



BELLEVUE CHAMBER CHORUS

Artistic Director: Ben Luedcke

Let's Dance!



Saturday, May 30, 2026, 7:30 pm

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



Sunday, May 31, 2026, 3:00 pm

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

*Bellevue Chamber Chorus is
supported in part by:*



Let's Dance!

Ben Luedcke, Artistic Director

Cori Belle, pianist

Cha-cha-chá: Sway Pablo Beltrán Ruiz (1915-2008), arr. Kirby Shaw

Samba: Begin the Beguine Cole Porter (1891-1964), arr. Greg Jasperse

Galliard: Tanzen und Springen Hans Leo Hassler (1564-1612)

Csárdás: Brauner Bursche führt zum Tanze Johannes Brahms (1833-1897)
(from *Zigeunerlieder*, Op. 103) Imran Goychayev, assistant conductor

Hora: Zum Gali arr. Maurice Goldman (1910-1984)

Irish dance: Irish Country Dance Kirby Shaw (b. 1941)

Waltz: Waltz No. 2 Dmitri Shostakovich (1906-1975)
Cori Belle, piano

Conga line: Conga Rhythm! Gloria Estefan and Enrique Garcia, arr. Kirby Shaw

Jive: Dance with Me Tonight Olly Murs (b.1984), arr. Roger Emerson

~ Intermission ~

Irish dance: Mouth Music Dolores Keane and John Faulkner

Tango: Dame la mano Marlynn Rey

Salsa: Salseo Oscar Galián (b. 1944)

Foxtrot: Moondance Van Morrison (b.1945), arr. Eric Cleave

Rumba: Save the Last Dance for Me Doc Pomus and Mort Shuman, arr. Ed Lojeski

Swing: Let's Dance! - The Songs of Irving Berlin Irving Berlin (1888-1989),
arr. Mark Brymer

Additional Personnel:

Dancers: Lianne Lahaie, Raúl Bucio, Emily Suevsky, Dean Paton, Julie Cauthorn

Violin: Alina To | *Trumpet:* John Wells and Chuck DeMonnin | *Trombone:* Nathan Vetter

Saxophone: Greg Sinibaldi | *Bass:* Lamar Lofton | *Percussion:* Denali Williams

Assistant Conductor: Imran Goychayev

Program Notes

Cha-cha-chá: Sway — Pablo Beltrán Ruiz (1915 – 2008), arr. Kirby Shaw

Pablo Beltrán Ruiz was a Mexican composer and bandleader most famous for composing “¿Quién será?” The English version known as “Sway,” with lyrics by Norman Gimbel (1927–2018), was an international hit by Dean Martin in 1954 and Bobby Rydell in 1960.

When marimba rhythms start to play, Dance with me, make me sway. Like a lazy ocean hugs the shore, Hold me close, sway me more.	Other dancers may be on the floor, Dear, but my eyes will see only you. Only you have that magic technique, When we sway I go weak.	Sway me, squeeze me, kiss me, thrill me, Bend me, please me, you have a way with me.
Like a flower bending in the breeze, Bend with me, sway with ease. When we dance you have a way with me, Stay with me, sway with me.	I can hear the sounds of violins, Long before it begins. Make me thrill as only you know how, Sway me smooth, sway me now.	

Samba: Begin the Beguine — Cole Porter (1891 – 1964), arr. Greg Jasperse

Cole Porter was an American lyricist and composer of popular songs, Hollywood movies, and Broadway musicals. “Begin the Beguine” debuted in the Broadway musical *Jubilee* in 1935 featuring June Knight, and was further popularized when Artie Shaw recorded the song in 1938.

When they begin the beguine, It brings back the sound of music so tender. It brings back a night of tropical splendor, It brings back a memory evergreen.	What moments divine, what rapture serene, ’Til clouds came along to disperse the joys we had tasted, And now when I hear people curse the chance that was wasted, I know but too well what they mean.
I’m with you once more under the stars, And down by the shore an orchestra’s playing, And even the palms seem to be swaying When they begin the beguine.	So don’t let them begin the beguine, Let the love that was once a fire remain an ember. Let it sleep like a dead desire I only remember When they begin the beguine.
To live it again is past all endeavor, Except when that tune clutches my heart. And there we are swearing to love forever, And promising never, never to part.	Oh yes, let them begin the beguine, make them play ’Til the stars that were there before return above you; ’Til you whisper to me once more, “Darling, I love you,” And we suddenly know what heaven we’re in When they begin the beguine.

