

CELEBRATING 40 YEARS!
BACK TO THE FUTURE



BELLEVUE CHAMBER CHORUS

Artistic Director: Ben Luedcke



Saturday, March 9, 2024, 7:30 pm

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

Sunday, March 10, 2024, 3:00 pm

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

*Bellevue Chamber
Chorus is supported
in part by:*



BUYING OR SELLING A HOME?



PATRICK DE LEON

My extensive background as an analytical Product Manager together with my deep understanding of the Eastside market has made me a Premier Real Estate Broker at Windermere Yarrow Bay, the #1 Producing Real Estate Firm in Washington State.

- Zillow Certified Premier Team
- 5 Star Zillow & Google Reviews
- 23% Market Share for SELLERS in 2022 on the Eastside
- 18% Market Share for BUYERS in 2022 on the Eastside
- Members of the National Association of REALTORS®

If you can dream it,
we can find it.



Patrick De Leon

CELL: 425.535.2585

OFFICE: 425.822.5100

PATRICKDELEON@WINDERMERE.COM

PATRICKDELEON.WITHWRE.COM

As Realtors at Windermere / East, Inc., Team Patrick donates a portion of every transaction to the Windermere Eastside Foundation, an organization dedicated to helping low-income and homeless families since 1989

- REAL ESTATE -
PATRICK
DE LEON


Windermere
REAL ESTATE



Cry Out in Song

Bellevue Chamber Chorus



March 9 and 10, 2024

***Aus der Tiefen rufe ich, Herr, zu dir*** Johann Sebastian Bach (1685-1750)

1. Sinfonia e Coro
2. Aria con Corale
3. Coro
4. Aria con Corale
5. Coro

Intermission

For a Breath of Ecstasy John Michael Trotta (b. 1978)

1. Wealth Enough for Me
2. Peace Flows Into Me
3. Who Gave My Soul to Me
4. For You I am Still
5. Spend All You Have on Loveliness
6. And I For You
7. Let Me Love

Dawn Posey, violin
Kimberly Rosenberg, violin/viola
Kelly Moore, viola
Laura Kramer, cello
Ross Gilliland, bass
Elizabeth Brown, archlute

Stephen Rumph, tenor
Darrell J. Jordan, baritone
Janet Putnam, oboe

Program Notes

This concert seeks to highlight the emotive power of the human voice to express two very different kinds of “crying.” On the one hand, the cantata *Aus der Tiefen rufe ich, Herr, zu dir* (“From the Depths, Lord, I Cried To Thee”) by Johann Sebastian Bach, features a voice crying out in anguish, wallowing in human frailty and imperfection. In contrast, John Michael Trotta’s *For a Breath of Ecstasy* depicts cries of joy, laughter, and song from a voice that is simultaneously empowered by love and alive with wonder.

Most of the surviving cantatas by Johann Sebastian Bach (more than 300) are from later in his career and were written in Leipzig during his tenure working at a Lutheran school and four sister churches. These later cantatas were written for specific days of the church calendar, and typically each cantata’s various movements were embedded within the Lutheran church service. Bach’s Leipzig output shows the influence of Italian opera, with arias and “speech-like” singing that required trained soloists. In contrast, Bach’s early cantatas are unique in his output as they were written in a “motet” style, imitating the contrapuntal achievements of Renaissance composers and are favorites among modern choral performing organizations. *Aus der Tiefen rufe ich, Herr, zu dir* is one of these rare early works, written between 1708-1709 while Bach worked at the Divi Blassi church in Mühlhausen.

