

CELEBRATING 40 YEARS!
BACH
TO THE FUTURE



BELLEVUE CHAMBER CHORUS

Artistic Director: Ben Luedcke



The Bellevue Spirit of Music Past, Present and Future

Saturday, May 18, 2024, 7:30 pm

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

Sunday, May 19, 2024, 3:00 pm

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

*Bellevue Chamber
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The Bellevue Spirit of Music

of Past, Present, and Future

I. In earth's mighty firmament

The Heavens are Telling, from *Creation* Joseph Haydn (1732-1809)

Bellevue Chamber Chorus, alumni singers

Jane Wasell, soprano, Jim Leininger, tenor, Frank Trujillo, bass

Fred Lokken, guest conductor

Muusika

Pärt Uusberg (b. 1986)

Lockung

Josef Rheinberger (1839-1901)

II. Day is breaking in my soul

Dawn

Eric Barnum (b. 1979)

Fred Lokken, guest conductor

The Gift to Sing

Marianne Forman

Bright Morning Stars

arr. Shawn Kirchner (b. 1970)

Over My Head

arr. Adam and Matt Podd

Bellevue Chamber Chorus, alumni singers

Bob Rees, percussion

Intermission

III. I shall find the crystal of peace

Hark I Hear the Harps Eternal

arr. Alice Parker (b. 1925-2023)

There Will Be Rest

Frank Ticheli (b. 1958)

Julia Bezems, student assistant conductor

Can We Sing the Darkness to Light?

Kyle Pederson (b. 1971)

Refuge

Elaine Hagenberg (b. 1979)

Mahoko Tsukada, violin and Nathan Greenmun, cello

I Hear America Singing

arr. André Thomas (b. 1952)

Program Notes

In celebration of forty years of singing, the Bellevue Chamber Chorus closes our season with a concert that highlights music of the past, present, and future. Joseph Haydn's *The Creation* is the quintessential historical work to capture the essence of "music before times." In this excerpt, **"The Heavens are Telling the Glory of God,"** Psalm 19 highlights the triumphant sounds emanating from the skies, making a joyful noise for all of creation. The chorus presents the title text first in a homo-rhythmic texture, and then finally in a grand contrapuntal web. For a composer of the classical era, such complex choral writing was considered an homage to the sacred music of the past, as it had more in common with the music of Handel and Bach than other *en vogue* contemporaneous genres, such as opera and the symphony.

The Heavens are telling the glory of God,
The wonder of his work displays the firmament.
The day that is coming speaks to the day,
The night that is gone to following night.
The Heavens are telling the glory of God,
The wonder of his work displays the firmament.
In all the lands resounds the word,
Never unperceived, ever understood.
The Heavens are telling the glory of God,
The wonder of his work displays the firmament.

Psalm 19

Pärt Uusberg is a living Estonian composer and choral conductor who, like several other Baltic composers, has achieved international acclaim for his beautiful melodies and lush harmonies. The poem **"Muusika,"** by Juhan Liiv (1864-1913), answers the question, "where did the first music come from?" Although the harmonies employed by Uusberg are within twentieth century style, the flexible meter and steady pulse of the melody resemble chants of the early Catholic church. At the same time, the melody's narrow range and series of repeated notes shares traits with modern minimalism. The combination of these musical elements is the antithesis to the pomp and circumstance of Haydn's *Creation*, and instead offers an introspective and philosophical origin story.

*Kuskil peab alguskokkukõla olema,
 kuskil suures looduses, varjul.
 On tema vägevas laotuses,
 täheringide kauguses,
 on tema päikese sära sees,
 lillekeses, metsakohinas,
 emakõne südamemuusikas
 või silmavees –
 kuskil peab surematus olema,
 kuskil alguskokkukõla leitama:
 kust oleks muidu inimese rinda
 saanud ta –
 muusika?*

Juhan Liiv

Somewhere the original harmony must exist,
 hidden somewhere in the vast wilds.
 In Earth's mighty firmament,
 in the far reaches of swirling galaxies,
 in sunshine,
 in a little flower, in the song of a forest,
 in the music of a mother's voice,
 or in teardrops –
 somewhere, immortality endures,
 and the original harmony will be found.
 How else could it have formed
 in human hearts –
 music?