Galliard: Tanzen und Springen — Hans Leo Hassler (1564 – 1612)

Hans Leo Hassler was a German composer and organist of the late Renaissance. He studied in Venice with Andrea Gabrieli, and “*Tanzen und Springen*”, first published in his 1601 collection *Lustgarten neuer teutscher Gesäng* (“Pleasure Garden of New German Songs”), is a five-voice *balletto* in the Italian “fa-la-la” style that Hassler brought back to Germany. Like all *balletti* of the period, it is built on the rhythms of social dance, light, springing, and metrically clear enough to dance to.

<i>Tanzen und springen, Singen und klingen, Lauten und Geigen Soll’n auch nicht schweigen, Zu musizieren Und jubilieren steht mir all mein Sinn.</i>	Dance and leap, sing and play! Lutes and fiddles should not be mute: to make music and have fun is what I live for.
<i>Schöne Jungfrauen In grüner Auen, Mit ihn’n spazieren Und converzieren, Freundlich zu scherzen, Freut mich im Herzen für Silber und Gold.</i>	Cute girls in green meadows— to walk with them, talk with them, be friends with them, makes me happy, more than silver or gold.

Csárdás: Brauner Bursche führt zum Tanze — Johannes Brahms (1833 – 1897)

Imran Goychayev, assistant conductor

Brahms composed his *Zigeunerlieder*, Op. 103, in 1887-88 after receiving a set of twenty-five translated Hungarian folk songs from his friend Hugo Conrat. Brahms did not use any of the original melodies, and most of his songs show only marginal Hungarian influence. However, “*Brauner Bursche führt zum Tanze*” (“A swarthy lad leads to the dance”) is the cycle’s most overtly dance-like number and is infused with the spirit of the *csárdás*, Hungary’s national folk dance.

*Brauner Bursche führt zum Tanze
Sein blauäugig schönes Kind;
Schlägt die Sporen keck zusammen,
Csardasmelodie beginnt.*

*Küßt und herzt sein süßes Täubchen,
Dreht sie, führt sie, jauchzt und springt;
Wirft drei blanke Silbergulden
Auf das Zimbal, daß es klingt!*

Brown the lad, blue-eyed the lassie -
Led by him to dance is she.
Clashing spurs he strikes together:
Start the Czardas melody!

Kisses fondly his sweet dove, and
spins her, whirls her, shouts and springs!
Throws three shining silver gulden
On the cymbal so it rings!

Hora: Zum Gali — arr. Maurice Goldman (1910 – 1984)

Maurice Goldman was a conductor, composer, and arranger who focused on Yiddish and Hebrew folk music. “Zum Gali” is an arrangement of an Israeli folk tune associated with the traditional *hora*, a circle dance often performed at weddings, bar and bat mitzvahs, and other family gatherings. The unison singing partway through the piece evokes the sound of a family joyously dancing and singing together.

*Zum gali gali, dance the hora, dance!
Do the hora, it’s a delight!
Oh, dance with all your might!
Let’s dance!*

*Night’s descending, day is ending,
sounds of laughter everywhere,
Dancing, singing, voices ringing,
songs of joy now fill the air.*

Crash the cymbal, circle round,
beat the drum, let joy abound,
Sing out with voices loud and clear.
Everyone with spirits gay,
whirl and twirl the hours away,
Dance on, let sadness disappear.

*Hora la la la, merriment is flowing,
hora, hora, dance!
Dance the hora, gladness everywhere,
The hora, the hora, all together, do the hora!
Hora, hora, dance! Wildly dance the hora, dance!*

Irish Dance: Irish Country Dance — Kirby Shaw (b. 1941)

“Irish Country Dance” is an original piece by arranger and composer Kirby Shaw. The choreography borrows heavy rhythm aspects from both traditional and modern Irish dance. Marrying modern competition rhythms with traditional styling, the movement is meant to match the rhythms and “dance” with the choral music.

