastorales*

Joshua Shank (b. 1980)
Cecil Effinger (1914-1990)

Chris Jin, cello

The Sun Never Says
O Love

Dan Forrest (b. 1978)
Elaine Hagenberg (b. 1979)

Intermission

Von Sandeno, djembe

Hands Are Knockin’

Kyle Pederson (b. 1971)

Calvin Chang, violin

‘Tis The Last Rose of Summer

Richard Milliken (1767-1815), arr. David Lantz
Imran Goychayev, Assistant Conductor

It’s Dark in Here
When October Goes (with Autumn Leaves)

Taleya Jordan (b. 2002)
Joseph Kosma and Barry Manilow
arr. Paul Langford

Yeonu Kim, upright bass

Bring Me Little Water, Silvy

Huddie Ledbetter (1888-1949), arr. Adam Podd

How Can I Keep From Singing?
Bridge Over Troubled Water

Robert Lowry (1826-1899), arr. Adam and Matt Podd
Paul Simon (b. 1941), arr. Mark Hayes

Program Notes

Charles Anthony Silvestri (b. 1965) is one of the most popular poets of the last two decades, with his texts appearing in dozens of American choral pieces. In her piece, “**For This Joy**,” Susan LaBarr (b. 1981) chose to pair Silvestri’s text with the seventeenth-century anonymous German hymn tune LOBE DEN HERREN. The first two verses praise the natural world in awe and celebration, and LaBarr wisely chose to let the beautiful tune and text shine with modest adornment. However, in the third verse, the tone shifts to a bittersweet quality: “Our tender hearts, which so wondrously in chambers deeping, Cherish the joys of new love and, at death’s call, the weeping.” For this third verse, LaBarr’s arrangement masterfully combines all voices together in a tight harmony and a slower tempo and softer dynamic. The result is an incredibly dynamic piece that captures the full gamut of what it means to be human: “sorrow and pain turn to rejoicing again.”

Praise for the sun, who by day gives us warmth
and enlightens;
Praise for the moon, who the darkest night
cheerfully brightens;
Each glitt’ring star shining from ages afar,
Driving away all that frightens.

Praise for the sky under heaven that widely contains us;
Our fertile earth, and her harvest that gently sustains us;
Birds on the wing, lifting their voices to sing,
Free us from all that restrains us.

Our tender hearts, which so wondrously in chambers deeping,
Cherish the joys of new love and, at death’s call, the weeping.
Sorrow and pain turn to rejoicing again;
Love now in memory keeping.

Praise for this joy in our hearts as we sing of creation!
Wondrous are all things from firmament down to foundation!
Joyful our praise as all our voices we raise,
Singing in glad celebration!

—Anthony Silvestri

The Klezmatics is an American klezmer group based in New York who have shared Yiddish, Aramaic, and Bavarian tunes with audiences worldwide. Lisa Gutkin (b. 1959) is a violinist, singer, and songwriter for the group, and she has co-authored songs with Woody Guthrie including, “**Gonna Get Through This World**,” which is representative of Guthrie’s political and social views. Nick Page captures the klezmer feeling with the offbeat piano accompaniment and bluesy clarinet solo, and the result is a joyous affirmation of an optimistic worldview.

Well, I’m gonna get through this world the best I can,
if I can.
And I’m gonna get through this world, and I think I can.
Well, I’m gonna work in this world the best I can, if I can.
And I’m gonna work in this world, and I think I can.

I’m gonna get through this world the best I can, if I can.
I’m gonna work in this world the best I can, if I can.
I’m gonna get through this world the best I can.

Well, I’m gonna walk in this world the best I can,
if I can.
And I’m gonna walk in this world, and I think I can.
I am gonna talk in this world the best I can, if I can.
And I’m gonna talk in this world, and I think I can.

I’m gonna walk in this world the best I can, if I can.
I’m gonna talk in this world the best I can, if I can.
I’m gonna get through this world the best I can.

Well, I’m gonna clean up this world the best I can, if I can.
And I’m gonna clean up this world, and I think I can.
Well, I’m gonna leave this world behind the best I can, if I can.
And I’m gonna leave this world behind, and I think I can.