Josef Rheinberger was a German composer known for his sacred music with hundreds of compositions for organ and chorus. “**Lockung**” is unique in Rheinberger’s output, as it bears a secular text and a piano joins the choir, not an organ. The text comes from German poet and novelist Joseph Freiherr von Eichendorff (1788-1857), and here Eichendorff delivers a prototypical German romantic text with themes of nature, the passing of time, nostalgia, longing, mysticism, and the supernatural. The narrator illustrates the music of the natural world, and asks “can you hear the mad songs from former times?” Rheinberger sets the opening of each stanza in a light manner that conjures the wonder found in the natural world; however, the musical tension increases as the mermaids coax, and Rheinberger’s setting does not shy away from the coded sexual language present in many literary genres of this era. More broadly, with its references to “looking down,” Eichendorff’s poem is likely symbolic of this life of human civility and extravagance, and being lured away into the cool ground where one may find peace, transcendence, and release.

*Hörst du nicht die Bäume rauschen
 Draußen durch die stille Rund?
 Lockts dich nicht, hinabzulauschen
 Von dem Söller in den Grund,
 Wo die vielen Bäche gehen
 Wunderbar im Mondenschein
 Wo die stillen Schlösser sehen
 In den Fluß vom hohen Stein?*

Can't you hear the forest rustle
 outside through the quiet round?
 Aren't you tempted to listen
 down from the balcony to the ground
 where the many brooks flow
 wondrously in moonlight -
 where the silent castles look
 into the river from the high rock?

*Kennst du noch die irren Lieder
Aus der alten, schönen Zeit?
Sie erwachen alle wieder
Nachts in Waldeseinsamkeit,
Wenn die Bäume träumend lauschen
Und der Flieder duftet schwül
Und im Fluß die Nixen rauschen -
Komm herab, hier ist's so kühl.*

Do you remember the mad songs
from former, beautiful times?
They all awake again at night,
in the loneliness of the forest,
when the dreaming trees are listening
and the lilac has a sultry scent
and in the river the mermaids murmur:
come down, here it is so cool.

Joseph Freiherr von Eichendorff

Eric Barnum is a choral conductor and composer serving as Director of Choral Activities at Drake University in Des Moines, Iowa. His piece, “**Dawn**” is a setting of a poem by Robert Bode (b. 1959), in which the narrator feels the warmth of first light and is compelled to reflect on not just the present day, but a lifetime of mornings until the last. With his colorful harmonies and expansive melodies, Barnum artfully paints a picture of the light reaching every corner and the sighs upon sighs. A lifetime of beginnings eventually concludes, and Barnum creates the mystical final moment – much like the crystalline dew of a cool morning – as it glistens with a faint yet brilliant and audible ring.

From the door's soft opening
And the day's first sigh,
Filling the room,
I see before me
A life of doors,
One opening on another,
Doors upon doors,

And sighs upon sighs,
Rising in a tide of mornings,
Rising, until that final sigh,
And the last morning,
And the last holy breath,
Whispering “this. . .”

Robert Bode

Marianne Forman's piece “**The Gift to Sing**” sets a text by writer and civil rights activist James Weldon Johnson (1871-1938). Johnson was a lawyer by trade; he was the first African American to be admitted and pass the Florida Bar Exam, and he was a leader of the NAACP. Johnson had an artistic side as well: he wrote lyrics in several musical theater collaborations, and is well-known for having written the lyrics for “Lift Every Voice and Sing,” which is now widely regarded as the Black National Anthem. On the surface, although the lyrics of “The Gift to Sing” do not address racial justice in America, one can hear it boiling to the surface as the choir sings, “I brood not over the broken past nor dread whatever time may bring. . . but with glad defiance in my throat, I pierce the darkness with a note and sing.” Forman

does a masterful job of capturing the simultaneous soft intimacy and extroverted grandeur of singing, elements which have surely given hope and empowerment to countless civil rights activists throughout American history.

