
SEATTLE PRO MUSICA
KAREN P. THOMAS, CONDUCTOR

Behold the Star

Holiday Concert

Guest composer, Shruthi Rajasekar

December 10 & 17, 2022

Welcome to *Behold the Star*, our 50th anniversary holiday concert! We're delighted to welcome you to our year of celebration—and to the third of our five-concert "New American Composer Series."

This year, we celebrate our 50th anniversary by looking forward to our next 50 years, even as we remember our history. In this spirit of re-imagining the future of choral music, we have commissioned five exciting young composers to write new works for our anniversary. Tonight, we feature Shruthi Rajasekar, with a performance of four of her choral works, complemented by pieces by Herbert Howells, Francis Poulenc, and César Alejandro Carrillo, as well as traditional music for the holiday season.

We've enjoyed having Shruthi in Seattle this past week to work with the singers of Seattle Pro Musica, and to share her knowledge and talent with students in the Greater Seattle area via our Education and Engagement Program.

We are certain you will enjoy hearing Shruthi's music, as well as her insights about her compositional process and the place of new choral music in the world today. Please join us for a meet-and-greet following the concert!

Named by The Guardian (UK) as a composer "who will enrich your life", **Shruthi Rajasekar** is an Indian American musician exploring identity, community, and joy. Shruthi's music draws from her training in the Carnatic (South Indian classical) and Western classical idioms. Composition honors include the KHORIKOS ORTUS International Award and the Global Women in Music Award from the United Nations & Donne in Musica. She was named a "Rising Star" by the BBC Music Magazine in 2020. As a soprano and Carnatic vocalist, Shruthi has been recognized by the National Association of Teachers of Singing (NATS) and the internationally televised Carnatic Music Idol USA. A graduate of Princeton University, Shruthi was awarded a Marshall Scholarship in the UK for graduate studies in composition and ethnomusicology.



A disciple of her mother, internationally renowned Carnatic musician Smt. Nirmala Rajasekar, Shruthi has been studying Carnatic music for the past eighteen years, specializing in vocal and theory studies. Shruthi has also received performance guidance from the late Shri B. Sitarama Sharma, veteran musicologist Dr. B.M. Sundaram, and mridangam vidwan Thanjavur Shri K. Murugaboopathi. Shruthi won the Carnatic Star competition for several consecutive years, and was awarded "Best On-Stage Presentation" at the national Carnatic Music Idol USA: Season 3.

SEATTLE PRO MUSICA
KAREN P. THOMAS, CONDUCTOR

Behold the Star

Guest composer, Shruthi Rajasekar
New American Composers Series

December 10, 2022 | Chapel at Bastyr University December 17, 2022 | Seattle First Baptist Church

CHROMA

Soprano-Alto Ensemble

Conditor alme siderum

plainchant

CANDLELIGHT PROCESSIONAL

Conditor alme siderum

Guillaume Dufay (1397-1474)

Known in English as *Creator of the stars of night*, this setting by Dufay uses the original chant in a 3-part harmonization.
Sung in Latin.

The gentyle storke

Michael Sitton (b. 1958)

From the prayerbook of Edward VI, King of England (1547-1553), this gentle lullaby tells the story of a stork using her own feathers to line the manger bed on Christmas Eve.
Sung in English.

ORPHEON

Tenor-Bass Ensemble

Gaudete

anonymous (16th century)

One of the most beloved Renaissance carols, this simple melody has been arranged and performed by groups as diverse as the King's Singers, Anúna, Chris Squire (bassist of the prog-rock band Yes), and the German medieval rock band Schelmish.
Sung in Latin.

Natus est nobis

Jacobus Gallus (1550-1591)

A beautiful polyphonic setting by this Slovenian Renaissance composer, with the four voices in close imitation.
Sung in Latin.

SEATTLE PRO MUSICA

O magnum mysterium

César Alejandro Carrillo (b. 1957)

One of the most beloved holiday texts, expressing the wonder of new birth amidst animals in the manger.
Sung in Latin.