I’m gonna clean up this world the best I can, if I can.
I’m gonna leave this world behind the best I can, if I can.
I’m gonna get through this world the best I can.

—Woody Guthrie

Joshua Shank's (b. 1980) "**Naalah**" (Cry of Grief) utilizes the text from poet Mirza Ghalib (1797-1869). Sung in the original Urdu, the piece captures many elements of Indian music, including a low drone, melodic scales with flat seconds, and the reedy sound of the oboe. About his piece, Shank writes, "People suffered from the experience of having their heart profoundly broken just as much now as when Ghalib first wrote these texts almost 150 years ago. Luckily, we all wish to be healed at some point and, ultimately, have the ability and opportunity to do so of our own accord every time we are faced with adversity of any kind; it's simply a matter of calling on it. The end of the piece (which is actually the first stanza of the final poem) is meant to be this invocation."

Why are you lost and depressed
after giving your heart away?
When you don't have a heart,
why should you have a tongue.

The stain in your heart is creating a stream
of tears that do nothing as they fall.
Those tiny drops could become a river.

Then with wet eyes I remembered that
I want my heart to be healed.
Even the heartbreak didn't take my life.
But then I remembered our life together.

I could have spent my life not knowing you.
But then I remembered my time spent with you.

Should I fight with the doorkeeper
to heaven to end this emotion?
Then I remembered the house where we lived.

Looking at this emptiness reminds me that
I'm not in our house with you.

—Translation by Moid Alwy and Joshua Shank

Cecil Effinger (1914-1990) was an American composer, oboist, and Army Band conductor born in Colorado Springs, and his *Four Pastorales* for choir and oboe are among some of his most widely performed pieces. Effinger's four settings all utilize poetry by Thomas Hornsby Ferril (1896-1988) that were written during the Second World War. Though both poems have a dark beginning, they conclude evoking a sense of wonder. "**No Mark**" describes how nature beautifully reclaims ground – even gravesites - where human tragedy occurred. However, for the World War Two pilot that crashes into the ocean, no mark is left behind but the beautiful evening star. In "**Wood**," the narrator describes a place of darkness and death, though he is wondrously transformed after an encounter. Effinger's use of choral unison singing – with no harmony – is effective at creating an austere or mysterious tone, especially when juxtaposed with the oboe. In contrast, he reserves occasional major chords – so common in most other tonal music – for rare moments of beauty and resolution.

Corn grew where the corn was spilled
In the wreck where Casey Jones was killed,
Scrub-oak grows and sassafras
Around the shady stone you pass
To show where Stonewall Jackson fell
That Saturday at Chancellorsville,
And soapweed bayonets are steeled
Across the Custer battlefield;
But where you die the sky is black
A little while with cracking flak
The ocean closes very still
Above your skull that held our will
O swing away, white gull, white gull;
Evening star, be beautiful.

There was a dark and awful wood
Where increments of death accrued
To every leaf and antlered head
Until it withered and was dead,
And lonely there I wandered
And wandered and wandered.
But once a myth-white moon shone there
And you were kneeling by a flow'r,
And it was practical and wise
For me to kneel and you to rise,
And me to rise and turn to go,
And you to turn and whisper no,
And seven wondrous stags that I
Could not believe walked slowly by!

—Thomas Hornsby Ferril

Dan Forrest's (b. 1978) "**The Sun Never Says**" sets a text by American poet Daniel Ladinsky (b.1948). Using the sun and earth as a metaphor, the poem illustrates the amazing effect of unconditional love. For the second half of the poem, ("Look what happens with a love like that, it lights the whole sky") Forrest crafts beautiful wave after wave of increasingly expansive harmonies. The cello likely represents the sun, and the choral writing cleverly depicts blossoming, as the individual lines unfold one after the other. During the Covid-19 quarantine, the Bellevue Chamber Chorus virtually recorded this piece, and the accompanying video highlights these gifts of new life that the sun gives to the earth. Find it on youtube.com.

Even
After
All this time
The sun never says to the earth,

"You owe
Me."