Sometimes the mist overhangs my path,
And blackening clouds about me cling;
But, oh, I have a magic way
To turn the gloom to cheerful day—
I softly sing.
And if the way grows darker still,
Shadowed by Sorrow's somber wing,
With glad defiance in my throat,

I pierce the darkness with a note,
And sing, and sing.
I brood not over the broken past,
Nor dread whatever time may bring;
No nights are dark, no days are long,
While in my heart there swells a song,
And I can sing.

James Weldon Johnson

Shawn Kirchner is an American composer and arranger with a special interest in folk music and group singing. Kirchner's arrangement of "**Bright Morning Stars**" is a perfect arrangement that preserves the beauty of the original Appalachian folk song, while at the same time providing contrast of color and mood. Although the verses address those that have gone before us, the text of this piece centers the narrator in the present tense: after loss and sorrow, it is new life – literally children dancing – that can forever warm one's heart, and the cycle continues in this life and the next.

Bright morning stars are rising,
Bright morning stars are rising,
Bright morning stars are rising.
Day is a'breaking in my soul.

Oh where are our dear fathers?
Day is a'breaking in my soul.
They are down in the valley praying.
Day is a'breaking in my soul.

Oh where are our dear mothers?
Day is a'breaking in my soul.
They have gone to heaven shouting.
Day is a'breaking in my soul.

Oh where are our dear children?
They're upon the earth a'dancing.
Day is a'breaking in my soul.

Bright morning stars are rising,
Bright morning stars are rising,
Bright morning stars are rising.
Day is a'breaking in my soul.

Traditional Appalachian folksong

The African American spiritual "**Over My Head**" likely originated in the 19th century, and it was first recorded in 1941 by the Southern Sons. The tune was later popularized by Sister Rosetta Tharpe and Marie Knight, two of the greatest black performers to have their recordings of gospel songs reach a wide audience. In

1961, civil rights activist Bernice Johnson Reagon amended the lyrics to include, “I hear freedom in the air,” and since then most arrangements of the song include this call for justice. Adam and Matt Podd’s arrangement succeeds with a masterful and authentic piano accompaniment while maintaining the simple joy of singing.

Over my head, I hear music in the air.
Over my head, I hear music in the air.
Over my head, I hear music in the air.
There must be a joy somewhere.

Over my head, I hear singing in the air. . .
Over my head, I hear freedom in the air. . .
There must be a joy somewhere.

African American spiritual

Setting a poem by American writer Sara Teasdale (1884-1933), Frank Ticheli’s **“There Will Be Rest”** embodies the promise of finding peace in the stillness of night. The opening chorale shines a light over the “rooftops crowned with snow,” opening the listener’s eyes to the poem’s peaceful backdrop. The harmonies develop along with the text; we hear warmth and serenity enter the choral sound at the poem’s line, “the music of stillness, holy and low.” The music becomes lean and focused as the text becomes more introspective: “in my lonely mind, I shall find the crystal of peace.” Finally, the choral sound grows in the text “above me / Stars, I shall find,” as the narrator’s ideas move outward. Ticheli’s choral setting delicately constructs a longing for a future of peace - in a moment of music, the stillness of a snowy night, or even in the hope of a life beyond our own.

There will be rest, and sure stars shining
Over the roof-tops crowned with snow,
A reign of rest, serene forgetting,
The music of stillness holy and low.

I will make this world of my devising
Out of a dream in my lonely mind.
I shall find the crystal of peace, – above me
Stars I shall find.

Sara Teasdale

Alice Parker’s arrangement of the 1850’s hymn **“Hark, I Hear the Harps Eternal”** elevates the early American tradition of shape-note singing. Shape-note singing comes from the Appalachian tradition of bringing communities together to sing four-part hymns, notated on staves with geometric note heads to facilitate musical literacy. This arrangement adds syncopated rhythms, canon, and characterized articulation to bring this four-part hymn to a new level of artistry. The text of the verses paints the picture of the promised land and the hope of joining loved ones who have gone on before. The ebullient and ever-building refrain - “Hallelujah, praise the Lamb!” - emulates the worshipful spirit of the early Americans and their hope and faith in the future of eternal life.

Hark, I hear the harps eternal
Ringing on the farther shore,
As I near those swollen waters
With their deep and solemn roar.