Waltz: Waltz No. 2 — Dmitri Shostakovich (1906 – 1975)

Shostakovich was a Soviet-era Russian composer and pianist. Though celebrated in his early career, he came under close scrutiny and even censure by the Soviet government. “Waltz No. 2” is from his *Suite for Variety Orchestra* (sometimes published as “Jazz Suite No. 2”) and has appeared in many films, stage productions, and television shows, most famously in Stanley Kubrick’s *Eyes Wide Shut* (1999). The melody is elegant and graceful, but the return of the opening minor key gives the piece its bittersweet edge.

Conga Line: Conga Rhythm! — Gloria Estefan and Enrique García, arr. Kirby Shaw

Kirby Shaw’s arrangement combines two songs by Miami Sound Machine: “Conga”(1985), written by the band’s drummer Enrique García, and “Rhythm Is Gonna Get You” (1987), co-written by García and Gloria Estefan. Estefan is a five-time Grammy Award winner and a recipient of the Presidential Medal of Freedom, and has sold over 100 million records worldwide.

(texts on facing page)

“Rhythm is Gonna Get You”

At night when you turn off all the lights,
There's no place that you can hide;
Oh, no, the rhythm is gonna get you.

In bed, throw the covers on your head;
You pretend that you were dead,
But I know it, the rhythm is gonna get you.
Rhythm is gonna get you tonight.

“Conga”

Come on shake your body, baby, do the conga.
I know you can't control yourself any longer.
Feel the rhythm of the music getting stronger.
Don't you fight it 'til you tried it, do that conga beat.

Everybody gather round now, let your body feel the heat.
Don't you worry if you can't dance; let the
music move your feet.
It's the rhythm of the island, and like sugarcane so sweet.
If you want to do the conga, you've got to listen to the beat.

Feel the fire of desire as you dance the night away.
'Cause tonight we're gonna party, 'til we see the break of day.
Better get yourself together and hold on to what you've got.
Once the music hits your system
there's no way you're gonna stop.

Jive: Dance With Me Tonight — Olly Murs (b. 1984), arr. Roger Emerson

A bouncy, retro pop-swing throwback by British singer Olly Murs, “Dance with Me Tonight” was the No. 1 UK lead single from his 2011 album *In Case You Didn't Know*. With its handclap rhythm and brass riffs, the song is an invitation to skip the modern dating ritual and just dance.

Irish Dance: Mouth Music — Dolores Keane and John Faulkner

Celtic mouth music, “*puirt á beul*” in Scottish Gaelic, is a vocal tradition in which singers perform dance tunes using rhythmic syllables, imitating fiddle, bagpipes, and Jew's harp. This particular tune comes from the Hebrides archipelago off the west coast of Scotland. The arrangement features many elements of early European folk music: vocal scoops, parallel chords, a modal melody, and a drone. The choreography was inspired by the rapid crescendo and intensity of the music. In a thunderous, quick and rhythmic fashion, it brings the audience on a journey as the rhythms match the ‘ups’ and ‘downs’ of the song.

Dance to your shadow when it's good to be livin' lad,
Dance to your shadow when there's nothing better near ye,

There are tunes in the river, otter pools in the river,
Water pools in the river, and the river calls him.

Tango: Dame La Mano — Marlynn Rey

“*Dame la mano*,” or “Give Me Your Hand,” comes from *Three Tangos* by Marlynn Rey, setting a text by the Chilean Nobel laureate Gabriela Mistral.

*Dame la mano y danzaremos,
Dame la mano y me amarás.
Como una sola flor seremos,
Como una flor y nada más.*

*El mismo verso cantaremos
Al mismo paso bailarás.
Como una espiga ondularemos,
Como una espiga y nada más.*

*Te llamas Rosa y yo Esperanza,
Pero tu nombre olvidarás.
Porque seremos una danza,
En la colina y nada más.*

Give me your hand and we will dance;
Give me your hand and you will love me.
We will be like a single flower,
Like a flower and nothing more.

We will sing the same verse,
You will dance the same step
We will undulate like an ear of wheat,
Like an ear of wheat, and nothing more.

You are called Rosa and I am called Esperanza;
But you will forget your name,
'Cause we will be a dance,
On the hill and nothing more.

