



BELLEVUE CHAMBER CHORUS

Artistic Director: Ben Luedcke



VOX *Femina*

Celebrating women choral composers and arrangers



Saturday, March 1, 2025, 7:30 pm

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

featuring:

Cori Belle, piano; Clare Bresnahan, violin; Laura Kramer, cello;
Denali Williams, percussion

and special guests:

Newport High School Chamber Choir, Nancy Fisher, director

*Bellevue Chamber
Chorus is supported
in part by:*



BRINGING THE HUMAN ELEMENT TO REAL ESTATE



PATRICK DE LEON

Real estate transcends a mere profession for our team; it's a means to create opportunities and make a meaningful impact. As we continue navigating the ever-evolving landscape of the industry, our commitment to integrity, humility, and serving our clients remains steadfast.

Unequivocal service and personal connections are the center of our ethos. Our attention to detail and earnest approach make it easy for our clients to trust that we have their best interests at heart.



Patrick De Leon

📞 425.535.2585

☎ 425.822.5100

✉ patrick@windermere.com

🌐 patrick.withwre.com

- Zillow Certified Premier Team
- 5 Star Zillow & Google Reviews
- 25% Market Share for SELLERS in 2023 on the Eastside
- 18% Market Share for BUYERS in 2023 on the Eastside
- Members of the National Association of REALTORS®

REFINED SERVICE.
RELENTLESS ADVOCACY.

Start your journey with Team Patrick today.



Vox Femina

Bellevue Chamber Chorus

Arise, Beloved! Rosephanye Powell (b. 1962)

The Oak Becky McGlade (b. 1974)

Laura Kramer, cello

Phoenix Jocelyn Hagen (b. 1980)

Three Madrigals Emma Lou Diemer (1927-2024)

I. O Mistress mine, where are you roaming?

II. Take, oh, take those lips away

III. Sigh no more, ladies, sigh no more!

Let the Life I've Lived Speak for Me Gwyneth Walker (b. 1947)

Joy Katerina Gimon (b. 1993)

Newport High School Chamber Choir

Nancy Fisher, director

And In the Evening Audrey Snyder (b. 1953)

Eatnemen Vuelie from *Frozen* arr. Emily Crocker (b. 1949)

Hasti Jafari, piano

Arirang arr. Hyo-Won Woo (b. 1974)

Intermission

Bellevue Chamber Chorus

By Night Elaine Hagenberg (b. 1979)

Clare Bresnahan, violin Laura Kramer, cello Denali Williams, percussion

TaReKiTa Reena Esmail (b. 1983)

They are Mother Jennifer Lucy Cook (b. 1988)

Holding the Light B. E. Boykin (b. 1989)

Combined Choirs

Crowded Table The Highwomen

arr. Andrea Ramsey (b. 1977)

It Takes a Village arr. Joan Szymko (b. 1957)

Program Notes

This concert celebrates the creative voice of women as we present works by several female composers, poets, and arrangers. **Rosephanye Powell** (b. 1962) is an American composer and has produced dozens of choral works, including publications by Hal Leonard, Fred Bock Music Company, and Oxford University Press. She is a professor of voice at Auburn University and is in constant demand as a composer-in-residence, clinician, adjudicator, and conductor. Powell has received numerous awards including the prestigious “Luise Vosgerchian Teaching Award,” presented by the Harvard University Office for the Arts in 2022. Additionally, she was honored with the “Living Legend Award” presented by California State University African Diaspora Sacred Music Festival in Los Angeles; and was a recent recipient of the Marquis Who’s Who “Lifetime Achievement Award.” Powell was listed in the first edition of the international publication Who Is Who in Choral Music, and she has been included in Who’s Who Among America’s Teachers and Outstanding Young Women in America. Her piece, **“Arise, Beloved!”** adapts verses of the Song of Solomon from the Bible, and she captures the light and playful text with a delightful lilting meter and dance-like rhythms.

Arise, my love! Arise, beloved, fair one, come away.
For lo, the winter is past. Beloved, come away.

Come, the rain has gone; the flowers appear, the birds are singing.
Come, your hand in mine; we’ll taste of the grapevines.
And hear the turtle doves; their voices sing of joy and love.
Hush! Do not awaken love. Do not arouse ‘til it pleases.
As the gazelles and does of the field, so is my beloved.

Arise, my love! Arise, beloved, fair one, come away.

Becky McGlade (b. 1974) is a Cornish composer, cellist, and teacher, and her music has been performed throughout the United States and the United Kingdom, including by the esteemed choirs of St. John’s College, Cambridge, the London Oriana Choir, and the BBC Symphony Chorus. Most of her compositions are for chorus, and include psalm settings, carols, and other sacred texts. **“The Oak”** is one of a handful of secular compositions and is a setting of a poem by Lord Tennyson (1809-1892). McGlade employs a simple texture where all the voices move together,

which creates a transparent backdrop of harmony and colorful chord changes, whereas the cello – likely representing the tree itself – carries the melody.

Live thy Life,	Summer-rich	All his leaves
Young and old,	Then; and then	Fall'n at length,
Like yon oak,	Autumn-changed	Look, he stands,
Bright in spring,	Soberer-hued	Trunk and bough
Living gold;	Gold again.	Naked strength.