Here is the little door

Herbert Howells (1892-1983)

A tender Epiphany song, sung by the mysterious Magi who visit the Christ-child with their strange gifts.
Sung in English.

I am my own

WORLD PREMIERE

Shruthi Rajasekar (b. 1996)

Commissioned by Seattle Pro Musica in celebration of our 50th Anniversary Season, this work sets texts by the Brontë sisters, and poses the question: What does it mean to assert one's individuality while honoring community? Can we build a whole new world through mutual aid?
Sung in English.

VOX

Mixed-Voice Ensemble

Star of Rohini

Shruthi Rajasekar

The composer writes: "Star of Rohini is from a collection of pieces that draws parallels between Christian and Hindu mythologies and divine beings Jesus and Krishna. In Star of Rohini, written for the Christian Feast of Epiphany and embracing its sense of wonder, awe, and mystery, the star of Bethlehem is reimagined as Rohini, Krishna's nakshatra (birth star) and guiding influence."
Sung in English and Latin.

Eleven Pipers Piping

Derri Joseph Lewis (b. 1997)

The composer writes: "The piece is an evocation of the huge sound produced by a brass section... Listen out for the alliteration of percussive 'P's and the hidden 11-beat pattern!"
Sung in English.

Twelve Drummers Drumming

Shruthi Rajasekar

The composer writes: "Twelve Drummers... is a feisty Fest of all things percussive. With bass drums, cross-rhythms, and drrrrumrolls, the miniature revels in the pleasure of singing together – true love's ultimate gift!"
Sung in English.

SEATTLE PRO MUSICA

Who has seen the wind

Shruthi Rajasekar

The composer writes: "Who has seen the wind? is a simple but profound expression of spiritual acceptance. This setting explores the mystical nature of opening ourselves to the presence of forces beyond us. The central motif came to me in a dream, and its role in the piece as a fragment that lingers before finally revealing itself mirrors the speaker's path of recognizing, and embracing, the divine in our world."
Sung in English.

Tabula rasa

Don Macdonald (b. 1966)

The composer imagines a quiet moment between a mother and child when the mother sees the potential of the precious life she holds in her arms. A silent acknowledgement of her child and every child as a "blank slate" with seemingly limitless potential.
Sung in Spanish.

Hodie Christus natus est

Francis Poulenc (1899-1963)

The composer sets this joyful Christmas text with a skilled use of dissonance and chromaticism within a tonal structure, conveying in music the wonder and joy inherent in the text.
Sung in Latin.

These performances are supported in part by the National Endowment for the Arts, ArtsFund, ArtsWA, Chorus America, 4Culture, Classical KING FM 98.1, and the City of Seattle, Office of Arts & Cultural Affairs.

Please mute all cell phones and electronic devices. No photography during performances. Thank you.

Program notes, texts, and translations

During the 15th century, the Burgundian provinces (now known as the Netherlands, Belgium, and Northern France) were the center of European music, home to some of the most important and influential composers of the era – notably **Guillaume Dufay**. During his lifetime, Dufay was regarded as the greatest composer in Europe. As a young man, he served as a singer and composer in the papal choir in Rome, and later worked for some of the most important courts in Italy and Burgundy. He was constantly sought after as a teacher, and virtually every 15th-century composer was influenced by his writing.

Conditor alme siderum, known in English as *Creator of the stars of night*, is an anonymous text from the 7th century used at Vespers during Advent. This setting by Dufay uses the original chant as well as a 3-part harmonization based on the chant.

Conditor alme siderum

Conditor alme siderum,
aeterna lux credentium,
Christe, redemptor omnium,
exaudi preces supplicum.

Qui condolens interitu
mortis perire saeculum,
salvasti mundum languidum,
donans reis remedium.

Vergente mundi vespere,
uti sponsus de thalamo,
egressus honestissima
Virginis matris clausula.

Cuius forti potentiae
genu curvantur omnia;
caelestia, terrestria
nutu fatentur subdita.