Look
What happens
With a love like that,
It lights the
Whole
Sky.
—Daniel Ladinsky

Elaine Hagenberg writes about her piece "**O Love**," saying, "It was inspired by the words of Scottish minister, George Matheson in 1882. When he was blinded at the age of nineteen, his fiancé called off their engagement and his sister cared for him as he endured new challenges. Years later, on the eve of his sister's wedding, he faced the painful reminder of his own heartache and loss as he penned the words to this hymn. Given a fresh melody, this setting for choir and cello uses hopeful ascending lines representing renewed faith. Though lingering dissonances remind us of past heartache, the beautiful promise remains: "morn shall tearless be."

O Love that will not let me go,
I rest my weary soul in thee;
I give thee back the life I owe,
That in thy ocean depths its flow
May richer, fuller be.

O Joy that seeks me through pain,
I cannot close my heart to thee;
I trace the rainbow through the rain,
And feel the promise is not vain,
That morn shall tearless be.

—George Matheson

Kyle Pederson crafted the music and text to "**Hands Are Knockin**,'" and about his piece he writes, "it was born from a collaborative effort with the Kindred Chamber Choir and their director, Melanie Brink, and staff members of the The American International School of Muscat (TAISM). The piece was commissioned to celebrate the 20th anniversary of the school's opening, and was premiered at the 16th annual TAISM Festival of Choirs in the Sultanate of Oman. Because the school and festival are nestled in the heart of the Middle East in Oman, where Arabic is the official language, it seemed appropriate to incorporate several beautiful Arabic phrases throughout. *Alhamdulillah* is a very common expression in Arabic and, like *alleluia*, used frequently to verbalize joy or gratitude in many situations. The juxtaposition of English and Arabic text throughout the piece is intended to reinforce the universality of the message—an invitation to all to open our minds, hearts and hands to each other."

Naftahhu athhanana, Alhamdulillah.
Naftahhu qulubana, Alhamdulillah.
Namuddu aydeeyana, Alhamdulillah.

We open our minds, thanks to God.
We open our hearts, thanks to God.
We reach out our hands, thanks to God.

Hands are Knockin'
Brother, will you let them in?
Sister, will you let them in?

—Kyle Pederson

“**Tis the Last Rose of Summer**” is a poem by Irishman Thomas Moore (1779-1852). Allegedly the poem is about a Rosa ‘Old Blush,’ which is thought to be the first East Asian rose to reach Europe. The anonymous tune was well-known in Moore’s time and was often paired with other texts supporting the same syllable count; however, today this text and tune are inseparable. The poem illustrates loneliness, loss, and the fleeting nature of life. Nevertheless, given the lively violin line and buoyant piano accompaniment, arranger David Lantz seems to choose a more optimistic reading: “seize the day” rather than wallow in mortality.

‘Tis the last rose of summer,	I’ll not leave thee, thou lone one.	So soon may I follow,
Left blooming alone;	To pine on the stem;	When friendships decay,
All her lovely companions	Since the lovely are sleeping,	And from love’s shining circle
Are faded and gone;	Go, sleep thou with them;	The gems drop away!
No flower of her kindred,	Thus kindly I scatter	When true hearts lie withered,
No rose-bud is nigh,	Thy leaves o’er the bed,	And fond ones are flown,
To reflect back her blushes	Where thy mates of the garden	Oh! Who would inhabit
Or give sigh for sigh!	Lie scentless and dead.	This bleak world alone?

—Thomas Moore

Winner of our “Plus One Composer Competition,” Taleya Jordan wrote the music and text to her piece, “It’s Dark in Here.” About the piece, she writes, “**“It’s Dark in Here”** is a powerful, contemporary choral work that reimagines the phrase “being in the closet” through a visceral, embodied lens. Rather than treating the expression metaphorically, this piece places the singer inside the closet—trapped, breathless, disoriented—inviting both performers and audiences to experience the emotional and physical weight of concealment often faced by LGBTQIA+ individuals. Through repetitive text and tightening musical textures, the piece evokes isolation, fear, and the pressure of concealment. As the piece unfolds, the music shifts toward possibility and resolve, culminating in spoken dialogue from outside the “closet”—a moment that symbolizes the transformative power of external support, affirmation, and community. The door does not open through force alone, but through courage met by compassion.”