Lord Tennyson

Jocelyn Hagen (b. 1980) is a pioneer in the field of composition, pushing the expectations of musicians and audiences with large-scale multimedia works, electro-acoustic music, dance, opera, and publishing. The majority of her compositions are for the voice: solo, chamber and choral. As an advocate for gender equality and inclusivity, Hagen's "Compose Like A Girl" initiative amplifies female-identifying composers, helps conductors diversify their concerts, and works toward more equality in music programming and commissioning. Through her podcasts, she engages in discussions with renowned female composers – including Reena Esmail and Rosephanye Powell – that delve into the dynamics of opportunity, power, and privilege within the arts, advocating for female-identifying composers to embrace their unique artistic expression with confidence. Hagen's music is rhythmically driven and texturally complex, rich in color and deeply heartfelt. About her piece, "**Phoenix**," Hagen writes "this fiery piece emphasizes the importance of resilience, working through pain to find beauty and rebirth."

it's okay	so you can learn	survival is not beautiful
if you're burning	how phoenixes are	it is fire, ache, and
with anger	reborn	everything that hurts
or sadness	when they burn	combined
or both	and rise again	but the survivors know how
it is necessary	from the ashes of	after survival everything
for you to collapse	their existence	is so insanely beautiful

Noor Unnahar

Emma Lou Diemer (b. 1927-2024) was an active pianist and organist, giving concerts all over the world. She taught at several colleges, including the University of Maryland where she taught composition and music theory, as well as at University of California, Santa Barbara, where she became Professor Emeritus in 1991. Her many accolades include awards from Yale University (Certificate of Merit), The Eastman School of Music (Edward Benjamin Award), the National Endowment for the Arts (electronic music project), Mu Phi Epsilon (Certificate of Merit), the Kennedy Center Friedheim Awards (for piano concerto), the American Guild of Organists (Composer of the Year), the American Society of Composers, Authors, and Publishers/ASCAP (annually since 1962 for performances and publications), the Santa Barbara Symphony (composer-in-residence, 1990-92), the University of Central Missouri (honorary doctorate), and many others. Her piece, *Three Madrigals* sets three well-known Shakespearean poems, and Diemer's conversation between the high and low voices captures the playful texts of the first and last numbers. The middle of the three, "Take, Oh, take those lips away," provides a stark juxtaposition in tone, as Diemer opts for agonizingly long, connected phrases. The set as a whole is a masterful example of small-scale forms, methodically presenting several contrasting themes in a short work.

I. O Mistress mine where are you roaming?

O stay and hear, your true love's coming,

That can sing both high and low.

Trip no further pretty sweeting.

Journeys end in lovers' meeting,

Every wise man's son doth know.

What is love, 'tis not hereafter,

Present mirth, hath present laughter:

What's to come, is still unsure.

In delay there lies no plenty,

Then come kiss me sweet and twenty:

Youth's a stuff will not endure.

II. Take, oh take those lips away,

That so sweetly were forsworn,

And those eyes: the break of day,

Lights that do mislead the morn;

But my kisses bring again, bring again,

Seals of love, but sealed in vain, sealed in vain.

III. Sigh no more, ladies, sigh no more.

Men were deceivers ever,
One foot in sea, and one on shore,
To one thing constant never.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into hey nonny, nonny.

Sing no more ditties, sing no more
Of dumps so dull and heavy.
The fraud of men was ever so
Since summer first was leafy.
Then sigh not so, but let them go,
And be you blithe and bonny,
Converting all your sounds of woe
Into hey, nonny, nonny.

William Shakespeare

Gwyneth Walker (b. 1947) is one of the most prolific female composers, with not only dozens of choral pieces, but nearly four hundred commissioned works in total across many genres, including instrumental and dramatic works. Walker was faculty at Oberlin College Conservatory teaching composition before becoming a full-time freelance composer and eventually retiring to a dairy farm in Vermont. Her piece, “**Let the Life I’ve Lived Speak For Me**,” is relatively simple with a repetitive melody, a simple texture, and transparent harmonies; however, her tasteful restraint perfectly embodies the text as Walker writes, “When my days are done... let my actions, my friendships, my struggles, and my caring speak for me. There is no need for embellishment or praise. The truth, a plain-yet-beautiful truth, will suffice.”

Let the life I’ve lived speak for me.
Let the life I’ve lived speak for me.
When I come to the end of the road,
And I lay down my heavy load,
Let the life I’ve lived speak for me.

Let the friends I’ve made speak for me.
Let the friends I’ve made speak for me.
When I come to the end of the road,
And I lay down my heavy load,
Let the friends I’ve made speak for me.

Let the life I've lived speak for me.
Lay down your burden, and
rest with the setting sun.
All the beauty of your life will shine
when your day is done.