The text for *Aus der Tiefen* comes from Psalm 130, and Bach likely wrote it as part of a penitential memorial after a large fire destroyed part of the town. Bach chose to set the first three movements in a particularly somber tone. The first movement features the title text, and Bach aptly crafted a descending motive with a low melodic range as the chorus cries out for mercy from the depths. The second movement features two newly composed rhythmic lines juxtaposed against a slow sustained pre-existing tune, a common compositional practice held over from the Renaissance era. The bass soloist’s text is from Psalm 130, whereas the choir’s slow-moving line contains music and verses from a hymn that any Lutheran churchgoer would have recognized. In the third movement, Bach continues the dark mood in the distant key of F minor with a long descending line “*Meine seele harret*” (“My soul waits), and the relentless dissonances illustrate the sorrow and anguish that is at the core of Psalm 130. In contrast, the fourth movement represents a shift to a more hopeful tone; it features a tenor soloist and the choir once again sings a chorale tune. The tenor aria features a dance-like meter and lilting rhythmic line, and the choir’s hymn verse highlights God’s healing power. The final movement is a compositional wonder with multiple musical lines overlapping to create an

incredibly exciting and complex fugal passage. The text speaks to the belief in redemption through Jesus, and absent are the descending and mournful melodic contours of the first movement, and instead Bach weaves together a magnificent array of lively and energetic motives.

1. Sinfonia e Coro

*Aus der Tiefen rufe ich, Herr, zu dir,
Herr, höre meine Stimme,
laß deine Ohren merken
auf die Stimme meines Flehens!*

Out of the depths I cry, Lord, to you.
Lord, hear my voice,
let your ears hearken
to the voice of my supplication!

2. Aria con Corale

Soloist:

*So du willst, Herr, Sünde zurechnen,
Herr, wer wird bestehen?*

Choir:

*Erbarm dich mein in solcher Last,
nimm sie aus meinem Herzen,
die weil du sie gebüßet hast
am Holz mit Todesschmerzen,*

Soloist:

*Denn bei dir ist die Vergebung,
daß man dich fürchte.*

Choir:

*auf daß ich nicht mit großem Weh
in meinen Sünden untergeh,
noch ewiglich verzage.*

Soloist:

If you, Lord, were to ascribe our sins,
Lord, who would endure?

Choir:

Have mercy upon me under such burdens,
remove it from my heart,
because you have atoned for it
on the wood in pangs of death,

Soloist:

Yet in you there is forgiveness
that one might fear you.

Choir:

so that I under the immense woe
of my sins might not perish,
nor eternally despair.

3. Coro

*Ich harre des Herrn,
meine Seele harret,
und ich hoffe auf sein Wort.*

I wait upon the Lord,
my soul waits,
and I hope in his word.

4. Aria con Corale

Soloist:

*Meine Seele wartet auf den Herrn
von einer Morgenwache bis zu der andern.*

Choir:

*Und weil ich denn in meinem Sinn,
wie ich zuvor geklaget,
auch ein betrübter Sünder bin,
den sein Gewissen naget,
und wollte gern im Blute dein
von Sünden abgewaschen sein
wie David und Manasse.*

Soloist:

My soul waits upon the Lord
from one morning's watch to the next.

Choir:

And I then, having long lamented,
understanding that I too
am a miserable sinner
whose conscience gnaws at him,
would gladly be cleansed of sin
by your blood
like David and Manasseh.

5. Coro

*Israel, hoffe auf den Herrn;
denn bei dem Herrn ist die Gnade
und viel Erlösung bei ihm.
Und er wird Israel erlösen
aus allen seinen Sünden.*

Israel, hope in the Lord,
for in the Lord there is mercy
and full redemption through him.
And he will redeem Israel
from all its sins.

John Michael Trotta's *For a Breath of Ecstasy* draws all of its texts from "Love Songs," an anthology celebrating the American poet Sara Teasdale (1884-1933). Each of Teasdale's seven poems that Trotta selected for this work invoke love and companionship in some capacity, and nearly all of them mention singing or music. Trotta chose to arrange his composition into a musical palindrome, where the first and last movements contain nearly the same music, as does the second and sixth movements and the third and fifth movements, respectively. The first and last movements both open with an expansive oboe melody against a backdrop of flourishes from the strings. The choir then echoes the tuneful song, breaking out of their narrow melody into an expansive and high-range unison cry of joy. In the second and sixth movements, the texts employ metaphors from the natural world. In the second movement, after a peaceful opening Trotta selects a slow-moving melody for the sopranos and altos

accompanied by a rhythmic tenor and bass line. Trotta reprises the same treble melody in the sixth movement but this time to a backdrop of syncopated strings. The third and fifth movements are both for reduced choral forces, and the texts of both movements examine the act of giving: in the former, the low voices sing of what one gives and receives in a relationship, whereas in the latter the treble voices sing universally of what life has to offer.