Salsa: Salseo — Oscar Galián (b. 1944)

Oscar Galián is a Venezuelan composer, string player, and singer who currently resides in Toledo, Spain. He directed and sang in the vocal quintet Jaleo, and “*Salseo*” is representative of his Venezuelan instrumental “street music.” The vocal syllables add increasingly complex layers over a repeated bass line, and the colorful sounds mimic percussion, guitar, and trumpet.

Foxtrot: Moondance — Van Morrison (b. 1945), arr. Eric Cleave

Van Morrison’s 1970 album *Moondance* was both a critical and commercial success, blending soul, jazz, pop, and Irish sounds. He wrote and produced every song on the album himself. The title track was originally conceived as a saxophone melody.

Well, it’s a marvelous night for a moondance with the stars up above in your eyes.
A fantabulous night to make romance ‘neath the cover of October skies,
And all the leaves on the trees are falling to the sound of the breezes that blow.
And I’m tryin’ to please to the calling of your heartstrings that play soft and low.

And all the night’s magic seems to whisper and hush.
And all the soft moonlight seems to shine in your blush.
Can I just have one more moondance with you, my love?
Can I just make some more romance with you, my love?

Well, I wanna make love to you tonight, I can’t wait ‘til the mornin’ has come
And I know now the time is just right, and straight into my arms you will run.
And when you come, my heart will be waiting to make sure that you’re never alone.
There and then all my dreams will come true, dear, there and then I will make you my own.

And every time I touch you, you just tremble inside.
And I know how much you want me, that you can’t hide.
Can I just have one more moondance with you, my love?
Can I just make some more romance with a-you, my love?

Rumba: Save The Last Dance For Me — Doc Pomus and Mort Shuman, arr. Ed Lojeski

First recorded in 1960 by The Drifters, with Ben E. King on lead vocal, “Save The Last Dance for Me” reached No. 1 on the Bill-board Hot 100. It has subsequently been covered by many popular artists, and this arrangement by Ed Lojeski is based on a recording by Michael Bublé.

You can dance every dance with the guy
Who gives you the eye, let him hold you tight,
And you can smile every smile for the man
Who held your hand beneath the pale moonlight,

But don’t forget who’s takin’ you home
And in whose arms you’re gonna be,
So darling, save the last dance for me.

Oh, I know that the music’s fine
Like sparklin’ wine, go and have your fun,
Laugh and sing, but while we’re apart
Don’t give your heart to anyone.

But don’t forget who’s takin’ you home
And in whose arms you’re gonna be,
So darling, save the last dance for me.

Swing: Let’s Dance! — The Songs of Irving Berlin — Irving Berlin (1888–1989) arr. Mark Brymer

Irving Berlin was a Russian-born American composer and songwriter. Born Israel Beilin to a Jewish family in the Russian Empire, he came to the United States at age five and went on to write over a thousand songs over a seventy-year career, including scores for roughly two dozen Broadway shows and fifteen Hollywood films.

This medley presents three of his classics: “Puttin’ on the Ritz,” from the 1930 film of the same name; “Let’s Face the Music and Dance,” from *Follow the Fleet* (1936); and “Steppin’ Out with My Baby,” from *Easter Parade* (1948).

(texts on facing page)

“Puttin’ On The Ritz”

If you’re blue and you
don’t know where to go to,
Why don’t you go where fashion sits,
puttin’ on the ritz.

Different types who
wear a day coat, pants with stripes
And cutaway coat, perfect fits,
puttin’ on the ritz.

Strolling up the avenue so happy,
All dressed up just
like an English chappie, very snappy.
Come let’s mix where
Rockefellers walk with sticks
Or “umberellas” in their mitts,
puttin’ on the ritz.

“Let’s Face the Music and Dance”

There may be trouble ahead,
But while there’s moonlight and music
And love and romance,
Let’s face the music and dance.

Before the fiddlers have fled,
Before they ask us to pay the bill,
And while we still have the chance,
Let’s face the music and dance.

Soon we’ll be without the moon,
Humming a different tune,
And then there may be teardrops to shed.

So while there’s moonlight and music
And love and romance,
Let’s face the music and dance.

“Steppin’ Out with My Baby”

Steppin’ out with my baby.
Can’t go wrong ‘cause I’m in right.
It’s for sure, not for maybe,
That I’m all dressed up tonight.