Let the love I've shared speak for me.
Let the love I've shared speak for me.
When I come to the end of the road,
And I lay down my heavy load,
Let the love I've shared speak for me.

text adapted by Gwyneth Walker

Katerina Gimon (b. 1993) is an award-winning Canadian composer based in Vancouver in British Columbia where she is the composer-in-residence for the Myriad Ensemble. Katerina cites influence from a myriad of places — from the Ukrainian folk music of her heritage to indie rock, as well as from her roots as a songwriter. Her music is performed widely across Canada, the USA, and internationally. The Bellevue Chamber Chorus commissioned a new voicing of her piece “Joy,” which sets an original text by Gimon. About the piece, Gimon writes that “**Joy**” is “about discovering and appreciating the simple yet profound moments in our lives that spark joy - from the warmth of a cup of hot chocolate to singing with friends. The overall character is quite animated and jubilant, encapsulating the boundless and liberating essence of joy. This work is the final movement in *My Own Design*, a set of three songs about self-discovery, facing life’s uncertainties, living with purpose, and finding joy in the unfolding journey.” Gimon visited the chorus during preparation of this piece, and the chorus is grateful for her artistry and insight.

I found joy in a cup of hot chocolate on a cold wintry day,
soft and warm, encircling me like a blanket,
keeping me sure and safe.

Like the sun in the stillness of morning,
like the dew drops of spring,
quiet joys peeking out from drawn curtains,
calling out to me.

Oh, joy! Oh, joy unbound.

Joy lives in music; joy lives in song; it lives in me.
Joy is all around us; its light and warmth surround us, waiting to be found.
Rising up through all the noise around us and thunder in our minds,
it sings the song that sets our souls afire.
Oh, joy! I know joy, I feel joy, joy unbound.
I found joy in a cup of hot chocolate,
in the spirit of singing,
in the journey unfolding,
I found joy!

Katerina Gimon

Audrey Snyder (b. 1953) is a composer and arranger with several hundred choral titles currently in print and millions of copies sold and she is widely recognized as one of the top educational choral writers today. Her original choral compositions and arrangements span the entire spectrum of choral music: from Medieval and Renaissance transcriptions to current pop, from music for children's and middle school choruses to full concert choir, jazz and pop groups. Her published works include choral arrangements of music from movies such as *The Lion King* and *Beauty and the Beast*, Broadway shows such as *Wicked* and *Phantom of the Opera*, and of pop artists and groups such as The Beatles, Elton John, and Lady Gaga. In her original song, "**And In the Evening**," Snyder adapts the text of the William Blake (1757-1827) poem, "To the Evening Star." The shimmering, ethereal sounds capture the mystical nature of dreams and the vastness of the star-lit sky.

And in the evening, when silence comes;
The evening star draws the blue curtains of the sky,
and washes the dusk with silver.
Sleep upon a bed of silence, sleep and dream.
Dream upon the silence of the night.
And in the evening, when silence comes;
the heavenly stars stream through interstellar space,
clothed in radiant splendor.
Sleep upon a bed of silence, sleep and dream.
Dream upon the silence of the night.

Emily Crocker (b. 1949) taught music in the public schools at all levels for 15 years in Texas. She was founder/director of the Milwaukee Children's Choir and named Director Emeritus in 2019. As a composer, Ms. Crocker's works have been performed worldwide, and she is well known for her work in developing choral instructional materials. She now resides in Fort Worth, Texas where she composes and is a supporter of the arts. In her arrangement of Frode Fjellheim's "**Eatnemen Vueli**" – the opening number from Disney's *Frozen* – Crocker gives the hymn-like tune to the sopranos and altos. Meanwhile, the tenors and basses participate in a style of singing called "Yoik" which comes from the Sámi people of Scandinavia and Russia and features meaningless syllables and a repetitive, chant-like melody.

Fairest Lord Jesus, Ruler of all nature,
O thou of God and man the Son;
Thee will I cherish, Thee will I honor,
Thou, my soul's Glory, Joy, and Crown.

As a prolific composer, **Hyo-Won Woo** (b. 1974) has produced an impressive body of work, spanning hymn and spiritual arrangements, solos, cantatas, requiems, polyphonic motets, and chamber music. Her monumental symphonic choral pieces, commissioned by the Korean Ministry of Culture and premiered by the Korean National Chorus, underscore her significant contributions to the genre. Some of her compositions are published by Walton Music in the United States and the Seoul Chorus Center in South Korea. In collaboration with Dr. MeeAe Nam, her artistic partner, Woo co-founded the Ari project, a groundbreaking choral performance platform dedicated to introducing the history, spirit, and culture of South Korea. Her arrangement of the Korean folksong, "**Arirang**," begins with beautiful melodic lines and ends in a rhythmic celebration.

Arirang, Arirang, arariyo
You are going over Arirang hill
My love, you are leaving me
Your feet will be sore before you go ten.

Elaine Hagenberg (b. 1979) is celebrated as one of today’s leading choral composers and is well-loved for her beautiful melodies and universal appeal. Her music is performed all over the globe, with premieres in Carnegie Hall in New York, Walt Disney Concert Hall in Los Angeles, Meyerson Symphony Center in Dallas, the Vatican in Rome, St. Patrick’s Cathedral in Dublin, and St. Mark’s Basilica in Venice. In addition to composing full-time, Elaine is a sought-after guest artist and clinician, known for fostering meaningful connections through music. In her piece, **“By Night,”** Hagenberg sets a text by Harriet Prescott Spofford, and she writes, “I imagined a dark and mysterious night beckoning a young woman to experience a thrilling adventure. A galloping accompaniment leads our narrator beyond her familiar walls, while the soaring vocal lines depict her breathless discovery of a bold and beautiful new world.”