I can’t breathe
I can’t see anything
I can’t breathe
Where are the windows

The walls are closing in

The prospects of my reality will shift
If only I can get out of here
The light that could satisfy my spirit is on
the other side

If only I can get out of here

—Taleya Jordan

Paul Langford combined two great songs into one arrangement: “**Autumn Leaves**” by Hungarian composer Joseph Kosma (1905-1969), and “**When October Goes**,” by Barry Manilow (b. 1943). The former was originally in French with a text by Jacques Prévert known as “Les Feuilles Mortes” (“The Dead Leaves”). It was loosely translated and adapted by Jonny Mercer in 1950, and Kosma’s tune has subsequently become a jazz standard recorded by hundreds of musicians. “When October Goes” also has lyrical ties to Johnny Mercer, as Barry Manilow set Mercer’s original text to music a few years after his death.

The falling leaves drift by my window	Since you went away the days grow long,
The autumn leaves of red and gold.	And soon I’ll hear old winter’s song.
I see your lips, the summer kisses,	But I miss you most of all my darling
The sunburned hands I used to hold.	When Autumn leaves start to fall.

—Jacques Prévert

And when October goes the snow begins to fly.
 Above the smokey roofs I watch the planes go by:
 The children running home beneath the twilight sky.
 Oh, for the fun of them when I was one of them.

I should be over it now, I know,
 It doesn't matter much how old I grow;
 I hate to see October go.

—Johnny Mercer

And when October goes the same old dream appears,
 And you are in my arms to share the happy years.
 I turn my head away to hide the helpless tears;
 Oh how I hate to see October go.

Huddie Ledbetter (1888-1949), also known as Lead Belly, was a black American folk and blues singer/songwriter. He was known for his virtuosic 12-string guitar playing and for popularizing many American folk tunes, including “Goodnight, Irene,” and “Midnight Special.” Lead Belly’s aunt was named Silvy, and his song, **“Bring Me Little Water, Silvy,”** reimagines his uncle calling out to his aunt to bring water as he plowed the field. Adam Podd’s arrangement utilizes upright bass and a sparse choral texture without accompaniment meant to invoke workers improvising songs while working in the fields.

Bring me little water, Silvy, bring me little water now.
 Bring me little water, Silvy, every little once in a while.

Silvy come a running, bucket in her hand:
 She will bring a little water, fast as she can.

Bring it in a bucket, Silvy, bring it in a bucket now.
 Bring it in a bucket, Silvy, every little once in a while.

Can't you see me coming? Can't you see me now?
 I will bring a little water, every little once in a while

—Huddie Ledbetter

“How Can I Keep From Singing?” was written by Robert Lowry (1826-1899) and is one of the most widely arranged tunes in American choral singing. Adam and Matt Podd created and recorded their version during the Covid-19 quarantine when there was nearly no live choral singing in the United States. A short a cappella section recreates the texture of Lowry’s nineteenth-century hymn; however, throughout most of the piece the piano creates a contemporary feel, and the instrumentation and percussion add rhythmic drive.

My life flows on in endless song,
 above earth's lamentations.
 I hear the sweet, though far-off hymn
 that hails a new creation.

No storm can shake my inmost calm
 while to that rock I'm clinging.
 Since love prevails in heav'n and earth,
 how can I keep from singing?

While though the tempest 'round me roars,
 I know the truth it liveth.
 And though the darkness 'round me close,
 Songs in the night it giveth.

No storm can shake my inmost calm
 while to that rock I'm clinging.
 Since love prevails in heav'n and earth,
 how can I keep from singing?

I lift my eyes, the cloud grows thin;
 I see the blue above it.
 And day by day, this pathway smooths,
 Since first I learned to love it.

No storm can shake my inmost calm
 I hear the music ringing.
 It sounds an echo in my soul.
 How can I keep from singing?

—Robert Lowry

“**Bridge Over Troubled Water**” is a song by Paul Simon and it appears on the final studio album by the folk-rock duo Simon and Garfunkel. Though Simon and Garfunkel often sing together in harmony, the song is one of the few where Art Garfunkel sings lead, and Paul Simon is largely absent, which seems ironic for a song about unwavering companionship. Nevertheless, the song is one of their most popular hits and ranks sixty-sixth on Rolling Stone’s “The 500 Greatest Songs of All Time.” Mark Hayes’ arrangement adds a new rhythmic groove to the song but overall keeps the original tune and harmony intact.