Steppin’ out, steppin’ out with my honey,
Can’t be bad to feel so good.
Never felt quite so sunny,
And I keep on knockin’ wood.

There’ll be smooth sailin’
‘cause I’m trimmin’ my sails.
When I’m steppin’ out with my baby,
in my top hat and my white tie and my tails,
when we’re steppin’ out.

Steppin’ out with my baby.
Can’t go wrong ‘cause I’m in right.
Ask me when will the day be,
The big day may be tonight.

Dance Styles

The **cha-cha-chá** was created in Havana in the early 1950s by violinist and composer Enrique Jorrín, who adapted the rhythms of the *danzón-mambo* to make them more accessible to social dancers struggling with its syncopations. The name is onomatopoeic, drawn from the shuffling sound of dancers’ feet on its characteristic triple step. The dance spread quickly to the United States and Europe and became one of the most popular ballroom forms of the mid-20th century. Its difficulty lies in the precision required of the syncopated triple step and in the sharp, controlled hip action that gives the dance its characteristic playfulness.

The **conga line** is a novelty dance derived from the Cuban carnival dance. Popular in the United States in the 1930s–1950s, participants form a single line, and while holding the waist of the dancer in front of them, move to a “one-two-three-kick” pattern.

Foxtrot emerged from East Coast dance halls in the 1910s, set to ragtime and early jazz. Modern foxtrot shares the alternating three-step pattern and driving first beat of the waltz (LRL, RLR), but uses a slow-quick-quick rhythm to work in 4/4 time. A close hold with body contact between mid-thigh and ribcage allows advanced dancers to glide forward and execute tight heel turns while keeping a serene, consistent shape in the upper body.

The **galliard** is a vigorous Renaissance court dance of Italian origin, popular across 16th-century Europe. Queen Elizabeth I was famously said to have danced “six or seven *galliards* in a morning” as exercise. Its choreographed step pattern occupies six beats and consists of five jumped changes of weight (the *cinque pas*) ending in a large leap and landing, together called the *cadence*. Musicians today still use the word ‘cadence’ to refer to the rhythmic and harmonic conclusion of a musical phrase.

The **hora** is a traditional circle dance, widespread across Jewish, Israeli, Romanian, and Balkan traditions, performed at celebrations including weddings and bar and bat mitzvahs. The guests of honor are often lifted into the air in chairs.

Irish dance encompasses several traditions, from the older, grounded, improvisational *sean-nós* style to the precise step dance more familiar to modern audiences. Step dance pairs intricate, rhythmic footwork with a characteristically held upper body. Soft-shoe dances (slip jigs, light jigs, reels) emphasize elevation and graceful lift; hard-shoe dances (hornpipes, treble jigs) are percussive, the shoes themselves becoming part of the music. The competition form danced today was largely standardized in the early 20th century by *An Coimisiún le Rincí Gaelacha*, though the underlying tradition is far older and continues to be the guiding light for those that study the artform.

Triple Swing, also known as East Coast Swing, was developed in the 1940s by American ballroom studios as a simplified form of the Lindy Hop, which originated in the dance halls of Harlem in the late 1920s. Jive is its competitive ballroom cousin, codified in the mid-20th century as one of the five International Latin dances.

Jive caffeinates the Triple Swing: higher knees, sharper kicks, a more elevated posture, and a faster, flashier performance. The challenge for dancers across both variants lies in sustaining a relaxed, buoyant quality while executing precise rhythmic footwork, and in the give-and-take of lead and follow that allows for spontaneous variation without losing connection.

Ballroom-style **Rumba**, like the cha-cha-chá, arose from the Afro-Cubano rhythms of Havana. It developed in East Coast ballrooms in the 1930's alongside the Lindy Hop. Slow and expressive, dancers allow the hip to settle while the upper body stays isolated. Dancers snap with speed and control into figures, then settle and sway their hips to create tension and romance.

In the late 19th and early 20th centuries, eastern Cuba produced one of the most influential musical traditions of the modern era, a fusion of complex Bantu rhythmic structures with Spanish guitar and song forms, giving rise to *son*, rumba, *danzón*, mambo, and their many cousins. These forms reshaped jazz, traveled the hemisphere, and seeded a family of closely related social dances learned at family parties across Latin America and the Caribbean. **Salsa** is a beginner-friendly dance built on a quick-quick-slow, quick-quick-slow rhythm over eight counts, with partners moving through turns, cross-body leads, and intricate arm work.