Deep in the tarn the mountain
A mighty phantom gleamed,

She leaned out into the midnight,
And the summer wind went by,
The scent of the rose on its silken wing
And a song its sigh.

And she thought, in the dark and the fragrance,
How vast was the wonder wrought
If the sweet world were but the beauty born
In its Maker’s thought.

Harriet Prescott Spofford

And, in depths below, the waters
Answered some mystic height,
As a star stooped out of the depths above
With its lance of light.

Reena Esmail (b. 1983) is an Indian-American composer writing for orchestral, chamber and choral ensembles. She has written commissions for ensembles including the Los Angeles Master Chorale, Seattle Symphony, Baltimore Symphony Orchestra and Kronos Quartet, and her music has featured on multiple Grammy-nominated albums, including *The Singing Guitar* by Conspirare, *BRUITS* by Imani Winds, and *Healing Modes* by Brooklyn Rider. Esmail is the Los Angeles Master Chorale’s 2020-2025 Swan Family Artist in Residence, and was Seattle Symphony’s 2020-21 Composer-in-Residence. Her life and music was profiled on Season 3 of PBS Great Performances series “Now Hear This.” Her piece **“TaReKiTa”** arose out of an improvisation while teaching, and is meant to imitate the sounds of the Indian drum, the tabla.

Jennifer Lucy Cook (b. 1988) specializes in music for the stage and screen as well as choral works and pop songwriting. She is the recipient of the Chorus Austin Composition Prize, the Cantus Emerging Composer Award, the HerVoice Female Composer Prize, and the Edwin Fissinger Composition Prize. Her theater commissions include Full House Theatre Company, British Youth Musical Theatre, and Shakespeare’s Globe Theatre in London. About her piece “**I am Mother,**” she writes, “I chose to use they/them pronouns, which capture both the nonbinary and the nonsingular mystery and grandeur of the divine creating force, and by doing so, welcomes everyone into the work. I wanted to explore the many aspects of the divine; pairing a grounded Mother Nature with a joyous playful being who is capable of laughter, a force that is present in the large and small moments, the noise and the silence, and most importantly, the divine creative spark in each of us.”

What shall I call this force I know
 Who do I come to when I wonder
 The space that holds me when I’m low
 More than a parent, friend, or lover

They nod and know
 They need nothing
 They’re god and grow
 They bleed blessings

Refrain:

They are Mover
 They are Maker
 They are Mother

Laugh lines around the all-seeing eye
 And I can lean into the sky
 Laugh lines around the all-seeing eye
 And I can lean into the sky

They are the breath I see in cold
 The ready muscle in the sprinter
 They are the glitter and the gold
 The steady heat lamp in the winter

What shall I call this force I know
 Who do I come to when I wonder

Jennifer Lucy Cook

B. E. (Brittney Elizabeth) Boykin (b. 1989) currently serves as an Assistant Professor at Georgia Institute of Technology where she teaches conducting and composition. Boykin has been commissioned and collaborated with several organizations, including a number of ACDA divisions, the Minnesota Opera, the Kennedy Center, and she was the conductor/composer-in-residence for the 2017 Harry T. Burleigh Commemorative Spiritual Festival at Tennessee State University. Boykin was included in *The Oxford Book of Choral Music by Black Composers*, published

in 2023 by Oxford University Press. Her piece “**Holding the Light**,” features an accompaniment marked by relentless undulation which supports the sustained choral lines, giving the piece forward momentum and a sense of optimism.

Gather up whatever is
glittering in the gutter,
whatever has tumbled
in the waves or fallen
in flames out of the sky,

for it's not only our
hearts that are broken,
but the heart
of the world as well.
Stitch it back together.

Make a place where
the day speaks to the night
and the earth speaks to the sky.
Whether we created God
or God created us

it all comes down to this:
In our imperfect world
we are meant to repair
and stitch together
what beauty there is, stitch it

with compassion and wire.
See how everything
we have made gathers
the light inside itself
and overflows? A blessing.

Stuart Kestenbaum

The Highwomen is an American country supergroup composed of Natalie Hemby, Maren Morris, Amanda Shires, and Brandi Carlile. The group was created in 2019 after Shires had the idea to create a female country supergroup in homage to the Highwaymen (Johnny Cash, Waylon Jennings, Kris Kristofferson, and Willie Nelson.) The group created one studio album, and one of their most popular singles, “**Crowded Table**,” had creative input from all members as well as Lori McKenna, and thus represents a lyrical and musical collaboration among several great female songwriters.

You can hold my hand when you need to let go.
I can be a mountain when you're feeling valley-low.
I can be your streetlight showing you the way home,
If you can hold my hand when you need to let go.

Refrain:

I want a house with a crowded table and a place by the fire for everyone.
Let us take on the world while we're young and able
and bring us back together when the day is done.

If we want a garden, we're gonna have to sow the seed.
Plant a little happiness, let the roots run deep.
If it's love that we give, then it's love that we reap
If we want a garden, we're gonna have to sow the seed
The door is always open, your picture's on my wall
Everyone's a little broken, and everyone belongs.
Yeah, everyone belongs.

