



BELLEVUE CHAMBER CHORUS

Artistic Director: Ben Luedcke

CHILD OF

Wonder

featuring Dr. William Bryant, organ
Sarah Fletcher, soprano
Laura Kramer, cello
Cori Belle, piano

Saturday, Nov. 2, 2024, 7:30 pm

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

Sunday, Nov. 3, 2024, 3:00 pm

Seattle First Baptist Church
1111 Harvard Ave, Seattle, WA

*Bellevue Chamber
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Child of Wonder

Who Would You Be

Shawn Crouch (b. 1977)

“God Will Give Orders/Sweet Child”
from *Snow Angel*

Sarah Quartel (b. 1982)

Goin’ Home

Antonín Dvořák (1841-1904)
arr. Paul Langford

Imran Goychayev, assistant conductor

“Child of Wonder”
from *The Sacred Veil*

Eric Whitacre (b. 1970)

You Do Not Walk Alone

Elaine Hagenberg (b. 1979)

Cori Belle, piano
Laura Kramer, cello

Brief Pause

Requiem

Maurice Duruflé (1902-1982)

I. Introit
II. Kyrie
III. Domine Jesu Christe
IV. Sanctus
V. Pie Jesu
VI. Agnus Dei
VII. Lux Aeterna
VIII. Libera Me
IX. In Paradisum

Dr. William Bryant, organ
Sarah Fletcher, soprano
Laura Kramer, cello

Program Notes

We offer this concert in remembrance of all children who have passed in the last year due to violence in this country and worldwide. Shawn Crouch's **"Who Would You Be"** reminds us that in the wake of violence and war, every child lost was a son or daughter...every child had a favorite color, and perhaps a favorite game that made them smile...every child had a full life ahead of them with people to meet, places to go, and perhaps children of their own. Crouch's setting of his own text is not overly complex, but some angular melodies and dissonant harmonies convey grief and sorrow. In contrast, the simple rhythms he selects places the text at the forefront, compelling one to face the hard questions.

Who would you have become?
What would be your favorite color?
Would you still look like Mom?
How tall would you be?
Would you keep playing soccer?
Where are the places you would go?
Who will you meet?
Would you become a father?
Would you have left a mark?
Would you have made a difference?
Who would you be?

"God Will Give Orders / Sweet Child" is an excerpt from Sarah Quartel's larger work *Snow Angel*. With its lilting meter and delicate melody, the first half explores the idea of divine guidance in the form of angels to help those on earth. However, in the second half, the music and text take a drastic turn, and the angels' song of comfort seems almost more a command to everyone else: children enter this world pure, but it is our responsibility to teach them to love. Rather than wait for peace, it is our responsibility to break the cycles of the past.

God will give orders to his angels about you,
And all his angels, all his armies sing: 'ah!'
Do not think poorly of these little children,
All of them have an angel in heaven,
And all their angels can see the face of the Father

Sweet child, hear my song.
Sweet child, I will guard you.
Sweet child, you're the future.
Love and mercy show to others.
Faith, like a child, can hear the song,
a song that falls on ears of those who wait,
Like a child, for peace to come.
And trust that we will learn to show them love,
Like a child, who knows no wrong
From being loved by those who've taught them.
Faith, like a child, forever strong.
The circle goes on.

“Goin’ Home” utilizes the melody from the “Largo” of Antonín Dvořák’s “New World Symphony.” As a Hungarian coming to the United States in the nineteenth century, Dvořák was highly influenced by the spiritual melodies sung by African slaves in America. Many spirituals of the time used coded language that on the surface seemed to be about Christian faith and an afterlife, but the songs found more immediate meaning in regard to freedom from slavery. Dvořák cited not just the beauty of the melodies, but the passion and conviction with which they were sung. Borrowing Dvořák’s melody, Paul Langford adapted his own words and arranged the tune for choir, cello, and piano. Langford’s lush harmonies and decorative accompaniment effectively communicate a longing for peace and calm in both this life and the next.

Goin’ home, goin’ home, I’m a goin’ home;
Quiet-like, some still day, I’m just goin’ home.
It’s not far, just close by, through an open door;
Work all done, care laid by, goin’ to fear no more.
Mother’s there expecting me, father’s waiting too.
Lots of folks gathered there, all the friends I knew.
Morning star lights the way, restless dream all done.
Shadows gone, break of day, real life’s just begun.
There’s no break, there’s no end, just a living on.
Wide awake, with a smile, goin’ on and on.