Te, Sancte, fide quaesumus,
venture iudex saeculi,
conserva nos in tempore
hostis a telo perfidi.

Laus, honor, virtus, Gloria
Deo patri, et filio,
Sancto simul paraclito
In saeculorum saecula. Amen.

Creator of the stars of night,
Thy people's everlasting light,
Jesu, Redeemer, save us all,
and hear Thy servants when they call.

Thou, grieving that the ancient curse
should doom to death a universe,
hast found the medicine, full of grace,
to save and heal a ruined race.

Thou camest, the Bridegroom of the Bride,
as drew the world to evening tide,
proceeding from a virgin shrine,
the spotless Victim all divine.

At whose dread Name, majestic now,
all knees must bend, all hearts must bow;
and things celestial Thee shall own,
and things terrestrial Lord alone.

O Thou whose coming is with dread,
to judge and doom the quick and dead,
preserve us, while we dwell below,
from every insult of the foe.

Laud, honor, might and glory be
To God the father, God the son,
And God the spirit, three in one,
From age to age eternally. Amen.

Michael Sitton, appointed dean of The Crane School of Music in 2009, previously served as dean of fine arts at Eastern New Mexico University and as a faculty member and administrator at Hollins University in Virginia. A pianist and composer, he has performed widely as a soloist and collaborative musician, and his compositions, primarily in the choral medium, have been published and performed throughout the U.S. The text of ***The Gentyle Storke*** was found inscribed in the prayerbook of Edward VI, King of England 1547-1553.

The Gentyle Storke

The storke shee rose on Christmas eve,
And sayed unto her broode,

The stork she rose on Christmas eve,
And said unto her brood,

I now muste fare to Bethlehem
To view the Sonne of God.
She gave to eche his dole of mete
She stowed them fayrlie in,
And faire shee flew and fast shee flew
And came to Bethlehem.

And where is he of David's lynne?
She asked at house and hall.
He is not here, they spake hardlye,
But in a maungier stall.
She found Him in the maungier stalle
With that most holye Mayde,
The gentle storke she wept to see
The Lorde so rudelye layde.

Then from her panntyng breast shee plucked
The feathers whyte and warm,
She strewed them in the maungier bed
To keep the Lorde from harm.
"Now blessed bee the gentle storke
For evermore", quoth Hee,
"for that shee saw my sadde estate,
and showed pytye.
Full welkum shall shee ever bee,
And hight henceforth the 'blessed bird'
And friend of babyes all."

I now must fare to Bethlehem
To view the Son of God.
She gave to each his dole of meat
She stowed them fairly in,
And fair she flew and fast she flew
And came to Bethlehem.

And where is he of David's line?
She asked at house and hall.
He is not here, they spake hardly,
But in a manger stall.
She found Him in the manger stall
With that most holy Maid,
The gentle stork she wept to see
The Lord so rudely laid.

Then from her panting breast she plucked
The feathers white and warm,
She strewed them in the manger bed
To keep the Lord from harm.
"Now blessed be the gentle stork
For evermore", quoth He,
"for that she saw my sad estate,
and showed pity.
Full welcome shall she ever be,
And called henceforth the 'blessed bird'
And friend of babies all."

Gaudete is an early Renaissance Christmas carol, thought to have been composed in the 16th century. It was published in *Piae Cantiones*, a collection of Finnish/Swedish sacred songs published in 1582. The Latin text is a typical medieval song of praise, which follows the standard pattern for the time – a uniform series of four-line stanzas, each preceded by a two-line refrain (in the early English carol this was known as the burden). **Gaudete** is one of the most beloved of Renaissance carols, and its simple melody has been arranged and performed by groups as diverse as the King's Singers, Anúna, Chris Squire (bassist of the prog-rock band Yes), and the German medieval rock band Schelmish.