Joan Szymko (b. 1957) has over one hundred published works, and her music is regularly performed across North America and abroad. Commissioned by all manner of choral ensemble (professional, community, church, academic and children's), Szymko is widely regarded as a foremost composer of literature for women's voices. In addition to self-published works, her music appears in the catalogs of Santa Barbara Music Publishing, Roger Dean Publishing, Oxford University Press, Walton Music, Earthsongs and Treble Clef Press. Szymko founded and directed Viriditas Vocal Ensemble and has served on the choral music faculty at Portland State University. After twenty-six seasons, she retired as Artistic Director of Aurora Chorus, and the ACDA has recognized Szymko's lasting impact on the choral arts in America by selecting her as a recipient of the prestigious Raymond W. Brock Memorial Commission. Her piece, "**It Takes a Village**," sets the text of a West African saying, and Szymko portrays this in the music with four independent and unique rhythmic lines that contribute to make the whole.

It takes a whole village to raise our children
It takes a whole village to raise one child
We all every one must share the burden
We all every one will share the joy.

Program notes by Ben Luedcke



Composer, improviser, and vocalist **Katerina Gimon's** uniquely dynamic, poignant, and eclectic compositional style has earned her a reputation as a distinct voice in contemporary Canadian composition and beyond. Her music has been described as “sheer radiance” (Campbell River Mirror), “imbued...with human emotion” (San Diego Story), and capable of taking listeners on a “fascinating journey of textural discovery” (Ludwig Van), earning her several honours including multiple SOCAN Awards (2022, 2021, 2016), nomination for Western Canadian Composer of the Year (2023, 2021), and a Barbara Pentland Award for Outstanding Composition (2022).

In her music, Katerina draws influence from a myriad of places — from the Ukrainian folk music of her heritage to indie rock, as well as from her roots as a songwriter. Her compositions are performed widely across Canada, the United States, and internationally, with notable performances at Carnegie Hall, Berliner Philharmonie, and the Hong Kong Cultural Centre. Recent commissions include new music for the Vancouver Symphony Orchestra, Orpheus Choir of Toronto, National Youth Orchestra of Canada, and re:Naissance Opera. Katerina is the composer-in-residence for Myriad Ensemble and is based in Metro Vancouver, British Columbia, Canada.

In addition to her composing work, Katerina is also a founding member (vocalist, electronics, co-composer) of dynamic new music and AR/VR collective Chroma Mixed Media alongside multi-media artists David Storen and Brian Topp. Excited by the ever-evolving landscape of technology in today's society, Chroma endeavours to explore new avenues and intersections for artistic expression by combining various art forms and new technologies to explore new possibilities and challenge audience expectations.

Katerina holds a Master of Music in Composition from the University of British Columbia ('17) and an Honours Bachelor of Music degree in Composition and Improvisation from Wilfrid Laurier University ('15). When she isn't making music, Katerina enjoys playing board games, puzzling, adventuring outdoors, and relaxing with her partner and two cats.

Guest Instrumentalists



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



Denali Williams is a performing & teaching percussionist in his fourth decade of music-making. His work involves a wide range of musical settings including orchestras, rhythm-sections, vocal groups, and various other ensembles. As an orchestral percussionist he is currently a member of Symphony Tacoma and Lake Washington Symphony and he performs regularly with Pacific Northwest Ballet Orchestra, Bel-lingham Festival of Music Orchestra, and Auburn Symphony. As a drummer and auxiliary percussionist he performs and records in groups of many different musical styles and has toured throughout the world with bands including Lee Oskar & Friends, Thomas Mapfumo, and Cracker Factory. In addition to private instruction Denali directs the Bellevue Youth Symphony Orchestra Percussion Ensemble and coaches percussion programs for several high schools and middle schools in King County.



Violinist **Clare Bresnahan** enjoys a varied musical life as a freelancer and teacher in Seattle. She performs with several orchestras in the area, including North Corner Chamber Orchestra (NOCCO), and also is an active recording artist for movie, television, and video game soundtracks. In addition to her performing career, Clare runs a private teaching studio in West Seattle.

Clare holds a Master of Music degree from the University of Wisconsin-Madison where she studied with David Perry. While in

Madison Clare held a position with the Madison Symphony Orchestra, and also performed with the Dubuque Symphony Orchestra, Orchestra Iowa, Quad City Symphony Orchestra, and New Muse Ensemble.

Prior to her time in Wisconsin, Clare spent time studying privately in London with David Takeno, Chair of Violin at Guildhall School of Music. She earned her Bachelor of Music degree magna cum laude at Central Washington University, where she served as concertmaster of the Symphony and Chamber Orchestras. During college, Clare won the senior division of the Washington American String Teachers Association Solo Competition. She has spent her summers participating in music festivals such as the Castleman Quartet Program, Miami Music Festival, and National Orchestral Institute.

As a teacher, Clare enjoys the variety of working with many different ages and ability levels. She maintains a private studio of violin and viola students and also has extensive experience teaching group classes and coaching for public schools, youth symphonies, and summer camps. She partially draws on a background in the Suzuki Method and also incorporates aspects of her training in a body awareness and healthy movement method called Body Mapping.