Only the fourth movement, written for *a cappella* voices, features music that is not repeated in any other movement, and thus represents a musical turning point or line of symmetry. For this pivotal movement Trotta selects the most intriguing text of the entire work. The poet describes that in past relationships they sang songs, but this time is different: for the first time the poet is so overcome that their songs are silent, and Trotta captures this stillness with slow moving lines, narrow melodic ranges, and open harmonies. It seems Teasdale is telling us perhaps love is not measured by what we give, but by how thoroughly we give ourselves. Although Trotta repeats much of the same music in the last three movements, the texts of the second half of the piece have less to do with one's own experience of love, and instead engage more with what one has to give back to the world. In the fifth movement where the musical journey first starts to retrace its path, the fragmented title of the larger work is now a complete idea: "For a breath of ecstasy give all you have been or could be."

1. Wealth Enough For Me

I have no riches but my thoughts,
Yet these are wealth enough for me;
My thoughts of you are golden coins
Stamped in the mint of memory;

And I must spend them all in song,
For thoughts, as well as gold, must be
Left on the hither side of death
To gain their immortality.

2. Peace Flows into Me

Peace flows into me
As the tide to the pool by the shore;
It is mine forevermore,
It will not ebb like the sea.

I am the pool of blue
That worships the vivid sky;
My hopes were heaven-high,
They are all fulfilled in you.

I am the pool of gold
When sunset burns and dies—
You are my deepening skies;
Give me your stars to hold.

3. Who Gave My Soul to Me

I gave my first love laughter,
I gave my second tears,
I gave my third love silence
Through all the years.

My first love gave me singing,
My second eyes to see,
But oh, it was my third love
Who gave my soul to me.

4. For You I Am Still

I sang my songs for the rest,
For you I am still;
The tree of my song is bare
On its shining hill.

For you came like a lordly wind,
And the leaves were whirled
Far as forgotten things
Past the rim of the world.

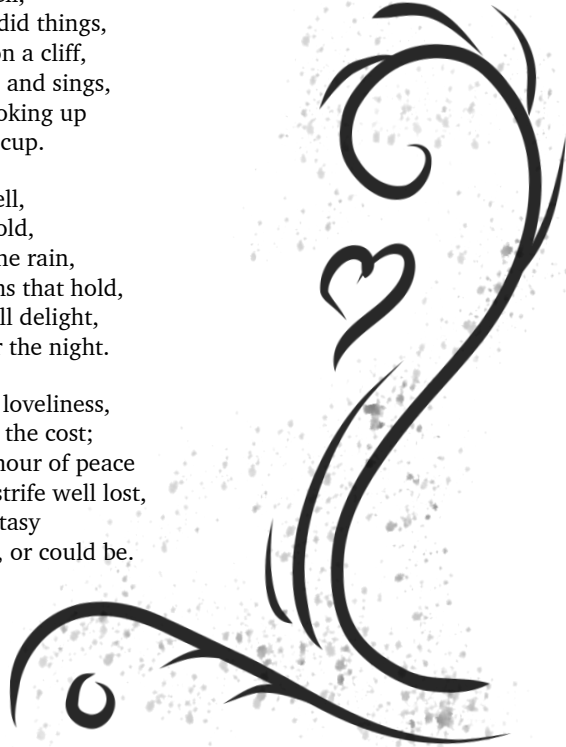
The tree of my song stands bare
Against the blue —
I gave my songs to the rest,
Myself to you.

5. Spend All You Have on Loveliness

Life has loveliness to sell,
All beautiful and splendid things,
Blue waves whitened on a cliff,
Soaring fire that sways and sings,
And children's faces looking up
Holding wonder like a cup.

Life has loveliness to sell,
Music like a curve of gold,
Scent of pine trees in the rain,
Eyes that love you, arms that hold,
And for your spirit's still delight,
Holy thoughts that star the night.

Spend all you have for loveliness,
Buy it and never count the cost;
For one white singing hour of peace
Count many a year of strife well lost,
And for a breath of ecstasy
Give all you have been, or could be.