Hallelujah, hallelujah, hallelujah,
praise the lamb!
Hallelujah, hallelujah,
glory to the great I AM!

And my soul, though stained with sorrow,
Fading as the light of day,
Passes swiftly o'er those waters,
To the city far away.

Souls have crossed before me, saintly,
To that land of perfect rest;
And I hear them singing faintly
In the mansions of the blest.

Kyle Pederson is a Minneapolis-based composer and pianist, and he wrote both the music and the text for his piece, **“Can We Sing the Darkness to Light?”** In his preface, Pederson writes “the text of the piece invites the listener to imagine a world without weapons of war – where human experience is defined not through continued judgement of others, but through the lens of mercy and compassion.” Pederson employs a thin texture to capture the stark austerity of violence, which he then contrasts with the warm harmonies when singing of a possible future. More than an anti-war anthem or peace song, Pederson’s work asks the difficult question, “can we see the other as our brother? . . . can we sing the darkness to light?” After an energetic build and powerful musical climax, Pederson leaves us with no clear answer, as the thin texture of the opening music returns, and the falling melodic line of the title text does not find an easy resting place.

What if instead of more violence,
we let our weapons fall silent?
No more revenge or retribution;
no more war or persecution.
It could be beautiful.

Can we see the other as our brother?
Can we sing the darkness to light
sounding chords of compassion and grace?
Set the swords of judgement aside,
let mercy’s eyes see the other human face.

What if instead of our judgement,
we soften our hearts that have hardened?
Instead of certainty and pride
we love and sacrifice.
It could be beautiful.

Kyle Pederson

Elaine Hagenberg is becoming one of the most widely performed American composers of accessible sacred and secular choral music. In her piece **“Refuge,”** Hagenberg underscores a clear contrast between the two stanzas of Sara Teasdale’s text. In the first half of the piece, the relentless piano accompaniment and the mournful cello embody crushed dreams, anger, and despair. However, in the last line of the first stanza, the music takes a decisive turn: at the first reference to singing, the

minor key dissipates, and the warm a cappella harmonies are sustained against the cello's melodic line. The last lines of Teasdale's poem illustrates her spiritual path and a possible future: leaving behind the weight of sorrow, singing is not merely a comfort or distraction, but singing is itself a soul-building lifeline whose essence lives on forever.

From my spirit's gray defeat,
From my pulse's flagging beat,
From my hopes that turned to sand
Sifting through my close-clenched hand,
From my own fault's slavery,
If I can sing, I still am free.

For with my singing I can make
A refuge for my spirit's sake,
A house of shining words, to be
My fragile immortality.

Sara Teasdale

André Thomas is an internationally acclaimed American conductor, arranger, and composer. He is best known for his many arrangements of spirituals, and is held in high regard for his scholarship regarding performance practice in today's colleges, universities, and churches. His amalgamation of lyrics comes mostly from the spiritual "Walk Together Children," as well as the first line from Walt Whitman's poem of the same title, "**I Hear America Singing.**" Thomas' piece aptly captures the early American band style which owes a lot of its musical heritage to unnamed black musicians, and Thomas' orchestration has a lot in common with the great African American composer William Grant Still. The spirit of singing is alive into the future, both of this life and the next, as the chorus exclaims, "we're going to sing of truth and love. . . walk together hand in hand together in peace."

I hear America singing of its greatness.
I hear America singing strong.
I hear America singing of its beauty.
I hear America singing today.

Oh, walk together, children.
Don't you get weary.
There's a great camp meeting in the promised
land.
Sing together, children. . .

We're going to sing of truth and love.
Walk together hand in hand together in peace.
We're going to sing and never tire.
There's a great camp meeting – and America's
singing!
A great camp meeting in the promised land!

