



BELLEVUE CHAMBER CHORUS

Artistic Director: Ben Luedcke

ON THE ORIGIN OF

Divine Music

featuring:

Cori Belle, piano; Laura Kramer, cello; Bob Rees, percussion
Imran Goychayev, assistant conductor

Saturday, May 17, 2025, 7:30 pm

Bellevue First United Methodist Church
1934 108th Ave. N.E., Bellevue, WA

Sunday, May 18, 2025, 3:00 pm

Emmanuel Episcopal Church
4400 86th Ave SE, Mercer Island, WA



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On the Origin of Divine Music

Renaissance

O Magnum Mysterium

Tomás Luis de Victoria (c. 1548-1611)

Baroque

Cantate Domino

Claudio Monteverdi (c. 1567- 1643)

Classical

Ave Verum Corpus, K. 618

Wolfgang Amadeus Mozart (1756-1791)

Laura Kramer, cello
Imran Goychayev, conductor

Romantic

**“Wie der Hirsch schreit”
from Psalm 42**

Felix Mendelssohn (1809-1947)

20th Century

Salve Regina

Herbert Howells (1892-1983)

Modern

Alleluia

Elaine Hagenberg (b. 1979)

Intermission

Contemporary

O Magnum Mysterium

Morten Lauridsen (b. 1943)

Cantate Domino

Karl Jenkins (b. 1944)

Bob Rees, percussion

Ave Verum Corpus

Imant Raminsh (b. 1943)

Psalm 42

Andrew Bleckner (b. 1964)

To the Mothers In Brazil: Salve Regina

Lars Jansson (b. 1951)
arr. Gunnar Eriksson (b. 1936)

Glory, Glory Hallelujah!

Spiritual, arr. Howard Helvey (b. 1968)

Program Notes

The **O Magnum Mysterium** text and tune comes from the Roman Catholic Matins for Christmas Day, a chant that would have been sung by monks just after midnight as part of the Liturgy of the Hours. The Renaissance era (roughly 1450-1600) is known for polyphony, or music of independent voices, and Spanish **Tomás Luis de Victoria**'s output is considered to be some of the finest craftsmanship of the era. In his piece, Victoria borrows the **O Magnum Mysterium** chant tune and incorporates it into all four voices as they imitate one another. This piece illustrates his ability to not only create a beautiful web of voices, but he is also able to create a lot of dynamic movement through his use of range and texture. For example, both lines of text *et admirabile sacramentum* and *jacentem in praeseptio* are repeatedly imitated by each voice to create a kaleidoscope of sound. Eventually all voices sing the line of text together at the same time, marked by a dynamic swell as the treble voices ascend to reach their highest note and the bass voice descends. The result is a piece that captures both the mystery and the joy of Christmas.

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

*O beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.*

Ave Maria, gratia plena: Dominus tecum.

*O beata Virgo, cujus viscera meruerunt
portare Dominum Jesum Christum.*

Alleluia!

O great mystery
and wonderful sacrament,
that animals should see the new-born Lord
lying in a manger!

O blessed is the Virgin, whose womb
was worthy to bear Christ the Lord.

Hail Mary, full of grace: the Lord is with you.

Blessed is the Virgin whose womb
was worthy to bear Christ the Lord.

Alleluia!

Cantate Domino comes from the popular Psalm 97 “Sing to the Lord a New Song,” a text that has been set by dozens of historic and contemporary composers. Composers seem drawn to the psalm given its joyful text that highlights the power of song and music in worship. The Baroque era (1600-1750) is marked by the invention of monody, or solo singing with instrumental accompaniment. Italian composer **Claudio Monteverdi** represents a critical bridge between the Renaissance and the Baroque eras, as he was one of the first composers to write opera. Like many sacred Baroque works, his piece **Cantate Domino**, however, is musically conservative and has more in common with Renaissance polyphony than it does with the new style. Nevertheless, this piece is illustrative of Monteverdi's progressive philosophy that music should be free to express the text, as he criticized the older style of the Renaissance era as being too refined and unable to fully capture the meaning of the words. In **Cantate Domino**, one can hear the exuberant singing, the loud praise with harp and voice, and the awe-struck wonder of creation.