6. And I For You

The moon is a curving flower of gold,
The sky is still and blue;
The moon was made for the sky to hold,
And I for you;

The moon is a flower without a stem,
The sky is luminous;
Eternity was made for them,
Tonight for us.

7. Let Me Love

Until I lose my soul and lie
Blind to the beauty of the earth,
Deaf though the shouting wind goes by,
Dumb in a storm of mirth;

Until my heart is quenched at length
And I have left the land of men,
Oh, let me love with all my strength
Careless if I am loved again.

Program notes by Ben Luedcke

Check in using the new
GSCC Concert Passport
to win free concert tickets
and other prizes!



<https://seattlesings.org/passport>

Sponsored by the
greater seattle

CHORAL
consortium

representing over 90 Seattle-area choirs



**Bridge Games
Classes
Fun and Friends**

www.13toptricks.com
425-201-6843
Bellevue, WA

Guest Artists



Stephen Rumph has sung leading tenor roles throughout the Puget Sound area and beyond. Recent credits include Faust (*Mefistofele*) and Hoffmann (*The Tales of Hoffmann*) with Pacific Northwest Opera, with whom he will perform Belmonte (*The Abduction from the Seraglio*) this spring; Edgardo (*Lucia di Lammermoor*), Eistenstein (*Die Fledermaus*), and Danilo (*The Merry Widow*) with Tacoma Opera; and Father in *Together* (Seattle Opera Creation Lab). Concert work includes Beethoven's *Ninth Symphony* with the Seattle, Tacoma, Spokane, and Bozeman Symphonies and Mozart's *Requiem* with Northwest Sinfonietta, Bellingham Chamber Chorale, and Thalia Symphony. He is chair of music history at the University of Washington and the author of *Beethoven After Napoleon* (2004), *Mozart and Enlightenment Semiotics* (2011), and *The Fauré Song Cycles* (2020).



Seattle-based lyric baritone **Darrell J. Jordan** has been praised for his “shining, beautiful voice” (Broadway World), his “expressive baritone and facial expressions” (The SunBreak), and has been called “the star of the show” (Columbia Heart Beat). His recent solo concert engagements have been with Amherst Early Music Festival, Odyssey Chamber Music Series, Rolla Choral Arts Society, Choral Arts Alliance of Missouri, Missouri Symphony, Southside Philharmonic Orchestra, Toledo Symphony, Thalia Symphony, Olympia Chamber Orchestra, Salt Water Music Series, Seattle Art Song Society, Harmonia Orchestra, and Seattle Choral Company.

Dr. Jordan has performed almost 40 full operatic roles, some favorites being: Papageno (*Die Zauberflöte*), Dandini (*La Cenerentola*), Guglielmo (*Così fan tutte*), Count Almaviva (*Le nozze di Figaro*), Dr. Falke (*Die Fledermaus*), Bunthorne (*Patience*), Belcore (*L'elisir d'amore*), and Dr. Malatesta (*Don Pasquale*). Opera credits include Opera West, Tacoma Opera, Wilmington Concert Opera, St. Louis Opera Collective, Hay-market Opera Company, Gateway Opera, the Show-Me Opera, Lawrence Opera, the Puget Sound Concert Opera, Northwest Opera In Schools Touring Company, Operamuse, Seattle Modern Opera Company, Pacific Northwest Opera, the Gilbert & Sullivan Society of Seattle, Low Brow Opera, OperaBend, Engage Opera, Land-locked Opera, Barn Opera, and Seattle Opera. For more information, please visit: www.DarrellJJordan.com.



Janet Putnam plays principal oboe in the North Corner Chamber Orchestra, an uncondacted orchestra in Seattle, and freelances in the major Seattle/Tacoma area orchestras. She has played solo oboe, English horn, and oboe d'amore as sub/extra with the Seattle Symphony, oboe and English horn in 179 Nutcrackers with the Pacific Northwest Ballet. She solos frequently with Seattle choirs and performs with Zubatto Syndicate, a jazz ensemble.