Gaudete

Refrain: Gaudete! Gaudete!
Christus est natus ex Maria virgine.
Gaudete!
Tempus adest gratiae, hoc quod optabamus;
carmina laetitiae devote reddamus.
[Refrain.]
Deus homo factus est, natura mirante;
mundus renovatus est a Christo regnante.
[Refrain.]
Ezechiellis porta clausa pertransitur;
unde lux est orta, salus invenitur.
[Refrain.]
Ergo nostra contio psallat iam in lustro;
Benedicat Domino; salus regi nostro.
[Refrain.]

Refrain: Rejoice! Rejoice!
Christ is born of the Virgin Mary.
Rejoice!
At this time of grace and longed-for blessing,
Love faithfully offers a song of praise.
[Refrain.]
God is made human in this wonderful birth:
The world is cleansed through the rule of Christ.
[Refrain.]
The gate of heaven now opens which to us was closed,
sending forth transforming light through which holiness
is found. [Refrain.]
Therefore we meet in pure songs of joy;
We bless the Lord, King of our Salvation.
[Refrain.]

Jacobus Gallus was also known as Jacob Handl, both surnames being the word for "rooster" (in Latin and German, respectively). He was born in modern-day Slovenia, then worked in Bohemia, Austria, and Prague. Musically, he represented the Counter-Reformation in Bohemia, mixing the then archaic polyphonic style of the High Renaissance Franco-Flemish School with the modernist style of the Venetian School. His output was prolific: over 500 works have been attributed to him, including 374 motets. Some of his works are for large forces, with multiple choirs of up to 24 independent parts.

Natus est nobis shows Handl writing in his polyphonic style, with the four voices in imitation.

Natus est nobis

Natus est nobis, Deus de Deo, lumen de lumine, lumine, quod erat in principio, Virgo verbo concipit, Virgo permansit, Virgo peperit regem omnium regnum. Alleluia.	He has been born for us, God from God, light from light, who was in the beginning. A Virgin conceived the Word, a Virgin she remained. A Virgin has given birth to the King of all Kingdoms. Alleluia.
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César Alejandro Carrillo is one of the foremost conductors and composers of choral music in Venezuela. He currently conducts the choirs at Orfeón Universitario de la Universidad Central de Venezuela, Coro de la Electircidad de Caracas, and Cantarte Coro de Cámara. His works are performed throughout the world, and are studied at universities and music institutions locally and worldwide. He is the author of the book *Musica Sacra - Guia de textos latinos traducidos al espanol*. **O magnum mysterium** is one of the most beloved holiday texts, expressing the wonder of new birth amidst animals in the manger.

O magnum mysterium

O magnum mysterium, et admirabile sacramentum, ut animalia viderent Dominum natum, jacentem in praesepio! Beata Virgo, cujus viscera meruerunt portare Dominum Christum. Alleluia.	O great mystery, and wonderful sacrament, that animals should see the new-born Lord, lying in a manger! Blessed is the Virgin whose womb was worthy to bear Christ the Lord. Alleluia!
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Herbert Howells is remembered primarily for his Anglican church music—motets, anthems, canticles, organ works, and three major choral works with orchestra. His compositional style shows the influences of his contemporaries and predecessors in English music, Vaughan Williams, Elgar, and the modal counterpoint of the early Tudor composers. His carol-anthem **Here is the little door** was composed in 1918 to words by Frances Chesterton. It is a tender Epiphany piece, a song sung by the mysterious Magi who visit the Christ-child with their strange gifts. The printed score lists the composition date as September 1918, but Howells’ friend Harold Darke claimed that it was composed “...in the kitchen of a friend’s house one Xmas Eve, amid the bustle and excitement of preparing a Xmas dinner”.