“Child of Wonder” is the last movement of *The Sacred Veil*, a twelve-movement work by Eric Whitacre that he wrote with poet Charles Anthony (Tony) Silvestri for choir, piano, and cello. Whitacre writes: “*The Sacred Veil* chronicles the rich life of Tony and his late wife Julie Silvestri: their courtship, the birth of their children, Julie’s diagnosis of ovarian cancer, her treatment, her struggle, and finally, her death. I decided to write the poetry for “Child of Wonder” myself, with the hope that it would serve as a kind of benediction, not only for Julie, but for my best friend Tony.” Although Whitacre’s larger work walks through a different kind of grief, we present his piece in this concert as the title and text address the discomfort and injustice of innocent “child-like” victims, while simultaneously challenging the listener to face loss with openness.

Child of wonder
 Child of sky
 Time to end your voyage
 Time to die.

Turn your silvered sail
 Toward the light
 Child of mourning
 Child of night.

Silent slumber calls you
 Dark and deep
 Child of soft surrender
 Child of sleep.

Child of iridescence
 Child of dream
 Stars and moons will guide you
 Down the stream.

Child of sorrow
 Child of rain
 There is no tomorrow
 No more pain.

Stretched on ocean waves
 Of endless foam
 Welcome home my child
 Welcome home.

“You Do Not Walk Alone” is a traditional Irish blessing set by composer Elaine Hagenberg. Hagenberg captures a Celtic character with active grace notes and other rhythmic figures characteristic of an Irish fiddle improvisation. Despite its folk-like roots, Hagenberg’s setting is very modern sounding, with full harmonies, a bright tonality, and a dramatic key change. Nevertheless, she tastefully allows the beautiful melody and text to stand on their own without significant alteration. In response to tragedy, violence, and war, this piece closes the first half of today’s concert to offer comfort to the living: “may you always hear, even in your hour of

sorrow, the gentle singing of the lark...” and “may hardness never turn your heart to stone.”

May you see God's light on the path ahead
when the road you walk is dark.
May you always hear even in your hour of sorrow,
the gentle singing of the lark.
When times are hard may hardness never
turn your heart to stone.
May you always remember when the shadows fall—
You do not walk alone.

Maurice Duruflé's *Requiem*, although not as popular as the Fauré *Requiem*, is one of the most often performed settings of the Roman Catholic “Mass for the Dead” by a modern French composer. Just like Fauré's setting, Duruflé omits certain parts of the mass text, and includes the burial texts “Libera Me” and “In Paradisum,” which help close the work in a penitential and meditative tone. Unlike Fauré's *Requiem*, Duruflé's piece is unique among modern settings given its preservation of old Gregorian chant: in fact, nearly all the melodic material utilized in the nine movements is over a thousand years old. Duruflé successfully juxtaposes these ancient melodies against his own modern harmonies creating a larger work that is full of beauty and elegance. Beyond chant, the influence of early music is also heard in many of Duruflé's compositional techniques. For example, in the “Kyrie,” Duruflé creates an imitative and complex polyphonic structure reminiscent of sixteenth-century composers like Palestrina, Victoria, and Byrd. Likewise, in the “Agnus Dei,” the canonic melodies of the sopranos and altos are offset by only one beat, creating a meditative texture that pays homage to early medieval compositions. Lastly, in the “Lux Aeterna,” Duruflé employs “alternatim,” a technique invented by composers of the early church in which a solo (in this case the organ) alternates verses with the choir. In contrast, the most modern sounding movements are perhaps the most dramatic: both the “Domine Jesu Christe” and the “Libera Me” employ stark texture changes, angular melodies, expressive solo passages, and some of the most austere harmonies of the entire work.

I. Introit

*Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Te decet hymnus, Deus in Sion,
et tibi reddetur votum in Jerusalem;
exaudi orationem meam,
ad te omnis caro veniet.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis*

Eternal rest give to them, O Lord,
and let perpetual light shine upon them.
A hymn, O God, becometh Thee in Zion,
and a vow shall be paid to Thee in Jerusalem;
O Lord, hear my prayer,
all flesh shall come to Thee.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

II. Kyrie

*Kyrie eleison,
Christe eleison.
Kyrie eleison.*

Lord have mercy on us,
Christ have mercy on us.
Lord have mercy on us.

III. Domine Jesu Christe

*Domine Jesu Christe, rex gloriae,
libera animas omnium fidelium defunctorum
de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,
ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael
repraesentet eas in lucem sanctam,
quam olim Abrahae promisisti
et semini ejus.
Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus,
fac eas, Domine, de morte transire ad vitam
quam olim Abrahae promisisti
et semini ejus.*

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful departed
from the pains of hell
and from the deep pit;
Deliver them from the lion's mouth
that hell engulf them not,
nor they fall into darkness.
But that Michael, the holy standardbearer,
bring them into the holy light,
which Thou once didst promise
to Abraham and his seed.
We offer Thee, O Lord,
sacrifices and prayers of praise;
do Thou accept them for those souls
whom we this day commemorate;
grant them, O Lord, to pass from death to the life
which Thou once didst promise
to Abraham and his seed.