African American spiritual

Program notes by Ben Luedcke and Julia Bezems

Guest Artists



Dr. Fredrick Lokken was Artistic Director / Conductor of Bellevue Chamber Chorus from 2001 to 2019. During his tenure the Chorus performed a diverse repertoire of over 700 works ranging from the Renaissance to contemporary music (including three commissioned pieces), and from choral/orchestral masterworks to international folk music and vocal jazz. He also led the ensemble in the release of two CDs, two tours of Europe, and two appearances at the Kathaumixw International Choral Festival in British Columbia, where they were awarded first prize for adult mixed choirs in 2008. In his final performance with the Chorus, they were one of six regional choirs invited to participate in a special tribute concert to composer Morten Lauridsen during the Seattle Sings Choral Festival in October, 2019. Dr. Lokken also served on the music faculty at Shoreline Community College for over 20 years as vocal music instructor and director of choirs.



Bob Rees, percussionist, 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. Bob is now a full-time educator and elementary music specialist at Chestnut Hill Academy in Bellevue, WA.



Mahoko Tsukada is currently a senior at Redmond High School. She is planning to major in violin performance at Boston University, under Professor Lucia Lin. Recently her and Nathan Greenmun's quartet, Ravel in the Moment, took second place at the Washington State Solo and Ensemble competition.



Nathan Greenmun is currently a senior at Redmond High School. Continuing to pursue cello performance at the collegiate level, he has been accepted to prestigious institutions such as Eastman School of Music, New England Conservatory, San Francisco Conservatory of Music, and Peabody Conservatory at John Hopkins among others. He has now committed to SFCM to study under Richard Aaron, professor at the Juilliard school for over 20 years.

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 works by regional composers, including commissioned works 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 was selected as one of six choirs to perform in a special GSCC event "Welcome Home Morten Lauridsen" in October 2019. The Chorus will travel to perform in the "World Choir Games" in New Zealand in the summer of 2024.

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**, Julia Bezems, Kristine Bryan**, Debra Defotis, Jenn Evora, Kristine Gilreath, Melissa Malouf, Kathy McMillan, Katherine Threlkeld, Jane Wasell**

Alto: Toma Aliyeva, Elena Camerini*, Claire Gajary, Rachel Keo, Arisha Kulshrestha*, Anita Lenges, Pratha Muthiah, Karin Swenson-Moore, Kristen Wright**

Tenor: Patrick De Leon, Andrew Desmond, Imran Goychayev, Melanie Grube, Michael Grube, Jim Leininger**, Yan Smolyak, David Varner, Jamie Walch

Bass: Bill Baxter, Allan Chartrand, Dennis Defotis, Mark Liebendorfer, Gabriel Malouf, James McTernan, Fabien Mousseau*, Eric Mullen* **, Roddy Nir, Jeff Pierce, John Schleg

Alumni: Mary Meek (a2), Marcia Olmsted (a1), Ken Sabalza (b2), Dale Schlotzhauer (a1), Frank Trujillo (b2). Trevor Tsang (b1), David Williams (t2)

* ● on hiatus

** indicates 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 Masters 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 wife and his two dogs, and otherwise exploring Washington's many amazing trails, trying new craft beers, and binging good science fiction.

Our Student Assistant Conductor:



Julia Bezems is excited to join the Bellevue Chamber Chorus this season as the Student Assistant Conductor. Hailing from Allentown, PA, Julia holds Bachelor degrees in voice performance and computer science from the University of Michigan, and she is now active as a choral conductor and ensemble singer in the Seattle area. While at the University of Michigan, she performed frequently as a soprano with the *Chamber Choir* and as a soloist with the *University Baroque Orchestra*. Since moving to the Seattle area in 2022, she has sung with *Seattle Pro Musica*, *Opus 7 Vocal Ensemble*, and the *Northwest Symphony Orchestra*; and she will join *Radiance* vocal ensemble as a soprano this season.

She serves as the co-leader of the Seattle branch of *Crescendo North America*, an international organization for Christian musicians, and she freelances as a choral conductor for projects with Crescendo and other community engagements. Julia works as a software engineer at Microsoft, and she enjoys hiking and studying theology.

Our Accompanist:



Minju Kim, pianist, joins Bellevue Chamber Chorus this season. A native of South Korea, she has been active as a soloist, chamber musician and collaborative pianist. Minju won numerous awards, including Sidney Wright Accompanying Competition, Korean Music Association Competition, and Korea-Germany Brahms Association Competition. Her avid interest in chamber music led her to play at Bowdoin International Music Festival and Music Academy of the West as a fellow in collaborative piano. Also, she served as a chamber pianist for the chamber groups playing piano trios in Heifetz International Music Institute.