Samba originated in Brazil in the late 19th and early 20th centuries, emerging from the Afro-Brazilian communities of Bahia and Rio de Janeiro as a fusion of West African rhythms, drumming traditions, and Portuguese melodic influences. The street and carnival samba danced in Rio is loose, grounded, and improvisational, with a characteristic bounce. Ballroom samba structures it into a traveling partner dance with defined figures and pronounced hip action. Samba is joyous and playful, contrasting with the sultry Rumba and the dramatic Tango.

Tango emerged in late 19th century Argentina and Uruguay along the *Río de la Plata*, in the working-class neighborhoods of Buenos Aires and Montevideo where African, European, and Creole traditions converged. English and American ballroom studios adapted and standardized the style you see here. Physically demanding, with dramatic intensity and sharp movements, its technique is almost entirely distinct from the subtle and improvised social dance still danced in Argentine *milongas*.

Originating in late 18th-century Austria, the **Viennese Waltz** was once condemned as scandalous for bringing partners into a closed embrace. Its rapid tempo, roughly twice that of the standard waltz, demands extraordinary stamina and precise balance, as dancers must keep spinning without sacrificing poise or musicality.

Program notes by Ben Luedcke and Jason Holt

Special Thanks to:

Tara Academy of Irish Dance
Oly's Dancesport Studio
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Anna Mansbridge
Dean Paton, Joy Street Orchestra

In Memoriam:

Kristine Anderson
Sherri Feldman
Gary Williams

Guest Artists



Raúl Bucio has been dancing for 15 years. He is a competitive ballroom dancer specializing in International Standard, Latin American and American Smooth categories. In addition to ballroom dancing he is a salsa and bachata dancer and performer. He started dancing and performing with the USA Dance formation team for 8 years. He has been dancing competitively for the past nine years consistently making the finals in competitions through the US. Last year he placed 4th place out of 100+ couples in the American Smooth category. He is currently working on getting his Professional Smooth Dance Vision Certification to be able to teach.



Julie Cauthorn has been dancing and teaching for decades. As a physical therapist, dance therapist, tai chi instructor, and an experienced performer, she is passionate about sharing the joy of movement with people of all ages.



Lianne Lahaie, a Washington state native, has been part of the Irish dance scene since 2010. Starting dance at the age of 13, Lianne quickly found her passion through the intricacy of the footwork and the innate connection that Irish dance and music have to one another. She dances competitively with the Tara Academy of Seattle and has had the opportunity to travel all over the United States, Canada, and Europe for regional, national, and international level competitions. In 2023, Lianne successfully auditioned and became a permanent cast member of Seattle Irish Dance Company, a professional Irish dance performance company that entertains in shows all over the Pacific Northwest. Lianne is honored to be collaborating with the Bellevue Chamber Chorus on this dance concert and bringing her love of Irish dance culture to the community of the greater Seattle and Bellevue area.



Former shortstop **Dean Paton** abandoned the baseball diamond for the dance hall in 1994 and fell so hopelessly in love with Waltz that he founded the Joy Street Orchestra, an award-winning ensemble committed to the art of playing music for dancers. Dean loves the traveling dances, and his passion is teaching in the social ballroom milieu (as opposed to the competition ballroom world you see on 'Dancing with The Stars'): Viennese Waltz, Foxtrot, East Coast Swing, Cowboy Two Step, Blues, Broadway One Step. Since 2008 he has taught at the Century ballroom, now the Reverie Ballroom on Seattle's Capitol Hill, a Mecca for social partner dance, where he helps produce a 4th Sunday live-music dance called the Waltz Café as well as an outlandish Masquerade Ball each January.



Emily Suevsky is a student at the University of WA and a competitive ballroom dancer. She started dancing when she was 3 years old. She trained in ballet for 10 years, performed in shows, and competed in world wide competitions before transitioning into ballroom. She has been competing for the past six years in Ballroom, Smooth and Latin styles. In her last US National competition she placed 4th in United States Championship for Smooth and earned a Top 8 placement in Latin against 100+ couples. She is excited to continue sharing her passion for dance through performances and competitions.