*Cantate Domino canticum novum,
Cantate et benedicite nomini ejus:
Quia mirabilia fecit.
Cantate et exultate et psallite
in cythara et voce psalmi:
Quia mirabilia fecit.*

Sing to the Lord a new song,
Sing and give praise to his name:
for he has done marvelous deeds.
Sing and exult and praise
in songs with the harp and the voice:
for he has done marvelous deeds.

The **Ave Verum Corpus** text and tune originate from a chant that was originally sung during the elevation of the Eucharist, or body of Christ, in the Roman Catholic Mass. The text's appeal certainly lies in the dramatic description of Jesus' death and its impact. The Classical era is relatively short, spanning about fifty years from 1750 to 1800, and it is noted by a focus on accessible and beautiful melodies, a codifying of style and convention, and a shedding away of some of the unpredictable sensibilities of the Baroque era. In contrast to the more complex Renaissance and Baroque polyphony, German composer **Wolfgang Amadeus Mozart** crafts his **Ave Verum Corpus** as a prototypical Classical motet with a beautiful melody in the treble voice supported by conventional harmonies.

*Ave, verum corpus natum
de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
unda fluxit et sanguine:
esto nobis praegustatum,
in mortis examine.*

Hail the true body, born
of the Virgin Mary:
You who truly suffered and were sacrificed
on the cross for the sake of man.
From whose pierced flank
flowed water and blood:
Be a foretaste for us
in the trial of death.

Psalm 42 is a popular text selected by composers because of its dramatic description of longing for peace for one's soul. The Romantic era (1800-1900) is marked by a period of individuality. Composers moved beyond melody and text and instead began to push the boundaries of dynamics, harmony, articulation, texture, and instrumentation in order to create dramatic expressions of emotions. German composer **Felix Mendelssohn** wrote his piece, **Wie der Hirsch schreit** for choir and orchestra, and it comes from the first movement of his *Psalm 42*. The piece represents a culmination of many sacred styles as this short verse of text is set several different ways in the same composition: the opening tune sung by the altos is rather beautiful in its classic simplicity. In contrast, as the piece unfolds, one can hear the complex web of polyphony, similar to Victoria, as the voices imitate one another. This layering of voices builds to a loud and dramatic declaration of the text and is followed by a series of dissonant harmonies meant to express the longing and desire built into the text. The opening tune returns in both the altos and basses, and the result is a perfectly balanced yet highly expressive piece of music.

*Wie der Hirsch schreit nach frischem Wasser,
So schreit meine Seele, Gott, zu Dir.*

Like as the deer desireth the water-brooks,
So longeth my soul after thee, O God.

The **Salve Regina** text is one of four Marian antiphons sung during the Roman Catholic Compline or "Night Prayer." Drawn to the lamenting and pleading character of the text, dozens of composers have set this text over the centuries. **Herbert Howell**'s setting is particularly illustrative of the text's appeal: split into six parts, the harmony is very rich and full of expressive dissonance. The 20th century was a time of great experimentation in which every rule and previous convention was broken. Like most sacred music, this piece is not exceptionally *avante garde*, however, even to today's ears, the harmonies are obscure, as the piece is full of surprises and migrates to distant keys.

*Salve Regina, Mater misericordiae,
 vita, dulcedo, et spes nostra, salve!
 Ad te clamamus, exsules filii Hevae.
 Ad te suspiramus, gementes et flentes,
 in hac lacrimarum valle.
 Eia, ergo, advocata nostra,
 Illos tuos misericordes oculos ad nos converte;
 Et Jesum, benedictum fructum ventris tui,
 nobis, post hoc exilium, ostende.
 O clemens, O pia, O dulcis Virgo Maria.*

Hail, Holy Queen, Mother of mercy,
 Hail our life, our sweetness and our hope!
 To thee do we cry, poor banished children of Eve,
 to thee do we send up our sighs,
 mourning and weeping in this valley of tears.
 Turn, then, most gracious advocate,
 thine eyes of mercy toward us,
 and after this, our exile,
 show unto us the blessed fruit of thy womb, Jesus.
 O clement, O loving, O sweet Virgin Mary.