Here is the little door

Here is the little door, lift up the latch, oh lift! We need not wander more but enter with our gift; Our gift of finest gold, Gold that was never bought nor sold; Myrrh to be strewn about his bed; Incense in clouds about his head; All for the Child who stirs not in his sleep. But holy slumber holds with ass and sheep.	Bend low about his bed, for each he has a gift; See how his eyes awake, lift up your hands, O lift! For gold, he gives a keen-edged sword (Defend with it Thy little Lord!), For incense, smoke of battle red. Myrrh for the honoured happy dead; Gifts for his children terrible and sweet, Touched by such tiny hands and oh such tiny feet.
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I am my own by **Shruthi Rajasekar** (bio on page 1) is the third of five new works commissioned by Seattle Pro Musica, in honor of our 50th anniversary. The composer writes:

“Charlotte, Emily, and Anne Brontë wrote radical novels within their 19th-century Victorian-era circumstances. These texts depict individuals existing in tension with community, much as we are on the precipice of something (maybe many things) irreparably breaking in our world today. Though these novels are hailed as feminist texts, we should also scrutinize the Brontë canon, especially the classist, racist, ableist, and patriarchal norms espoused by their society and parroted faithfully by the sisters. Nonetheless, I reread these authors because I am taken with the image of “the departure” – when a pivotal character in each of the three novels quoted here (*Jane Eyre*, *Wuthering Heights*, *The Tenant of Wildfell Hall*) leaves. When they declare, “I am my own.” When they walk away—to their new destiny. What does that look like in an era of unmitigated climate catastrophe, the cessation of basic human rights, the deliberate choice made by nations to completely neglect their inhabitants? What would it mean to simply leave it all behind? And leave in a way that doesn’t do more damage (not via a billionaire’s climate-choking spaceship), but, rather, sets the past and one’s self free? I don’t know; but I am intrigued by this idea—and I hope you’ll join me in my departure, too. After all, the greatest asset of a choir is its sense of community; yet no choir exists without individual contribution and, perhaps, individual sacrifice. Can we have both? Autonomy and community care? Can we build a whole new world through mutual aid?”

I am my own

I am no bird; no net ensnares me	indefinite dreams bright anticipations of the future greet me
I will not yield not in the slightest	I care for myself I have an inward treasure born with me
You must listen to me Hear me this time	to live, rise, and reign what I possess is all my own
I mean to live as I can I am my own	I made my way I walked a while on as in a dream I flew

Of **Star of Rohini**, composer **Shruthi Rajasekar** (bio on page 1) writes:

“Star of Rohini is from a collection of pieces that draws parallels between Christian and Hindu mythologies and divine beings Jesus and Krishna. In Star of Rohini, written for the Christian Feast of Epiphany and embracing its sense of wonder, awe, and mystery, the star of Bethlehem is reimagined as Rohini, Krishna’s nakshatra (birth star) and guiding influence. Matthew 2:2 from the Bible says, ‘Vidimus enim stellam ejus in oriente’ — ‘For we have seen His star in the East.’ Who is to say that this wasn’t Krishna’s star of Rohini?”

Star of Rohini

They saw the star of Rohini ascending Vidimus stellam in oriens et venimus adorare	(They saw the star in the east and came to worship it)
We were stargazing, gazing at stars Ecce stella quam viderant in oriente gavisi sunt gaudio magno valde	(The star which they had seen in the east) (They rejoiced with exceeding great joy)
They rejoiced for the star was there With tears of joy, they cried, “Behold the star!” The answers – They lie in oriente	

- Adapted from Matthew 2:2, 2:9-10, and the Bhagavata Purana, Canto 10, with additions from the composer.

Hailed as “bold, clear-headed and original” (BBC Music Magazine), prize-winning British composer **Derri Joseph Lewis** is making a name for himself as a unique voice in new music. With a vivid and playful approach to timbre and rhythm, Derri’s work often explores themes of LGBTQIA+ identity. Deeply passionate about vocal and choral music, Derri’s distinctive musical style has been championed by leading choirs and singers, including the National Youth Choir of Great Britain and the Choir of King's College London. A winner of the National Centre for Early Music’s Young Composer Award, Derri graduated from the Royal Welsh College of Music and Drama, continuing his studies at King's College London, and is making a name for himself as a unique voice in new music. The composer writes:

“Writing ***Eleven Pipers Piping*** was extremely fun — the piece is an evocation of the huge sound produced by a brass section. Although the original lyric probably refers to bagpipers rather than trumpeters, I couldn’t resist writing something big and brassy for the Corvus Consort. Producing a 60 second miniature might sound like a simple brief, but crafting a satisfying and developed work with just half a minute is no easy feat. Listen out for the alliteration of percussive ‘P’s and the hidden 11-beat pattern!”