Dawn Posey maintains an active and varied performing, teaching, and coaching career. She is currently Concertmaster of the Bellingham Symphony Orchestra in Bellingham, WA and Assistant Concertmaster of the Northwest Sinfonietta in Tacoma, WA. She also teaches violin and coaches musicians of all instruments. A devotee of baroque performance practice, Dawn has been a frequent guest artist with Chatham Baroque, including tours to Ecuador and Los Angeles. In 2015, she participated in the world-renowned training program, Tafelmusik Baroque Summer Institute.

Dawn is a founding member of Kassia Ensemble, a chamber ensemble made up entirely of female performers and seeks to empower women through quality performance, collaboration, diverse programming, and outreach. Dawn currently lives in Seattle, WA where she is a frequent substitute with the Seattle Symphony. She also continues to perform with Kassia Ensemble and other chamber ensembles. For more information please visit www.poseyviolin.com.



Kimberly Rosenberg is a violinist and violist from the Seattle area with a passion for theatre and chamber music. She received her Bachelor of Music with Honours from The Royal Academy of Music, London, UK in 2011 and was a member of Southbank Sinfonia's 10th anniversary year. Whilst in London, she performed as part of an on-stage string quartet, alongside actor Alex Jennings, in the West End production of, "Hymn" by Alan Bennett and was invited to be the sole violist in London Sinfonietta Academy's debut year. Kimberly currently lives in Seattle as a freelance musician, where she can often be found playing at 5th Avenue Theatre,

Auburn Symphony, Paramount Theatre, Seattle Music Inc, and with various chamber groups. When she's not performing, Kimberly loves to spend her time playing computer games with her husband and showing her Glen of Imaal Terriers in dog shows.



Kelly Moore, violist, is an educator and chamber musician in the greater Seattle area. Kelly is passionate about teaching, and has a vibrant private studio of young violinists and violists. Kelly has attended the Indiana University Teacher Training Retreat led by renowned pedagogue Mimi Zweig, and also has Suzuki Teaching Certifications. In addition to teaching, Kelly is a core member of North Corner Chamber Orchestra (NOCCO), a conductorless ensemble based in Seattle. She also plays regularly with Northwest Sinfonietta, a tightly-knit chamber orchestra located in the South Sound. Kelly also enjoys administrative work in support of arts organizations, and was program director of Icicle Creek Summer Symphony, and is currently the personnel manager of NOCCO.

After completing her undergraduate degree at Central Washington University, Kelly went on to complete a Performance Certificate at the University of Southern California, and then earned a Diploma in Chamber Music Studies from the University of Illinois. Outside of music, Kelly enjoys gardening, knitting, and playing video games!



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 B.C. 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.



Ross Gilliland performs regularly on modern and baroque bass and violone throughout the Pacific Northwest. He performs locally with period ensembles including the Seattle Baroque Orchestra, Portland Baroque Orchestra, Sound Salon (formerly Byron Schenkman & Friends), the Whidbey Island Music Festival, Epiphany Parish, Tacoma Bach Festival, and Seattle Bach Choir. He also performs regularly on modern bass with numerous ensembles including the North Corner Chamber Orchestra (NOCCO), Seattle Modern Orchestra, Pacific Northwest Ballet, Auburn Symphony, Seattle Chamber Orchestra, and the Seattle 'Candlelight

Concert' series. He is also active freelancing in theater and studio sessions, recording soundtracks for feature films, pop, bluegrass, video games, and other 'attractions'. A Madison, WI native, Ross has been a long-time and continuing performer with the Madison Bach Musicians, the Token Creek Chamber Music Festival, collaborating closely with famed composer and Bach interpreter John Harbison, the Madison Symphony Orchestra, Wisconsin Chamber Orchestra, and the Bach Dancing and Dynamite Society. He has been a featured soloist with Seattle's Mostly Nordic concert series and live on Wisconsin Public Radio. Mr. Gilliland holds degrees in music performance, physics, and environmental policy.