Guest Artists *(cont'd)*



Chuck DeMonnin is a multi-instrumentalist and educator, performing on trumpet, trombone, euphonium, tuba and keyboard all around the Seattle area. Chuck performs all types of music ranging from classical, funk, traditional brass bands and gospel music. When not playing music, Chuck teaches music to all ages and all subjects. Chuck has coached extensively at successful Seattle music programs like Ballard and Ingraham High School as well as Eaglestaff, Whitman, and Jane Adams Middle School. Chuck has earned several awards in chamber groups, winning the NWRTEC chamber music competition in 2015 and 2017, and placing 3rd internationally with his chamber group at ITEC in 2016. Chuck earned his music education degree from University of Oregon, and his Masters in Curriculum and Instruction from Eastern Washington University.



Bassist **Lamar Lofton** hails from Seattle. After attending prestigious Garfield High School he attended Cornish College of the Arts where he received his BFA in Music Performance. Since then he has performed locally and around the world in various musical settings from musical theatre to international Reggae and Jazz artists including Clinton Fearon, Eek-a-Mouse, John Hicks, Ernestine Anderson, The Abbysinians, Julian Priester, Hadley Caliman, Reneé Strange, Cedric Brooks and many others. Adept at both string and electric bass, his versatility in instruments and musical settings continue to keep him in demand as accompanist and a leader.



Greg Sinibaldi is a Seattle-based multidisciplinary artist whose work connects sound and image through improvisation. As both a saxophonist/composer and mixed media visual artist, he explores identity, perception, and emotional depth through intuition, spontaneity, and experimentation. Known for his adventurous musical approach, Greg has performed and recorded with artists including Bill Frisell, Wayne Horvitz, Cuong Vu, and Gunther Schuller. His projects span acoustic jazz, experimental electronics, and multimedia performance, often centered around his custom NuRAD wind synthesizer. Alongside music, Greg has developed a visual art practice over the past two decades using painting, collage, and found materials to create layered, intuitive self-portraits. His work has recently been exhibited in New York and Seattle. Across both disciplines, improvisation remains central to his process—an open-ended search for connection, discovery, and personal truth.



Alina To is a Seattle-based violinist with over 25 years of experience in live performance and studio recording. As a classically trained musician, she has expanded her musical expertise and repertoire across jazz and improvisation, rock, pop, hip hop, experimental, and folk. She is well-versed across multiple genres, and performs and records both acoustically and amplified (with a dialed-in pedalboard). She has performed and recorded with artists and groups including Pacific Northwest Ballet, Perfume Genius, Fleet Foxes, Macklemore, Wayne Horvitz, Jherek Bischoff, Judy Collins, Scrape, Symphony Tacoma, Puget Sound Strings, Seattle Music Inc, Andrew Joslyn, and Tomo Nakayama. As an accomplished recording artist, she has played on a wide range of musical albums as well as video game and motion picture soundtracks. Currently, she is an active member of the Passenger String Quartet and Auburn Symphony Orchestra.

Guest Artists *(cont'd)*



Nathan Vetter started off like most people in the public school music program. Upon graduating from high school, he began a quest to find the perfect mentors and environments to hone his craft. This took him to the University of Northern Iowa, where he studied jazz under Bob Washut. The opportunity to audition for William Paterson's famed Jazz Studies department, established by Rufus Reid and Thad Jones, came up, and he took the leap to New Jersey. There he studied with some of New York's finest jazz musicians, and graduated in 1997. Nathan moved to the Pacific Northwest in 2000 to begin his freelancing career. After securing positions in a variety of local bands and establishing a private teaching studio, he started graduate studies at the University of

Washington. There he studied classical trombone and worked as a teaching assistant for the Jazz Studies department. He received his MM in Trombone Performance in 2006.

Currently, Nathan Vetter runs a successful private teaching studio, works as a studio musician, is a clinician for the SRJO Jazz Scholars Program and Bellevue Public School District, and performs regularly in a variety of ensembles spanning from classical to Cuban. He is proud to be the kind of mentor he once sought out as a young player.