Composer **Shruthi Rajasekar** (bio on page 1) writes:

“***Twelve Drummers***, written for the twelve voices of the Corvus Consort, is a feisty Fest of all things percussive. With bass drums, cross-rhythms, and drrrrumrolls, the miniature revels in the pleasure of singing together—true love’s ultimate gift!”

Composer **Shruthi Rajasekar** (bio on page 1) writes:

“Originally written in a collection of nursery rhymes, Christina Rossetti’s ***Who has seen the wind?*** is a simple but profound expression of spiritual acceptance. This setting explores the mystical nature of opening ourselves to the presence of forces beyond us. The central motif— a rising series of notes in the Carnatic raga Charukesi (here, with the tonic of F#: C# D E F# G# A# B C#)— came to me in a dream, and its role in the piece as a fragment that lingers before finally revealing itself mirrors the speaker’s path of recognizing, and embracing, the divine in our world.”

Who has seen the wind?

Who has seen the wind?

Neither I nor you:

But when the leaves hang trembling

The wind is passing thro’.

Who has seen the wind?

Neither you nor I:

But when the trees bow down their heads

The wind is passing by.

- *Sing-Song: A Nursery Rhyme Book* by Christina G. Rossetti, 1893

Don Macdonald is an award-winning composer of film and concert music, and he has an eclectic musical background as a violinist, producer, educator, and conductor. Macdonald has been active as a choral singer since a very young age, and many of his works use voice in some way. He also writes music for theatre and dance, and has written in rock, jazz, and folk music idioms.

Tabula Rasa translates as “blank slate” in English. Macdonald had a specific image in mind when composing this music: A quiet moment between a mother and child when the mother sees, as she has never seen, the potential of the precious life she holds in her arms. A silent acknowledgement of her child and every child as a “blank slate” with seemingly limitless potential.

Tabula rasa

En mis brazos, respira

vida sin limites

luz del dia, noche oscura,

duerme, sueño, resto con seguridad.

Con su corazón tu alma

escucha y sabe esta verdad:

Dentro de ti hay futuros ilimitados

si le dan la libertad:

Libertad de crecer,

libertad de aprender,

libertad de tocar,

libertad de sentir,

libertad de imaginarse,

libertad de volar,

libertad de adorar,

libertad de ser amado.

In my arms, breathe.

Life without limits.

Light of day, dark night.

Sleep, dream, rest in safety.

With your heart, your soul,

listen and know this truth:

Within you are boundless futures,

if you are given freedom;

freedom to grow,

freedom to learn,

freedom to touch,

freedom to feel,

freedom to imagine,

freedom to soar,

freedom to love,

freedom to be loved.

Francis Poulenc was the youngest member of the group of Parisian composers, known as Les Six, which came to prominence in the 1920's (the others were Milhaud, Honegger, Tailleferre, Auric and Durey). As followers of the aesthetic of Jean Cocteau and Erik Satie, Les Six defied the French musical establishment. Early in his career Poulenc was primarily known as a hedonistic and cheeky bon vivant whose music (primarily for piano and voice) was terse, acerbic, easily accessible, and sometimes frivolous. A profound change in outlook took hold of Poulenc in 1936 with the tragic death of his close friend and fellow composer Pierre-Octave Ferroud. Poulenc later said, "The horrible snuffing-out of this musician so full of vitality had absolutely stupefied me. Ruminating on the frailty of our human condition, I was once again attracted to the spiritual life...You now know the true source of inspiration for my religious works." From this point on, choral music (and especially sacred choral music) formed a central part of his compositional output. Poulenc remarked shortly before his death, "I think I've put the best and most genuine part of myself into my choral music. If anyone is still interested in my music in fifty years' time, it will be for my choral rather than my piano music."