A specialist in standard classical guitar as well as various early guitars and lutes, **Elizabeth C. D. Brown** is a very active performer in the United States. Highlights from recent seasons include performing at the Music by Women Festival and Northwest Guitar Festival, performing concertos by Vivaldi and Sierra and premiering a new work for guitar and orchestra with the Seattle Symphony. She has performed in operas by Purcell, Blow, Paisiello, Rossini and Verdi, as well as all of Monteverdi's surviving operatic works. Elizabeth's first solo recording, *La Folia de España: Dances for Guitar* has been praised

for its "...apparently effortless ease." (Lute News, UK) Her second solo recording, *In Her Honor*, includes music from the Princess [Queen] Anne Guitarbook and the Elisabeth of Hesse Lutebook, as well as her own arrangements of works by Elisabeth Jacquet de la Guerre. She is head of the Guitar and Lute program at Pacific Lutheran University and has taught at Cornish College of the Arts and Seattle Pacific University. See her on YouTube at www.youtube.com/user/ElizabethCDBrown or for more information visit: www.elizabethcdbrown.com.

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*, Jeff Pierce, John Schleg, Trevor Tsang

** 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.

Save the Date!!!

Fund Bellevue Chamber Chorus into the *FUTURE*
with our **40th Anniversary Celebration** and **Silent Auction!**

Saturday April 13th, 2 - 4 pm

Free admission, complimentary hors d'oeuvres and dessert!

Please RSVP via the QR code below!

<https://bellevuechamberchorus.betterworld.org/events/40th-anniversary-party>



Northwest Cellars was established in 2004 to create high quality wines with the option of customized labels. Northwest Cellars uses exclusively Washington grapes, from some of the most revered vineyards in the State. The wines win awards all across the country, and are recognized among the top in the State.

Acknowledgements:

Development Director: Debra Defotis

Audio/Video Recording: Ben Luedcke, Mike Grube, Jim Leininger, Bill Baxter

Costuming: Karin Swenson-Moore, Rachel Macias

Fundraising Committee: Jane Wasell, Kristine Gilreath, Maria Bayer, Debra Defotis,
Patrick De Leon

House Management: Lauren Nelson, Rick Bulpin

Marketing/PR Committee: Melanie Grube, Kris Bryan

Score Management/Music Librarian: Maria Bayer

Music Licensing: John Schleg, Fabien Mousseau

Social Media: Patrick De Leon, Kris Bryan

Stage Manager: Kristine Gilreath

Ticket Coordinators: Mike Grube, Andrew Desmond

Website/Archive Management: Mike Grube

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!

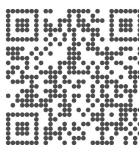
If you would like to volunteer with us to make the Chorus even better, we have openings in many of the positions above throughout the year, or for shorter term per-concert positions. Send an email expressing your interest to info@bellevuechamberchorus.org!

Join our email list and receive notifications of upcoming concerts and events! Sign up at our info table or visit www.bellevuechamberchorus.org and click on "Join Email List". You can also follow us on Facebook, Instagram, or X (@SingBellevue)!

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

P.O. Box 1714,
Bellevue, WA 98009-1714
(425) 522-3436
www.bellevuechamberchorus.org

Venmo:
[@bellevuechamberchorus](https://venmo.com/bellevuechamberchorus)



Paypal



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!

\$10,000+

Cambia Health Foundation
Maria and Doug Bayer

\$5,000 – \$9,999

4Culture
* Google, Inc.
Eric Mullen

\$2,500 – \$4,999

Bellevue Arts Commission
** Mike and Melanie Grube
** David Williams

\$1,000 – \$2,499

Louise Baldwin
Douglas and Maria Bayer
Foundation
James and Amelia Bryan
Debra and Dennis Defotis
* Microsoft
Karin Swenson-Moore

\$500 – \$999

William Baxter
* Boeing
Kristine Bryan
Sonja Delafosse
Mark Liebendorfer
Katherine McMillan
James McTernan
Gabriel and Melissa Malouf
Fabien Mousseau
Prathayini Muthiah
Lauren Nelson
Jeff Pierce
Jane Wasell
Kristen Wright

\$250 – \$499

* Adobe Inc.
AmazonSmile
Anonymous (x11)
Vicki Bulpin
Patrick De Leon
Andrew Desmond
Tori Force
Kristine Gilreath
Imran Goychayev
Arisha Kulshrestha
James Leininger
Ziqi Ma
Rachel Macias
Brion Richardson
John Schleg
Dale Schlotzhauer
Yan Smolyak
Katherine Threlkeld
Trevor Tsang
Gloria Tzuang