Elaine Hagenberg adapted the text “All shall be Amen and Alleluia”, written by Saint Augustine, with a particular focus on the **Alleluia**. Recreating flexible chant melodies of the Medieval and Renaissance eras, Hagenberg selects a rhythmic pattern that oscillates between groups of two and three. The effect is a dance-like and joyous acclamation of faith.

Alleluia, alleluia, alleluia, alleluia!
 All shall be Amen and Alleluia.
 We shall rest and we shall see,
 We shall see and we shall know.
 We shall know and we shall love,
 Behold our end which is no end.
 Alleluia, alleluia, alleluia, alleluia!

Saint Augustine (adapted Hagenberg)

Morten Lauridsen is the poster child for contemporary American choral music. Lauridsen has a characteristic sound built on inverted chords, harmonies with added fourths and ninths, and beautiful but simple melodies. While Victoria’s famous **O Magnum Mysterium** of the late Renaissance was built on independent voices, all voices move together in Lauridsen’s piece, with predominantly the same rhythms. Such techniques place emphasis not on the busy texture, but on the beautiful harmonies and simple melody. One of his most famous compositions, Lauridsen’s **O Magnum Mysterium** will likely continue to be sung for hundreds of years as one of the greatest sacred pieces of the late 20th century.

*O magnum mysterium
 et admirabile sacramentum,
 ut animalia viderent Dominum natum
 jacentem in praesepe.
 O beata Virgo, cujus viscera meruerunt
 portare Dominum Jesum Christum.
 Ave Maria, gratia plena: Dominus tecum.
 O beata Virgo, cujus viscera meruerunt
 portare Dominum Jesum Christum.
 Alleluia!*

O great mystery
 and wonderful sacrament,
 that animals should see the new-born Lord
 lying in a manger!
 O blessed is the Virgin, whose womb
 was worthy to bear Christ the Lord.
 Hail Mary, full of grace: the Lord is with you.
 Blessed is the Virgin whose womb
 was worthy to bear Christ the Lord.
 Alleluia!

Karl Jenkins is a Welsh multi-instrumentalist and composer, and has had an eclectic career writing sacred music as well as having played flute, oboe, and saxophone in a jazz fusion rock band. In his **Cantate Domino**, gone are the busy textures of the Renaissance and Baroque eras. Instead, the choral writing is relatively simple and the melody is not particularly noteworthy. Instead, Jenkin's invention is the modern rhythmic pattern that hooks the listener with syllabic, fast-moving syllables. The effect is a hypnotic piece that is both energized and peaceful at the same time. Interestingly, Jenkins cut and pasted various lines from several psalm texts, so it seems he selected the syllables based more on their sonic qualities and poetic meter than their meaning. With his popular music sensibilities, Jenkin's **Cantate Domino** will likely be performed past his time, as it is very appealing to the modern audience.

Alleluia!
Jubilate Deo omnis terra,
Servite Domino in laetitia.
Cantate et exultate
et psallite Regem regum
et hymnum dicite Deo.
Cantate Domino canticum novum.

Alleluia!
 Sing to the Lord a new song,
 Sing and give praise to his name:
 for he has done marvelous deeds.
 Sing and exult and praise
 in songs with the harp and the voice:
 for he has done marvelous deeds.

Imant Raminsh is a Canadian composer of Latvian descent. His setting of the **Ave Verum Corpus** text is not as popular as Mozart's in today's concert spaces; however, it deserves more performances given its beautiful combination of early music chant-like melodies with modern and expressive harmonies. The dynamic build to the climactic *O Clemens* is incredibly impactful as the voices reach their high point after a long, and agonizing build. Raminsh's setting is inventive and unpredictable yet accessible for modern audiences.

Ave, verum corpus natum
de Maria Virgine:
vere passum, immolatum
in cruce pro homine:
cuius latus perforatum
vero fluxit sanguine:
esto nobis praegustatum,
in mortis examine.
O clemens, O pie, O dulcis
Fili Mariae, Amen.