Hodie Christus natus est is from the *Quatre motets pour le temps de Noël* (Four Christmas Motets) of 1951-52, and shows Poulenc at his finest: displaying a skilled use of dissonance and chromaticism within a tonal structure, and a keen ability to convey in music the wonder and joy inherent in the texts.

Hodie Christus natus est

Hodie Christus natus est:

Hodie Salvator apparuit:

Hodie in terra canunt Angeli,

laetantur Archangeli

Hodie exsultant justi, dicentes:

Gloria in excelsis Deo. Alleluia.

Today Christ is born:

Today the Savior appeared:

Today on Earth the Angels sing,

Archangels rejoice:

Today the righteous rejoice, saying:

Glory to God in the highest. Alleluia.

Seattle Pro Musica



Danielle Barnum Photography

Seattle Pro Musica Singers

SOPRANO I	ALTO I	TENOR I	BASS I
Julia Bezems *+	Audra Anderson	Jacob Bernado *^	Jim Bartscher *^
Ellie Bridge	Raka Banerjee	Peter Budny ^	David Carpmn *^
Sylvie Busch	Sarah Bergquist	Jacob Buys *^	Ben Flynn
Lauren Carr	Heidi Blythe *+	David Dodman *^	Ryan Gao *^
Marisa Dahlman *+	Fiona Hatfield	Matthew Li	Peter Hemmen
Katie Skovholt *+	Nancy Haver		Matthew Johns
Camille Watson *+	Teena Littleton *+	TENOR II	
	Rose Morrison	Eric Faris *^	BASS II
	Emi Nakamura *+	David Johnson	Daniel Froehlich
SOPRANO II	Susan O'Brien *+	Kevin Kelly	Matt Lichtinger ^
Lillian Balmforth	Corina Rahmig	Danny Szydlo *^	Tom Lin*^
Jonna Farley	Marit Trelstad	Vésteinn Þórsson	Lee Maneman *^
Elly Hale +		Robert Wade	Chris Rule *^
Carole Jones			
Katherine Lu	ALTO II		
Tami McTaggart	Liz Adams		
Teresa Nemeth	Shirley Beresford		
Jenn Newland	Cathy Federici *+		
Ada Ng *+	Mara Forster-Smith	*Vox	
Amy Peer *+	Karen Maneman	+Chroma	
Kristin Percy Calaff	Liz Reed Hawk *+	^Orpheon	
Christa Phillipson	Karen Segar		
Joy Portella	Anna Snyder-Kelly		
Jan Strand +			
Judy Williams			

Our Mission

To enrich and inspire our audiences, singers, and community through the experience of choral artistry, and to increase access to and appreciation of choral music.

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Artistic Director & Conductor

Katie Skovholt
Executive Director

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Dwight Beckmeyer
Collaborative Pianist

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Phil Haas

Noreen King

Teena Littleton

Terri Lords

Katie Oman

Joy Portella

John Schilling

Dale Whitehead

Soloists

Gaudete – David Dodman, Danny Szydlo, Jacob Buys, Jacob Bernado, tenors

I am my own – Emi Nakamura, alto

Tabula rasa – Amy Peer, Julia Bezems, Camille Watson, sopranos

Acknowledgements

Darren Hochstedler, Seattle First Baptist Church
Pam Vaughn, Bastyr University

Land Acknowledgement

Seattle Pro Musica acknowledges that we gather on Indigenous land: the traditional territory of Coast Salish peoples, specifically the dxʷdəwʔabš, or Duwamish, 'The People of the Inside.' We are grateful to the land and its people, and we offer our support through Real Rent Duwamish (realrentduwamish.org). For more information about the Duwamish, visit duwamishtribe.org.



