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SEATTLE PRO MUSICA  
KAREN P. THOMAS, CONDUCTOR

# The Glimmer

## Guest composer, Jerod Impichchaachaaha' Tate New American Composers Series

March 25, 2023 | Seattle First Baptist Church

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Welcome to *The Glimmer*, the fifth concert of our 50th anniversary season! We're delighted to welcome you to our year of celebration—and to the fifth 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 Jerod Impichchaachaaha' Tate, with a performance of three of his choral works, complemented by pieces by Lili Boulanger, Laura Jékabsone, and Barlow Bradford.

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

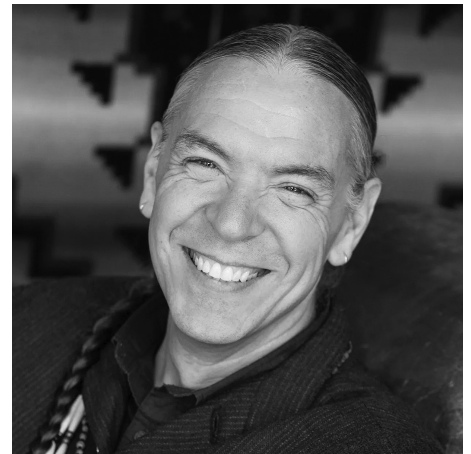
We are certain you will enjoy hearing Jerod's music, as well as his insights about his compositional process and the place of new choral music in the world today. Please join us for a meet-and-greet following the concert!

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**Jerod Impichchaachaaha' Tate** is a classical composer and a citizen of the Chickasaw Nation in Oklahoma, and he has dedicated himself to the development of American Indian classical composition. His *Washington Post* review states that "Tate is rare as an American Indian composer of classical music. Rarer still is his ability to effectively infuse classical music with American Indian nationalism."

Tate is Guest Composer/Conductor/Pianist for San Francisco Symphony CURRENTS program "Thunder Song: American Indian Musical Cultures." Recent commissions include *Shell Shaker: A Chickasaw Opera* for Mount Holyoke Symphony Orchestra, *Ghost of the White Deer: Concerto for Bassoon and Orchestra* for Dallas Symphony Orchestra, and *Hózhó (Navajo Strong)* and *Ithánali (I Know)* for White Snake Opera Company. His music was recently featured on the HBO series *Westworld*. His commissioned works have been performed by major US orchestras, as well as by the Dale Warland Singers, Santa Fe Desert Chorale, and Santa Fe Chamber Music Festival.

Tate was the founding composition instructor for the Chickasaw Summer Arts Academy and has taught composition to American Indian high school students in Minneapolis; students in the Hopi, Navajo and Lummi reservations; and Native students in Toronto. He is a three-time commissioned recipient from the American Composers Forum, a Chamber Music America's Classical Commissioning Program recipient, a Cleveland Institute of Music Alumni Achievement Award recipient, a governor-appointed Creativity Ambassador for the State of Oklahoma, and an Emmy Award-winner for his work on the Oklahoma Educational Television Authority documentary, *The Science of Composing*.



(Continued on page 2)

(Continued from page 1)

In addition to his work based upon his Chickasaw culture, Tate has worked with the music and language of multiple tribes, such as: Choctaw, Navajo, Cherokee, Ojibway, Creek, Pechanga, Comanche, Lakota, Hopi, Tlingit, Lenape, Tongva, Shawnee, Caddo, Ute, Aleut, Shoshone, Cree, Paiute, and Salish/Kootenai.

Tate earned his Bachelor of Music in Piano Performance from Northwestern University, and his Master of Music in Piano Performance and Composition from The Cleveland Institute of Music. He has performed as First Keyboard on the Broadway national tours of *Les Misérables* and *Miss Saigon* and been a guest pianist and accompanist for the Colorado Ballet, Hartford Ballet, and numerous other ballet and dance companies.

Mr. Tate's middle name, Impichchaachaaha', means "his high corncrib" and is his inherited traditional Chickasaw house name. A corncrib is a small hut used for the storage of corn and other vegetables. In traditional Chickasaw culture, the corncrib was built high off the ground on stilts to keep its contents safe from foraging animals.

**Rena Priest**, a member of the Lhaq'temish (Lummi) Nation, is the incumbent Washington State Poet Laureate and Maxine Cushing Gray Distinguished Writing Fellow.

Priest is also the recipient of an Allied Arts Foundation Professional Poets Award and fellowships from the Academy of American Poets, Indigenous Nations Poets, and the Vadon Foundation. Her debut collection, *Patriarchy Blues*, received the 2018 American Book Award. Her second collection, *Sublime Subliminal*, was published as the finalist for the Floating Bridge Press Chapbook Award. Her most recent book, *Northwest Know-How: Beaches*, includes poems, retellings of legends, and fun descriptions of 29 of the most beloved beaches in Washington and Oregon. Priest's nonfiction has appeared in *Poetry Northwest*, *Pontoon Poetry*, *Verse Daily*, *High Country News*, *YES! Magazine*, *Seattle Met*, and elsewhere.