John Wells is a versatile, internationally traveled freelance trumpet player currently serving as Principal Trumpet of the Olympia Symphony Orchestra. A prominent musician in the Pacific Northwest, he has performed with the Seattle Rock Orchestra, Tacoma Opera, Bellevue Opera, and numerous regional symphonies. John is a member of the Oly Chamber Brass and frequently appears as a soloist and theater musician across Washington. Beyond the concert hall, he serves as the first-call bugler at Emerald Downs and maintains an active private teaching studio, offering both in-person and virtual trumpet lessons from Olympia, Washington.



Denali Williams is a versatile performing & teaching percussionist in his fourth decade of music-making. His work involves a wide range of musical settings including orchestras, rhythm sections, vocal groups, and various other ensembles. As an orchestral percussionist he's currently a member of Symphony Tacoma, Lake Washington Symphony, and Federal Way Symphony. He performs regularly with Northwest Sinfonietta, Pacific Northwest Ballet Orchestra and Auburn Symphony. As a drummer and auxiliary percussionist he performs and records in groups encompassing many different musical styles. Denali has toured throughout the world with bands including Lee Oskar & Friends, Thomas Mapfumo, and Cracker Factory.

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, 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. 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 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. 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:** Toma Aliyeva*, Kristine Bryan*, Elena Camerini, Wei Chen, Kristine Gilreath, Christine Goetzinger, Monica Harris, Anita Lenges, Michelle Lin, Karin Swenson-Moore, Kristen Wright*
- Tenor:** Imran Goychayev, Melanie Grube, Michael Grube, Jim Leininger*, Kennedy Stewart, Albert Tsai, David Varner
- Bass:** Orion Bloomfield, Allan Chartrand, Dennis Defotis, Jan De Wulf, Jason Holt, Mark Liebendorfer, 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 March 17, 2025 and May 14, 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.

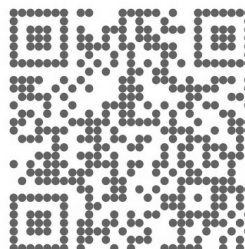
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Donations are accepted at performances, online through Venmo or PayPal, or via postal mail at:

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Acknowledgements

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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 an email expressing your interest to: info@bellevuechamberchorus.org!



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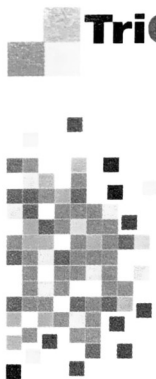
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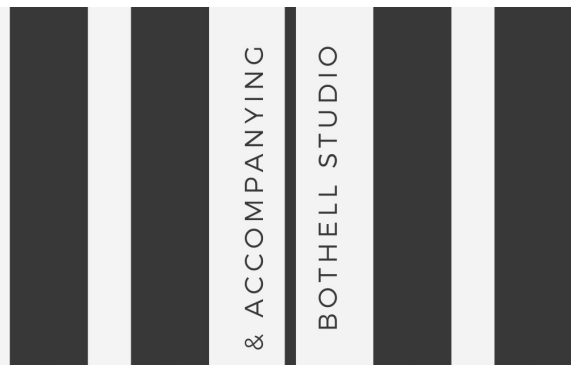
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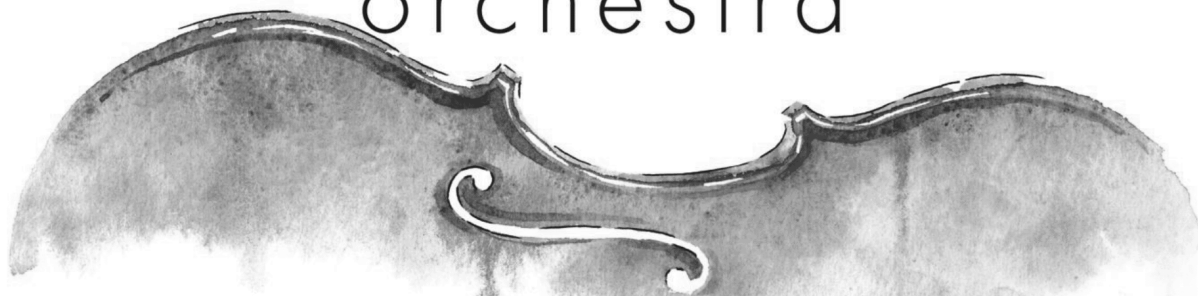


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