While her formal training has been in classical music, Clare enjoys venturing into other genres such as jazz, rock, and fiddling as well. In her spare time, Clare loves soaking up the beauty of the Pacific Northwest while hiking, sailing, playing with dogs, and savoring great food.

Newport High School Chamber Choir

Newport High School's **Chamber Choir** is composed of sophomores through seniors, and the prerequisite for being in the ensemble is that you have been in at least one high school ensemble before. Many of the members have participated in Solo & Ensemble or regional honor choirs. This year we had 4 entries win or place in their division and will be going to the state competition in April. Many members of this ensemble are also involved in our wonderful theater program, either onstage or behind the scenes. They have also participated in football, basketball, gymnastics, baseball, robotics, cheer, drill, debate, running start, have their own band that performs frequently throughout the region, play taiko, teach piano lessons, volunteer, and maintain one of the highest GPAs of any group in the school. They are a wonderful group of people who also happen to be fantastic musicians.

Personnel:

Max Anderson, Amalia Boscolo, Cassandra Castro, Musa Chen, Rachel Chen, Miley Chi, Olivia Chiu, Namah Daga, Amar Deshpande, Yuming Dong, Leonardo Fox, Xiaozhu Fu, Grace Gocke, Yining Guo, Kai Harris, Allison Hutaauruk, Joseph Hwang, Ilsa Javaid, Lincoln Johnson, Arni Joshi, Ann Kinzerskaya, Julia Kwok, Marina LaShell, Grace Lee, Chloe Liu, Laura Liu, Maria FNU, Ethan Melvin, Madeline Nguyen, Fernanda Palacios Ochoa, Caroline Pang, Monet Pelluer, Rohan Prabhu, Sahana Samrat, Jason Scudder, Hayk Shahbazian, Violette Song, Sahana Sriram, Rhina Suganuma, Oliver Ton, Whitney Wike-
rent, Marcus Witz, Charlotte Wolfteich, Dongyang Wu, Sophia Xu, Colin Yount, Jinwen Yuan, Gianna Zhan, Catie Zhang, Selena Zhou



Nancy Fisher

has been the choral director at Newport HS for 23 years. She also teaches guitar, piano, and is the music director for the annual musical that the school

produces. In the greater choral community, she has been on the Board of Directors for the DeMiero Jazz Festival, the East-shore Music region, and Northwest Chamber Chorus, and has been a clinician at regional large ensemble festivals as well as Solo & Ensemble. As a performer, Ms. Fisher enjoys participating in NWCC, and has extensive experience with many theaters throughout the region. Ms. Fisher would like to thank Jim, Claire, and Jack Jack for their support, understanding, and endless games of fetch.

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 vo-

cal jazz. The Chorus often joins other ensembles in performances of major choral/orchestral works, such as Mozart's *Vespers* and *Requiem*, Faure's *Requiem*, Verdi's *Requiem*, Handel's *Messiah*, Orff's *Carmina Burana*, Brahms' *Requiem*, Rutter's *Mass of the Children*, and Ariel Ramirez' *Misa por la Paz y la Justicia*. The ensemble has premiered many works by regional composers, including commissions for the Washington State Centennial Celebration, the grand opening of the Theatre at Meydenbauer Center, a special 20th anniversary season commissioned piece (*That Music Always Round Me*, by Seattle composer John Muehleisen) and co-commissions of pieces by Andre Thomas, Eric Whitacre and Ola Gjeilo. The Chorus has released three CDs: "Timeframes", "Retrospective", and "Christmas Visions, Winter Dreams".

Bellevue Chamber Chorus tours often and has performed in Carnegie Hall, various locations in Europe, the International Music Festival (2000) in Sydney, Australia, and twice at the invitational Kathaumixw International Choral Festival in Powell River, British Columbia, where they won first place in 2008 in the adult mixed chorus category. Other performances include the Leavenworth International Choral Festival, the international "Rolling Requiem" in memory of September 11th, as one of the regional choruses in the NEA sponsored American Masterpieces Choral Festival in Seattle, and in Kelowna, B.C. as part of the Okanogan Choral Society Series. The Chorus toured the south of France in the summer of 2017 and participated in the 22nd International Choir Festival in Provence, and the 9th International Choir Festival in Aveyron. The Chorus was selected as one of six choirs to perform in a special GSCC event "Welcome Home Morten Lauridsen" in October 2019. This last summer (July 2024) the Chorus traveled to Auckland, New Zealand to perform for the first time in the 13th World Choir Games. In the Open Competition, the group was pleased to rate a Golden Diploma and a ranking in the Interkultur Top 1000 Choirs worldwide.

Bellevue Chamber Chorus has active memberships in the Bellevue Downtown Association, Greater Seattle Choral Consortium (GSCC) and Chorus America. The Chorus is supported in part by the Bellevue Arts Commission and 4Culture.