For the last two years, Minju was a lead collaborative pianist at Northwest Girlchoir. Currently, Minju is a collaborative pianist at Shoreline Community College, and frequently performs in concerts, radio programs and competitions with local musicians. Minju holds degrees in piano performance from Seoul National University in Korea (B.M.), Indiana University (M.M. and P.D.), and University of Texas in Austin (D.M.A), as well as a M.M in collaborative piano from New England Conservatory.

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***This list reflects donations received by the Chorus between April 26, 2022 and May 2, 2024.***  
*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](mailto:admin@bellevuechamberchorus.org) or call 425.522.3436.*

## **Acknowledgements:**

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**Program Typesetting:** Eric Mullen, Kris Bryan

**Special thanks to:** Richard Bulpin (community Board Member), all our singers and their families for their support, and all the 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](mailto: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](http://www.bellevuechamberchorus.org) and click on "Join Email List". You can also follow us on Facebook, Instagram, or X (@SingBellevue)!

Donations are welcomed at performances, through Venmo or PayPal, or via mail:

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## BELLEVUE CHAMBER CHORUS

### 2023-2024 CONCERT SEASON

Enjoy music from our concert season on  
YouTube for a limited time:

<https://www.youtube.com/@SingBellevue>

*Why We Sing*      *Cry Out In Song*  
November 2023      March 2024

### *The Bellevue Spirit of Music* *Past, Present, and Future*

**Saturday, May 18, 2024, 7:30 pm**  
First Congregational Church, Bellevue

**Sunday, May 19, 2024, 3:00 pm**  
Emmanuel Episcopal Church, Mercer Island

**YouTube premiere:** Saturday, June 1, 2024, 7 pm



(425) 522-3436  
[bellevuechamberchorus.org](http://bellevuechamberchorus.org)

# Cascadian Chorale

Gary D. Cannon, Artistic Director

Upcoming season concerts ...

### Firesong Madrigals

Saturday, June 1, 7:30 pm  
Holy Cross Episcopal Church, Redmond WA

Sunday, June 2, 3:00 pm  
Highland Community Center, Bellevue WA



CASCADIAN  
CHORALE

For venue and program details, visit

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



### 2024 Season

#### Sunrise Mass!

Sunday May 19th, 2024, 3:00 PM  
Faith United Methodist Church  
3924 Issaquah-Pine Lake Rd SE  
Sammamish, WA 98029

#### All-American Independence Celebration

Sunday June 30th, 2024, 3:00 PM  
Pickering Barn  
1730 10th Ave NW  
Issaquah, WA 98027

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[www.WestCoastSelfStorageBellevue.com](http://www.WestCoastSelfStorageBellevue.com)



## Coming up in our 46th Season:

### Bellevue Family 4th Celebration!

Bellevue Chamber Chorus will perform the National Anthem as part of the Eastside's largest Independence Day celebration, when the Bellevue Family 4th returns to Bellevue Downtown Park!

Enjoy free live performances, family-friendly activities, food trucks, and more, starting at 5 pm.

The evening leads up to an extravagant firework display at 10:05 p.m., synchronized to a performance from the Bellevue Youth Symphony Orchestra.

<https://www.bellevuedowntown.com/events/family-4th>

### Join us for our annual "Singer's Bootcamp!"

7-8 pm on Thursdays in August!

Your vocal cords are muscles, and your whole body is your instrument! Artistic Director Ben Luedcke will lead this FREE singer-focused workshop of vocal training and sight-reading exercises to get "notes in throats" and your body back in shape for the singing season ahead. Check our website and Facebook page in July for specific dates and location.

### ...and while you're there, why not AUDITION???

Auditions for the 2024-2025 season will be held before and after the Thursday "Singer's Bootcamp" workshops in August (and other times as negotiated). Find out more here:

<https://bellevuechamberchorus.org/audition/>



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[bellevuechamberchorus.org](http://bellevuechamberchorus.org)

for more information coming soon  
on Bellevue Chamber Chorus'  
fantastic 2024-2025 season!



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