Hail the true body, born
 of the Virgin Mary:
 You who truly suffered and were sacrificed
 on the cross for the sake of man.
 From whose pierced flank
 flowed water and blood:
 Be a foretaste for us
 in the trial of death.
 O sweet, O merciful,
 O Jesus, Son of Mary.
 Have mercy on me. Amen.

The Catholic psalm texts were adapted from the Torah, so **Andrew Bleckner's** setting of **Psalm 42** is appropriately sung in Hebrew. Bleckner's melodic and harmonic language is similar to Laurdisen's style, and effectively captures the longing and spiritual alienation inherent in the Psalm 42 text. The beautiful melodies are relatively constrained in range for most of the piece; however, for the final climactic declaration, the voices open up at the line *Ki od odenu* or "I shall praise the Holy One." In a culture dominated by sacred Latin texts and Catholic tradition, Bleckner deserves credit not only for his stunning piece but for restoring the Hebrew text closer to its original form.

*K'ayal ta'arog al afikei mayim
Kein nafshi ta'arog eilecha, Elohim.
Tsamah nafshi leilohim l'eil chai,
Matai avo v'eirayeh p'nei Elohim?*

*Ma tishtochachi, nafshi?
Ooma tehem alai?
Hochili leilohim!
Ki od odenu,
Yeshuot panav, Elohai.*

As a deer longs for flowing streams
So my soul longs for you O Beloved, the living God.
My soul thirsts for you O Beloved, the living God.
When Shall we meet face to face?

Why are you so desolate, my soul?
Why so distraught within me?
Hope in the divine source of all!
For I shall praise the Holy One.
My ever present saviour, My God.

Lars Jansson is an award-winning jazz pianist, and his piece **To the Mothers in Brazil: Salve Regina** was originally an instrumental work arranged for choir by Swedish choral conductor **Gunnar Eriksson**. Like many jazz pieces, the composition provides a harmonic framework and the ensemble is encouraged to improvise. The editor writes that “Children are not the only ones to cry out for their mothers. . . mothers all around the world travel to the frontlines of war to bring their children home from unnecessary killing in pointless wars fought in the name of patriotism. Mary, mother of Jesus, represents well the loving, mothering qualities, and throughout history, people have cried out to her for comfort and aid.”

*Salve Regina, Mater misericordiae,
Ad te clamamus exsules filii Hevae,
Regina coeli laetare, alleluia.
O clemens, O pia, O dulcis virgo Maria.
Et Jesum, benedictum fructum ventris tui.*

Hail, Holy Queen, Mother of mercy,
To thee do we cry, poor banished children of Eve,
Queen of Heaven, rejoice, alleluia.
O clement, O loving, O sweet Virgin Mary.
And Jesus, the blessed fruit of thy womb.

Glory, Glory, Hallelujah! is an arrangement of an African-American Spiritual, arranged for choir and piano by **Howard Helvey**. The tune and text are anonymously written, passed down through generations of black slaves in the United States. The tune was adapted into a hymn and recorded in the early 20th century with the text, “Will the Circle Be Unbroken.” Like Elaine Hagenberg’s piece, the text centers around the Latin word “Alleluia,” or in this case “Hallelujah,” where both words have their root in Hebrew, *hal’lujáh* or “praise God [in song].” Helvey elaborates the tune with many rhythmic inventions and an adventurous piano accompaniment. Similar to Hagenberg’s song of praise, the piece is a joyous declaration of trust in God and faith in the afterlife.

Glory, glory, Hallelujah!
Since I laid my burdens down.
I’ve shown courage through the trials,
Since I laid my burdens down.
I am hopeful for the future,
Since I laid my burdens down.
I am thankful for the journey,
Since I laid my burdens down.
Glory, glory, hallelujah!

Program notes by Ben Luedcke

Guest Instrumentalists



Laura Kramer has a DMA in historical performance practice from Cornell University and has performed extensively as a soloist and chamber musician on baroque and modern cello. She has served as continuo and solo cellist with the Pacific Baroque Orchestra, both in Vancouver BC and on tours throughout eastern and western Canada. She has also performed with the Seattle Baroque Orchestra and in New York as part of NYS Baroque, the Grande Bande and Glimmerglass Opera. Laura enjoys performing with many choral groups in the Seattle area, including Seattle Bach Choir, Mirinnesse Women's Choir, Bellevue Chamber Chorus and Vespertine Opera.