PERSONNEL

- Soprano:** Maria Bayer, Wei Chen, Debra Defotis, Jenn Evora, Megumi Hayashi, Melissa Malouf, Kathy McMillan, Megumi Oshima, Audrey Wang Gosselin, Jane Wasell *
- Alto:** Toma Aliyeva *, Joanna Broussard, Elena Camerini, Claire Gajary, Rachel Keo, Arisha Kulshrestha, Anita Lenges, Michelle Lin, Pratha Muthiah#, Karin Swenson-Moore, Marcia Olmsted, Kristen Wright *
- Tenor:** Patrick De Leon, Imran Goychayev, Farida Goychayeva, Melanie Grube, Michael Grube, Jim Leininger *, Ember Powers *, Kennedy Stewart, David Varner, Jamie Walch
- Bass:** Orion Bloomfield, Allan Chartrand, Dennis Defotis, Jan DeWulf, Mark Liebendorfer, Gabe Malouf, James McTernan *, Fabien Mousseau, Eric Mullen, Jeff Pierce, Albert Tsai, Trevor Tsang

** board member; # on hiatus*

Acknowledgements

Development Director..... Debra Defotis
Audio/Video RecordingBen Luedcke, Mike Grube, Bill Baxter,
Jim Leininger, Fabien Mousseau
Costuming Karin Swenson-Moore
Fundraising CommitteeJane Wasell, Debra Defotis
Marketing/PR Committee Marcia Olmsted, Jim Leininger, Kris Bryan
Score Management/Music Librarian Maria Bayer
Music Licensing.....Mark Liebendorfer, Fabien Mousseau
Social Media Toma Aliyeva
Stage ManagerPatrick De Leon
Stage Crew James McTernan, Jeff Pierce
Ticket CoordinatorsMarcia Olmsted, Mike Grube
Website/Archive Management Mike Grube, Kris Bryan
Program Typesetting..... Eric Mullen, Kris Bryan

Special thanks to: Richard Bulpin and Lauren Nelson (community Board Members), all our singers and their families for their support, and all our volunteers who help make these concerts possible!

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

info@bellevuechamberchorus.org

Our Artistic Director



Ben Luedcke began as Artistic Director of the Bellevue Chamber Chorus in 2019, and he brings a variety of conducting and leadership experiences to the organization. Ben is the Minister of Music at Seattle First Baptist Church in downtown Seattle, and the Artistic Director of the *Masterworks Choral Ensemble* in Olympia. He is currently finishing his Doctorate of Musical Arts in choral conducting at University of Washington, and he has held teaching positions at UW in the Choral, Musicology, and English departments.

Hailing from the Midwest, Ben completed a Bachelor of Music Education at the University of Wisconsin – Madison, and he left a mark on that choral community as both a voice teacher and as the conductor and founder of several startup organizations. Ben was the co-founder and director of *Voces Aestatis*, a Wisconsin-based professional choir that specialized in the a cappella repertoire of the sixteenth century, as well as the director and singer in two early music chamber ensembles, *Half and Half* and *Musica Apéritif*. For ten years Ben was the founder and artistic director of *Madison Summer Choir*, a large community chorus that performed choral orchestral works. Finally, Ben was the conductor and co-founder of the *University of Wisconsin Men's Choir*, a student and community tenor/bass ensemble.

Ben completed his Master's in Choral Conducting at University of Iowa, and subsequently served as faculty at Grinnell College, where he taught voice and conducted both the *Grinnell Singers* and the *Grinnell Oratorio Society*. Additionally, Ben served as a Visiting Assistant Professor at Monmouth College where he taught voice and conducted the *Monmouth Chorale* and chamber choir.

When not making music, Ben is most often hiking with his dog, and otherwise exploring Washington's many amazing trails, trying new craft beers, and binging good science fiction.

Our Accompanist



Cori Belle is a frequent recitalist and collaborator. Her work includes world premieres across the United States, musical theater directing, and 30+ years of choral accompanying. Cori is the founding artistic director of Indie Musikhaus: house concerts for Seattle musicians. Her self-produced solo album, *Commonplace Beauty*, received critical acclaim - “a beautifully constructed programme” by International Piano. Cori earned her Piano Performance degree from Grand Canyon University with additional studies at AIMS in Graz, Austria, and holds a teaching certificate from the University of Washington. Cori lives in Bothell with her husband and daughters, and maintains a private teaching studio.

Assistant Conductor



Imran Goychayev is the assistant conductor with the chorus this season. Imran holds a Bachelor of Arts in Music with a focus in orchestra conducting and composition from Western Washington University as well as an Associate of Arts and Sciences with Concentration in Music degree from Bellevue College. Fueled by his education and love for music, Imran's music experience includes conducting musicals, such as "Evita", and leading sectionals and rehearsals with numerous vocal and choral groups in Los Angeles, California.

While in Los Angeles, Imran founded an orchestra ensemble while he was employed at The Walt Disney Company where he led and conducted orchestra rehearsals. As an accomplished composer and audio producer, Imran was selected as a semi-finalist at ISC (Inter-national Songwriting Competition) in 2019 and 2020, and in 2021 Imran's music tracks got selected and added to the Universal Production Music Catalog that provides music for Film and TV syncs globally.