When you’re weary, feeling small,
When tears are in your eyes, I will dry them all;
I’m on your side.
When times get rough and friends just can’t be found,
Like a bridge over troubled water, I will lay me down.

When you’re down and out,
when you’re on the street,
When evening falls so hard I will comfort you.
I’ll take your part.
When darkness comes and pain is all around,
Like a bridge over troubled water, I will lay me down.

Sail on silver girl, sail on by.
Your time has come to shine;
all your dreams are on their way.
See how they shine.
If you need a friend, I’m sailing right behind.
Like a bridge over troubled water, I will ease your mind.

—Paul Simon

Program notes by Ben Luedcke

Guest Artists



Calvin Chang, 17, has studied **violin** since age 5, currently studying with John Kim. He has received top prizes and recognition from competitions such as the Virtuoso Artists Festival, Bach Festival, Russian Chamber Music Festival of Seattle, and Washington MTNA. He was a concerto finalist in the Seattle Young Artists Music Festival and Performing Arts Festival of the Eastside, where he won 1st place in both the Solo and Concerto divisions and the adjudicator’s choice award. He has performed with the Seattle Youth Symphony Orchestra and Seattle Symphony and was a member of the Seattle Chamber Music Society Academy, having been featured in their showcase concerts. Calvin studied at the Meadowmount School of Music in 2022, the Bowdoin International Music Festival in 2024, and the Green Mountain Chamber Music Festival in 2025. He has performed in classes for musicians such as James Ehnes, Ann Setzer, Kurt Sassmannshaus, Keng-Yuen Tseng, Mimi Zweig, Inon Barnatan, Adam Neiman, Jonathan Swensen, and Orion Weiss, and for members of ensembles such as the Pacifica Quartet and the Balourdet Quartet.

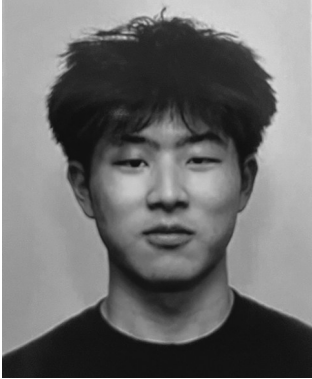


Chris Minghao Jin is a dedicated **cellist** currently studying at Interlake High School. He began his musical journey at age seven with piano before discovering his passion for the cello a year later. Since then, he has grown into an accomplished young musician, earning top honors in competitions such as PAFE, the Russian Chamber Music Foundation of Seattle Competition, and the Virtuoso Artists Festival.

Chris has performed with his school orchestra at the 2024 Vancouver WorldStrides Festival, where he received the Maestro Award for his solo performance. Additionally, he performed as the principal cellist and soloist at the 2025 WMEA All-State Conference. A member of the Seattle Youth Symphony Orchestra (SYSO) since 2018, he now performs with the Youth Symphony Orchestra, where he continues to refine his artistry and musicianship.

Outside of music, Chris enjoys playing tennis, spending time with friends, playing video games, and being with his family, including his cat, Kiwi.

Guest Artists *(cont'd)*



Brian Kim is an 18-year-old **clarinetist** who first picked up the instrument back in 5th grade and hasn't looked back since. His love for music keeps growing, and he's determined to turn that passion into a career after college. Brian finds a real sense of connection playing with others, especially as part of the Evergreen Philharmonic, where he feels most at home. Outside of rehearsals, he enjoys producing his own music, experimenting with sounds and creating something entirely his own. Recently, Brian was accepted to the prestigious Berklee College of Music, an exciting milestone that brings him one step closer to turning his lifelong passion into a professional career. Whether he's on stage or behind a computer, music is always at the center of what he does.



Yeonu Kim is a senior at Issaquah High School. She started playing the **double bass** in 7th grade and has been studying with Ramon Salumbides.

Yeonu has been a dedicated bassist in the Evergreen Philharmonic since her freshman year. She qualified for the WMEA State Solo and Ensemble contest consecutively in 2024 and 2025, notably earning first place at the regional level in 2025.