IV. Sanctus

*Sanctus Dominus Deus Sabaoth,
pleni sunt coeli et terra gloria tua.
Hosanna in excelsis!
Benedictus, qui venit
in nomine Domini.
Hosanna in excelsis!*

Holy, Lord God of hosts.
The heavens and the earth are full of Thy glory.
Hosanna in the highest.
Blessed is He Who cometh
in the name of the Lord.
Hosanna in the highest.

V. Pie Jesu

*Pie Jesu Domine,
dona eis requiem sempiternam.*

Gentle Lord Jesus,
grant them eternal rest.

VI. Agnus Dei

*Agnus Dei,
qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God,
Who takest away the sins of the world,
grant them eternal rest.

VII. Lux Aeterna

*Lux aeterna luceat eis, Domine,
cum sanctis tuis in aeternum, quia pius es.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.*

May light eternal shine upon them, O Lord,
with Thy saints forever, for Thou art kind.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.

VIII. Libera Me

*Libera me, Domine, de morte aeterna,
in die illa tremenda, quando coeli
movendi sunt et terra,
dum veneris judicare saeculum per ignem.
Tremens factus sum ego et timeo
dum discussio venerit at que
ventura ira,
quando coeli movendi sunt et terra.
Dies illa, dies irae, calamitatis
et miseriae, dies magna et amara valde.
Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.
Libera me, Domine, de morte aeterna,
in die illa tremenda, quando coeli
movendi sunt et terra,
dum veneris judicare saeculum per ignem.*

Deliver me, O Lord, from eternal death
on that dreadful day when the heavens
and the earth shall be moved,
and Thou shalt come to judge the world by fire.
I quake with fear and I tremble
awaiting the day of account
and the wrath to come,
when the heavens and the earth shall be moved.
Day of mourning, day of wrath, of calamity,
of misery, the great day, and most bitter.
Eternal rest give to them, O Lord,
and let perpetual light shine upon them.
Deliver me, O Lord, from eternal death
on that dreadful day when the heavens
and the earth shall be moved,
and Thou shalt come to judge the world by fire.

IX. In Paradisum

*In Paradisum deducant Angeli
in tuo adventu suscipiant te Martyres
et perducant te in civitatem sanctam Jerusalem.
Chorus Angelorum te suscipiat
et cum Lazaro quondam paupere
aeternam habeas requiem.*

May the angels receive them in Paradise,
at thy coming may the martyrs receive thee
and bring thee into the holy city Jerusalem.
There may the chorus of angels receive thee,
and with Lazarus, once a beggar,
may thou have eternal rest.

Program notes by Ben Luedcke

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December 3, 2024

Guest Artists



Dr. William Fletcher Bryant is an accomplished composer, conductor, and organist with a doctor of musical arts degree from the University of Washington, where he studied under the guidance of Dr. Carol Terry. He previously studied at the Jacobs School of Music at Indiana University where he earned a master's degree, double majoring in composition and organ performance, and his undergraduate degree, double majoring in composition and oboe performance.

Dr. Bryant is the present Director of Music at Faith Lutheran Church in Redmond, WA where he also chairs the committee for the Fine Arts at Faith Concert Series. Previously, he was the organist at Mercer Island Presbyterian Church in Mercer Island, WA. Before this, he held the role of organist at Univer-

sity Lutheran Church–Seattle and was responsible for overseeing a major organ rebuild project with Marceau Pipe Organ Builders which merged and restored two of the church's pipe organs. Dr. Bryant debuted the revitalized organ on Palm Sunday of 2016 and was showcased in a dedication service and concert orchestrated in October of that year.

Dr. Bryant is very active in the Seattle music community where he is the Second Clarinetist with the Seattle Festival Orchestra. He also performs with many local theatres as a reed and keyboard player and has been involved with productions at Seattle Musical Theatre, Centerstage! Theatre, Bainbridge Performing Arts, Studio East, Burien Actors Theatre, HEARTS, Lowbrow Opera Collective, Pullman vs Paxton, Twelfth Night Productions, and Showtunes. He has appeared as guest soloist on the organ with the Seattle Collaborative Orchestra, the Puget Sound Symphony, and the Seattle Festival Orchestra.

Dr. Bryant has also held various positions with the American Guild of Organists and loves to promote new, American based literature within the organ repertoire.



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.



Sarah Fletcher, Seattle-based soprano, has performed for over 25 years, with key roles such as "Vitellia" in Mozart's *La Clemenza di Tito*, "Dido" in Purcell's *Dido & Aeneas*, and "Mother" in *Hansel and Gretel*. Notably, she portrayed "Mercedes" in a unique aerial production of *Carmen* in San Francisco.