LESSONS & ACCOMPANYING

BOTHELL STUDIO

SOLO & COLLABORATIVE

piano

Cori Belle

WWW.CORIBELLE.COM

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 f t +

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+

Maria and Doug Bayer
The Cambia Health
Foundation

\$5000 to \$9999

4Culture
* Google, Inc.
** David Williams

\$2,500 to \$4,999

Bellevue Arts Commission
James and Amelia Bryan
* Microsoft
Eric Mullen

\$1000 to \$2499

Louise Baldwin
Douglas and Maria Bayer
Foundation
Debra and Dennis Defotis
** Michael and Melanie
Grube
Mark Liebendorfer
Katherine McMillan
Jeff Pierce
Ember Powers
Karin Swenson-Moore

\$500 to \$999

Toma Aliyeva
Anonymous (x 13)
William Baxter

*** Boeing**

Patrick De Leon
James Leininger
Anita Lenges
James McTernan
Fabien Mousseau
Lauren Nelson
Park at Belle Harbour
David Varner
Jane Wasell
West Coast Storage
Kristen Wright

\$250 to \$499

Kristine Bryan
Elena Camerini
Allan Chartrand
Jennifer Evora
Claire Gajary
Kristine Gilreath
Farida Goychayeva
Imran Goychayev
Arisha Kulshrestha
Ziqi Ma
Gabriel and Melissa Malouf
Prathayini Muthiah
Marcia Olmsted
Poppin' Jay's Café
John Schleg
Dale Schlotzhauer
Yan Smolyak
Katherine Threlkeld
Trevor Tsang
James P. Walch

\$100 to \$249

Christopher Alexander
Joanna Broussard
Vicki Bulpin
Mary Franck
Norman Furlong
Graze Craze
Phyllis Leininger
Fred Lokken and Marsha
Thomas
Susan Luedcke
Mary Meek
* Facebook/META
Ken and Christine Mullen
Sivanandhini Muthiah
Caroline Saunders
Sarah Shrieves
Larry Spelhaug
Kennedy Stewart
Albert Tsai
Marion Vedell
Patty Wasell
Mark Zeale

up to \$99

Barbara Anderson
Orion Bloomfield
Terry Butler
Wei Chen
Evan Cline
Jan De Wulf
Ross Emry

(Continued on page 24)

Sean Gallagher
Audrey Gosselin
Megumi Hayashi
Rachel Keo
Jim Kerstein
Wendy Klinker
Michelle Lin
Rachel Macias
Nicholas Moore
Laura Mousseau

Melya Muth
Evgeniya Petrova
Julia Phan
Anne Quinn
Larry Richardson
Debbie Roberts
Gwenoelle Sauvage
Elizabeth Simms
Joe Sobel
Julianna Tioanda

Stephanie Valcin
Janet Vorres-Brickard
Steve Vorres
Tim Weber
Celia Wu

** indicates corporate matching grants*

*** indicates in-kind donations*

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

This list reflects donations received by the Chorus between January 17, 2023 and February 8, 2025.

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.

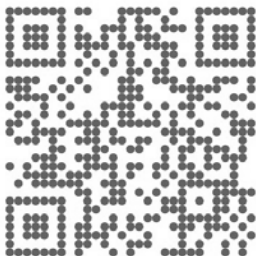
Donations are accepted at performances,
online through Venmo or PayPal,
or via mail at:
P.O. Box 1714
Bellevue, WA 98009-1714

(Scan the preferred QR code below
using your phone's camera!)

Venmo:

@bellevuechamberchorus

PayPal:





Existing
Customers ->



Fresh fruit & veggies to your door!

Use Promo Code: BELLEVUECHAMBERCHORUS
10% of sales are donated to BCC!

New
Customers ->



seattlesings

A project of the
Greater Seattle
Choral Consortium

This choir is a proud member of the

greater seattle
CHORAL
consortium

View all upcoming choral performances
or find a choir to sing with by visiting

www.seattlesings.org

or scan the code below.



**Join our email list and receive
notifications of upcoming
concerts and events!**

Sign up at our info table or visit
www.bellevuechamberchorus.org
and click on "Join Email List."

You can also follow our updates on
Facebook and **YouTube**
(@SingBellevue) or **Instagram**
(bellevuechamberchorus)



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



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

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



For venue and program details, visit

www.CascadianChorale.org



2024 - 2025 Concert Season

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

A "Choral" Christmas Carol

Sunday December 8th, 2024 , 3:00 PM

Faith United Methodist Church

3924 Issaquah-Pine Lake Rd SE

Sammamish, WA 98029

All Together Now!

Sunday March 16th, 2025 , 3:00 PM

Our Savior Lutheran Church

745 Front St. S

Issaquah, 98027

All Things Bright and Beautiful

Sunday May 18th, 2025 , 3:00 PM

Our Savior Lutheran Church

745 Front St. S

Issaquah, 98027

All-American Independence Celebration

Sunday June 29th, 2025 , 3:00 PM

Pickering Barn, Issaquah WA

ZAUCER.COM



REDMOND
SINCE 2005

ZAUCER

PERSONAL PIZZA - CRAFT BEER



Bridge Games

Classes

Fun and Friends

www.13toptricks.com

(425) 201 - 6843

**14450 NE 29th Pl. Ste. 101
Bellevue, WA 98007**

Joe Grill, owner



GALLAGHER CONSTRUCTION
DESIGN/BUILD ... REMODEL

GALLACL871PB ■ www.gallagherconstructionllc.com ■ 425.748.4468