\$100 – \$249

Elena Camerini
Allan Chartrand
* Costco
Mary Franck
Oliver Goldman
Anita Lenges
Susan Liechty
* Facebook/META
Ken and Christine Mullen
Caroline Saunders
Sarah Shrieves
David Varner
Mark Zeale

Up to \$99

Barbara Anderson
Evan Cline
Marie Connett
Jan De Wulf
Jennifer Evora
Vicki Fairbanks
Sean Gallagher
Farida Goychayeva
Andrew Haslam
Geoff Hopcraft
David Horiuchi
Ed Miller
Nicholas Moore
Laura Mousseau
Christine Mullen
Curtis Nilsen
Kathie Patten
Evgeniya Petrova
Julia Phan
Larry Spelhaug
Stephanie Valcin
* Venmo
James P. Walch
Patty Wasell

Sponsored in part by:
West Coast Storage
12399 Northup Way
Bellevue, WA 98005

** indicates corporate matching grants
** includes in-kind donations*

This list reflects donations received by the Chorus between February 1, 2022 and February 1, 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

2023-2024 CONCERT SEASON

Why We Sing

November 2023

(recording available on YouTube)

Cry Out In Song

Saturday, March 9, 2024, 7:30 pm

Sunday, March 10, 2024, 3:00 pm

YouTube premiere: Saturday, March 23, 2024, 7 pm

The Bellevue Spirit of Music Past, Present, and Future

Saturday, May 18, 2024, 7:30 pm

Sunday, May 19, 2024, 3:00 pm

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

Locations:

Saturdays:

First Congregational Church, Bellevue

Sundays:

Emmanuel Episcopal Church, Mercer Island



(425) 522-3436

bellevuechamberchorus.org

Cascadian Chorale

Gary D. Cannon, Artistic Director

Upcoming season concerts ...

Music of the Baltic Sea

Saturday, March 23, 7:30 pm – Bellevue

Sunday, March 24, 3:00 pm – Bellevue

Firesong Madrigals

Saturday, June 1, 7:30 pm – Redmond

Sunday, June 2, 3:00 pm – Bellevue



For venue and program details, visit

www.CascadianChorale.org



2024 Season

Sound Imaginarium: It's About TIME!

Sunday March 17th, 2024, 3:00 PM

Our Saviour Lutheran Church

745 Front St S

Issaquah WA 98027

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



2023 - 2024 SEASON

Handelian Holidays

December 2nd & 3rd, 2023 3pm

with Philharmonia Northwest

Bastyr University Chapel, Kenmore

All You Need is Love

February 26, 2024 - 3pm

Bastyr University Chapel, Kenmore

Three Bs and One E

April 27, 2024 - 2pm

with Philharmonia Northwest

Benaroya Hall, Seattle

www.kirklandchoralsociety.org



ZAUCER.COM



**REDMOND
SINCE 2005**

ZAUCER

PERSONAL PIZZA - CRAFT BEER



Licensed & Trusted

PROFESSIONAL CLEANING

In Bothell & surrounding areas, we offer
you the help of reliable & experienced
commercial & house cleaning services!



Home Cleaning



Office Cleaning



Janitorial Services



theroyalcleaningco.com



425-835-2065

TriCity Computer Services



Dennis DeFotis

Office: 425-771-4161

Cell: 206-235-4572

Email: dennisd@tricitycomputers.com

18609 76th Ave W. #D, Lynnwood, WA 98037

www.tricitycomputers.com

West Coast Self-Storage

12399 Northup Way
Bellevue, WA 98005

Ph: (425) 895-7777

Fax: (425) 895-7378

manager@westcoastselfstoragebellevue.com



www.WestCoastSelfStorageBellevue.com





GALLAGHER CONSTRUCTION

DESIGN/BUILD ••• REMODEL

Client Focused • Quality Driven • Community Based

GALLACL871PB • www.gallagherconstructionllc.com • 425.748.4468