She has sung with the Seattle Opera Chorus in productions like *Turandot* and *Fidelio*, and performed at the 60th Anniversary Gala. Sarah was also a featured soloist on 98.1 King FM's *Northwest Focus Live* with Seattle Opera On Tap.

Sarah performs regularly with Seattle Opera, Opera on Tap Seattle, Premier Vocal Entertainment, and Public Opera. She holds an undergraduate degree from the University of Puget Sound, and has trained at AIMS in Austria, OperaWorks in LA, and with Seattle Opera and San Francisco Opera coaches.

Recently, Sarah graduated with a Master's in Counseling Psychology from Bastyr University and now incorporates counseling, yoga, and voice teaching into her practice to help others find joy and empowerment.

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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.

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, *#Kris Bryan, Debra Defotis, Jenn Evora, Megumi Hayashi, Kathy McMillan, Megumi Oshima, *Jane Wasell, *Kristen Wright

Alto: *Toma Aliyeva, Elena Camerini, Claire Gajary, Rachel Keo, Arisha Kulshrestha, Anita Lenges, Michelle Lin, Pratha Muthiah, Marcia Olmsted, Karin Swenson-Moore

Tenor: Patrick De Leon, *#Ember Powers, Imran Goychayev, Melanie Grube, Michael Grube, *Jim Leininger, Kennedy Stewart, David Varner, Jamie Walch

Bass: Bill Baxter, Allan Chartrand, Dennis Defotis, Mark Liebendorfer, *James McTernan, Fabien Mousseau, Eric Mullen, Jeff Pierce, Albert Tsai, Trevor Tsang

* denotes Board Member # on hiatus

Acknowledgements

Development Director	Debra Defotis
Assistant Conductor	Imran Goychayev
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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!

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In Memoriam: Kristine Anderson



All of us at the Bellevue Chamber Chorus mourn the untimely passing of **Kristine Anderson**, who was our beloved accompanist for 14 years (2008-2022). Kristine didn't just play the notes written on the piano score, she breathed magic into our performances with her sensitivity to the role of her instruments and their interaction with the chorus. She infused our music with her passion and her boundless *joie de vivre*, and both we and our audiences were the better for it!

Her performances weren't just competent and virtuosic, they were works of collaborative art, and often brought tears to our eyes. We will never, ever forget her sparkle, her kind and generous heart, her incredibly quick wit, her energy and passion, and her unwavering dedication to being an absolutely wonderful, accomplished accompanist for our choral offerings. Rest in peace, Kristine!

~~ *Bellevue Chamber Chorus*

Kristine Anderson, pianist, graduated with a music performance degree from the University of Montana at Missoula. She was well-known in the Puget Sound region for her artistic and sensitive work with singers as well as instrumentalists ranging from tuba to piccolo. Equally at home with jazz, pop, and classical, she could adjust her style from Sondheim to Gershwin to Strauss. Her clients included winners in local and national competitions, including the Seattle Young Artist Music Festival, Metropolitan Opera semifinals, and concerto contests. Kristine also served as accompanist for the Flute and Piccolo Forum, hosted by Seattle Symphony flutist Zart Dombourian Eby. From 2012 to 2020 she was a staff accompanist in the University of Washington Music Department, and she was the accompanist for Bellevue Chamber Chorus for fourteen seasons, including during the pandemic where she gamely created accompaniment tracks for the Chorus' "virtual choir" season from her living room! She was also the pianist at Christ the King, Assumption, and Journey Christian churches in Seattle.



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 October 1, 2022 and October 22, 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 or call 425.522.3436.



BELLEVUE CHAMBER CHORUS

2024-2025 CONCERT SEASON

Child of Wonder

Saturday, November 2, 2024, 7:30 pm, Bellevue

Sunday, November 3, 2024, 3:00 pm

Seattle First Baptist Church, Seattle

YouTube premiere: Saturday, Nov. 16, 2024, 7 pm

Vox Femina

...featuring choirs from Newport H.S. and the premiere of a new SATB arrangement of "Joy" by Katerina Gimon!

Saturday, March 1, 2025, 7:30 pm

Bellevue First United Methodist Church

YouTube premiere: Saturday, March 15, 2025, 7 pm

On the Origin of Species

Saturday, May 17, 2025, 7:30 pm

First Congregational Church, Bellevue

Sunday, May 18, 2025, 3:00 pm

Emmanuel Episcopal Church,
Mercer Island

YouTube premiere:

Saturday, May 31, 2025, 7 pm



(425) 522-3436

bellevuechamberchorus.org

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



KIRKLAND
CHORAL
SOCIETY

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



Feed Your Soul

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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PERSONAL PIZZA - CRAFT BEER



Bridge Games

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www.13toptricks.com

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