Bob Rees graduated from Eastern Washington University with degrees in Music Education and Percussion Performance and a Master's degree in Music and Music Education from Anderson University. Originally from Spokane, Bob relocated to Seattle where he's been an integral part of the area's music community for more than twenty years. Bob is a Yamaha national soloist winner and a Jack Straw Artist Support grant recipient. As a performer, he's recorded and collaborated with a diversity of artists and groups throughout the United States and internationally. Bob is an educator and elementary music specialist at Chestnut Hill Academy in Bellevue, WA.

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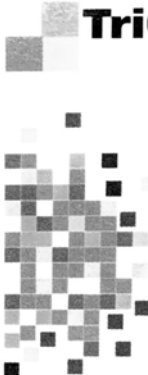
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Bellevue Chamber Chorus



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*, Faure's *Requiem*, Verdi's *Requiem*, Handel's *Messiah*, Orff's *Carmina Burana*, Brahms' *Requiem*, 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, including 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. 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 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. 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.

This last summer (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, Wei Chen, Debra Defotis, Megumi Hayashi, Kathy McMillan, Meg Oshima, Audrey Wang Gosselin, Jane Wasell*, Kristen Wright*

Alto: Toma Aliyeva*, Joanna Broussard, Kristine Bryan*, Claire Gajary, Rachel Keo, Arisha Kulshrestha, Anita Lenges, Michelle Lin, Malya Muth, Marcia Olmsted, Karin Swenson-Moore

Tenor: Imran Goychayev, Melanie Grube, Michael Grube, Jim Leininger*, Ember Powers*, Kennedy Stewart, David Varner

Bass: Allan Chartrand, Jan De Wulf, Dennis Defotis, Mark Liebendorfer, James McTernan*, Eric Mullen, Yan Smolyak, Albert Tsai, Trevor Tsang

* 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.

Our Assistant Conductor



Imran Goychayev 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.

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Program TypesettingEric Mullen, Kris Bryan

Special thanks to: Richard Bulpin and Lauren Nelson (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)
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Cascadian Chorale

Gary D. Cannon, Artistic Director

Solstice and Dawn

Saturday, Dec 7, 7:30 pm – Redmond

Sunday, Dec 8, 3:00 pm – Mercer Island

Cascadian Composers

Saturday, March 22, 7:30 pm – Bellevue

Sunday, March 23, 3:00 pm – Redmond

Pick a Mass

Saturday, June 7, 7:30 pm – Redmond

Sunday, June 8, 3:00 pm – Bellevue



CASCADIAN
CHORALE

For venue and program details, visit

www.CascadianChorale.org



with Philharmonia Northwest

2024 - 2025 SEASON

Sing Love, Shout Joy!

Sunday, December 8, 2024 - 3pm

Bellevue Presbyterian Church, Bellevue

Conducted by Dr. Brennan Michaels

Light and Love Abound

Sunday, February 23, 2025 - 3pm

Bastyr University Chapel, Kenmore

Conducted by Dr. Daniel Mahraun

The Sacred Veil

Sunday, May 18, 2025 - 3pm

Bastyr University Chapel, Kenmore

Conducted by Dr. Steven Zopfi

www.kirklandchoralsociety.org



2024 - 2025
Concert Season

<https://www.masterchoruseastside.org/>

A "Choral" Christmas Carol

Sunday December 8th, 2024 , 3:00 PM

Faith United Methodist Church

3924 Issaquah-Pine Lake Rd SE

Sammamish, WA 98029

All Together Now!

Sunday March 16th, 2025 , 3:00 PM

Our Savior Lutheran Church

745 Front St. S

Issaquah, 98027

All Things Bright and Beautiful

Sunday May 18th, 2025 , 3:00 PM

Our Savior Lutheran Church

745 Front St. S

Issaquah, 98027

All-American Independence Celebration

Sunday June 29th, 2025 , 3:00 PM

Pickering Barn, Issaquah WA

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