Beyond her own performances, she has been serving as a co-manager in her school district's middle school honors orchestra, fostering the growth of younger musicians through leadership and mentorship. In her spare time, Yeonu enjoys playing tennis and listening to music. She plans to continue her orchestral journey in college.



Von Sandeno is a senior at Providence Classical Christian School in Bothell. He started playing the **drum set** in 4th grade and has since enjoyed the company of various high-level musicians in jazz, concert band, choral accompaniment, and contemporary settings. He studied with the late great Garey Williams, and is currently most inspired by Nate Smith's pocket drumming.

Von was selected as the WMEA Junior All-State jazz drummer in 2022. He regularly serves on his church worship team at Trinity Church Seattle, playing on Sundays as well as composing original music and tracking drums for live recordings. Von plays at school and private events with his jazz combo, "Minus One."

When he's not playing the drums, Von enjoys honing his music production skills and snowboarding. Von will continue his musical development at Covenant College.



Juliana Zheng is a seventeen year old **oboist** from Interlake High School who currently studies under Mary Lynch VanderKolk. This is her fifth year playing in the Seattle Youth Symphony Orchestra where she currently plays as Principal Oboist. She has also been involved with regional music programs such as playing Principal Oboist in the 2025 All-Northwest Orchestra and winning first place in the 2025 state Solo and Ensemble competition. Over the summers, Juliana has also enjoyed attending summer festivals such as Kinhaven, Interlochen, Boston University Tanglewood Institute, and most recently, the National Youth Orchestra. In her free time, Juliana can be found in bookstores, cafés, or walking her dog around the city.

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.

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, Shannon Glenn, Megumi Hayashi, Emily Lapin, Melissa Malouf, Kathy McMillan, Meg Oshima, Audrey Wang Gosselin*, Jane Wasell
Alto:	Kristine Bryan*, Wei Chen, Kristine Gilreath, Christine Goetzinger, Monica Harris, Anita Lenges, Marcia Olmsted, Karin Swenson-Moore, Kristen Wright*
Tenor:	Imran Goychayev, Melanie Grube, Michael Grube, Jim Leininger*, Kennedy Stewart, Alexander Stolpovsky, Albert Tsai, David Varner, Jamie Walch
Bass:	Orion Bloomfield, Dennis Defotis, Jan De Wulf, Mark Liebendorfer, Gabriel Malouf, James McTernan*, Fabien Mousseau, Eric Mullen, Stephen Thornsberry, Lawrence Yang

* board member

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!

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This list reflects donations received by the Chorus between December 1, 2024 and February 24, 2026.

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.

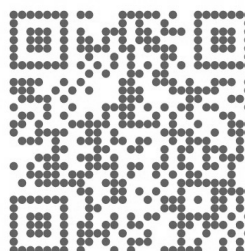
Ticket sales cover only a small portion of our costs, and that's why gifts from supporters are so important and appreciated! Please remember **Bellevue Chamber Chorus** as you plan your charitable donations this year. As a 501(c)3 non-profit organization, your tax-deductible gift will help us continue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

@bellevuechamberchorus



PayPal:



Acknowledgements

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Special thanks to: Richard Bulpin, Toma Aliyeva, 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 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)

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Ben Luedcke, Artistic Director

2025-2026 CONCERT SEASON

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Bellevue

Sunday, March 15, 3:00 pm
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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



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bellevuechamberchorus.org

Cascadian Chorale

Gary D. Cannon, Artistic Director

Pick a Mass! (postponed from June 2025)

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



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www.kirklandchoralsociety.org



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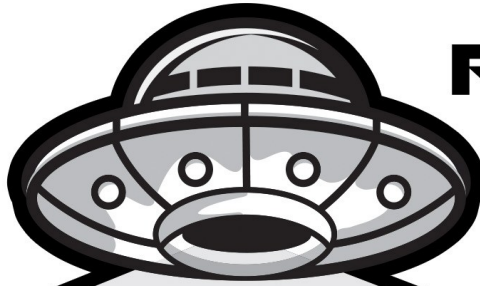
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*Data reflects all new and resale single-family residences and condominiums sold in 2024.



Patrick De Leon

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

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