Follow us on Facebook, Twitter, YouTube, and Instagram.
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Friends of Seattle Pro Musica

Be a part of our vision

Nothing compares to sitting in a concert hall and sharing in the joy and wonder of hearing choral music performed at the highest levels of artistry. The power of music created with only the human voice creates a special link between singers and audience. Another way to connect with us, one that helps to make our artistry possible, is to support Seattle Pro Musica with a donation.

Subscriptions and ticket sales cover only a third of our concert expenses, so we rely on supporters like you to help us achieve our mission of making choral beauty accessible to as many as possible. Seattle Pro Musica is a registered 501(c)3 organization, so your gift can qualify as a charitable donation for tax purposes. In addition to knowing that your gift will support our art, your name will be included with our thanks in all our concert programs.

We're thrilled to have you in our audience, and we thank you for considering a deeper relationship with us. We look forward to welcoming you into our giving family!

Give sustainably with Fermata

Our monthly giving program is an easy way to provide SPM with reliable support all year long. Learn more from an SPM representative during intermission or visit seattlepromusica.org/fermata.



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Many employers will match charitable gifts. Contact your HR department to find out your company's policy and how to claim your match.

Beyond cash donations

Donating stocks, properties, or annuities may offer special advantages to both you and SPM.

Discuss these options with your financial and tax advisors, and then contact us for more information.

Create a musical legacy

Do you want to help SPM flourish for generations to come? Consider including Seattle Pro Musica in your will.

Email us at admin@seattlepromusica.org and ask about planned giving.

Text to donate

You can donate right from your phone! Just text **CHOIR** to **44321** to get started.

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Seattle Pro Musica's Education and Engagement Program

Seattle Pro Musica seeks to inspire singers and audiences of the future. For our 50th anniversary season (2022–2023), we have commissioned five composers to write new works for us, and to be in residence in Seattle for their premieres. As part of this program, the composers will lead workshops with student choral musicians, ranging from primary school through college. They will visit schools in the Greater Seattle area throughout the season, leading experiences for students that allow for intentional cultural exchange, demonstrative and hands-on workshops, and group singing.

Additionally, we will create opportunities for our audiences to meet and engage with the five composers at our concerts this season. Each of our “New American Composer Series” concerts will include a pre-concert talk with the composer, audience members, and SPM Artistic Director Karen P. Thomas. Following the concerts, we will hold a “Meet & Greet” for audience members and the composer in residence.

Each of the five composers you will hear this season has a specialized area of expertise in addition to their work as composers:

- **Marques L. A. Garrett** has done extensive research on traditional music of the African diaspora, as well as contemporary choral music by Black composers.
- **Melissa Dunphy's** compositional work focuses on themes of social justice and gender equality.
- **Shruthi Rajasekar** is a performer of traditional Indian Carnatic (Southern India) music, and composes music influenced by Carnatic traditions.
- **Saunder Choi's** specialties include Filipino choral music, both folk traditions and contemporary choral composition.
- **Jerod Impichchaachaaha'Tate** is a classical composer, citizen of the Chickasaw Nation in Oklahoma, and is dedicated to the development of American Indian classical composition.

We hope you will join us for all of these events this season—we're excited to introduce you to five amazing and gifted composers from across the country!

Seattle Pro Musica is grateful to Chorus America for its generous support of this 50th Anniversary education program.

Our Statement on Cultural Equity

Everyone deserves equal access to a full and vibrant creative life, and this access is essential to a free and healthy society. To support the creative life of our community, Seattle Pro Musica commits to policies and practices of cultural equity that foster equal access, inclusion, and justice.

We recognize cultural equity as a framework of values, policies, and practices that ensures arts institutions serve the needs of all people, especially those who have historically been underserved based on race/ethnicity, age, disability, size, sexual orientation, gender identity or expression, socioeconomic status, geography, citizenship status, or religion.

As we pursue our artistic mission, we will hold ourselves accountable to cultural equity. By acknowledging and challenging inequities, both as an individual arts organization and in partnership with others, we can and will make change happen.

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