Based in Bellingham, Washington, she has taught Comparative Cultural Studies and Contemporary American Issues at Western Washington University and Native American Literature at Northwest Indian College. As the first Indigenous poet to be the state's Poet Laureate, Priest aims to celebrate poetry in Washington's tribal communities and use poetry to increase appreciation of the natural world and the threats facing it.



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.**

SEATTLE PRO MUSICA  
KAREN P. THOMAS, CONDUCTOR

# The Glimmer

## CHROMA

Soprano-Alto Ensemble

### We are the storm

Jerod Impichchaachaaha' Tate (b. 1968)

Three North American Indian melodies (Zuni, Chickasaw & Ojibway) are featured in this work, which offers a message about peaceful human solidarity. Sung in English

## ORPHEON

Tenor-Bass Ensemble

### The Parting Glass

Traditional Scottish song,  
arr. by Martin Schröder

Often sung at the end of a gathering of friends, and said to have been the most popular parting song in Scotland before Robert Burns wrote "Auld Lang Syne." The "parting glass" was the final hospitality offered to a departing guest. Sung in English.

## VOX

Mixed-Voice Ensemble

### Father Thunder (Pērkontēvs)

Laura Jēkabsone (b. 1985)

This contemporary setting of a Latvian folk song depicts the stormy Baltic god of thunder (Pērkontēvs) with vocal sound effects and body percussion. Sung in English and Latvian.

## SEATTLE PRO MUSICA

### Soir sur la plaine

Lili Boulanger (1893–1918)

An impressionistic depiction of early evening in the French countryside by this gifted composer who died at the age of 24. Sung in French.

### Visions of a child

Jerod Impichchaachaaha' Tate

Inspired by and dedicated to the Pueblo Indian people of New Mexico, the work is based upon Pueblo melodies and rhythms and depicts the imaginings of a child being lulled to sleep. Text made up of sounds from the Pueblo language.

### Give me the splendid, silent sun

Barlow Bradford (b. 1960)

An evocative setting of Walt Whitman's 1865 poem which he wrote as a response to the American Civil War, this text emphasizes the beauty and healing properties of nature. Sung in English.

### The Glimmer

#### WORLD PREMIERE

Jerod Impichchaachaaha' Tate

Commissioned by Seattle Pro Musica in celebration of our 50th Anniversary Season, *The Glimmer* is a setting of the poem by Washington State Poet Laureate Rena Priest. The composer shares, "The Glimmer is a poem that speaks to relationships—personal and universal. It conjures feelings of the present and the past. It feels Native and this work is my musical response. This poem also speaks a language evocative of the sea and it is my hope that the listener and performers resonate with the gestures in this work." Sung in English.

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## Program notes, texts, and translations

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***We Are the Storm*** by **Jerod Impichchaachaaha' Tate** (bio on page 1) features three North American Indian melodies (Zuni, Chickasaw & Ojibway) and offers a message about peaceful human solidarity. Lyrics are by Charles Anthony Silvestri. It was commissioned by Central Bucks High School and premiered in February 2020.

### **We Are the Storm**

On this horizon there gathers a storm;  
Thickening air hangs heavy and warm.  
The fields of future lie among us cold and dry  
The few among us know not the reason why.  
We are lightning; we are thunder;  
Generation of wonder!  
We are the storm that gathers at last;  
We are the future healing the past.  
Storm gathers water and fire,  
Stirring the earth, lifting it higher,  
A storm, its beauty, tempest of light and love,  
It's voice of nature below and above.  
Storms will heal what divides,  
Let us storm and turn the tides!  
The earth cries out, ready for rain  
The fields of our future grow green again.  
Lightning and thunder!  
Yakkookay (Thank You)!

– Charles Anthony Silvestri

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***The Parting Glass*** is a Scottish traditional song, often sung at the end of a gathering of friends. It was said to have been the most popular parting song in Scotland before Robert Burns wrote "Auld Lang Syne." The "parting glass," or "stirrup cup," was the final hospitality offered to a departing guest. Once they had mounted, they were presented one final drink to fortify them for their travels.

### **The Parting Glass**

Of all the money that e'er I had  
I spent it in good company.  
And all the harm I've ever done  
Alas it was to none but me.  
And all I've done for want of wit  
To mem'ry now I can't recall.  
So fill to me the parting glass  
Good night and joy be to you all.

If I had money enough to spend  
And leisure time to sit awhile,  
There is a fair maid in this town  
That sorely has my heart beguiled.

Her rosy cheeks and ruby lips  
I own she has my heart in thrall.  
Then fill to me the parting glass  
Good night and joy be with you all.

Of all the comrades that e'er I had  
They're sorry for my going away.  
And all the sweethearts that e'er I had  
They'd wish me one more day to stay.  
But since it falls unto my lot  
That I should rise and you should not,  
I gently rise and softly call  
Good night and joy be to you all.

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**Laura Jēkabsone** is a Latvian composer, arranger, singer, conductor, and artistic director of the vocal group Latvian Voices. Her music has been performed by the Latvian Voices, Latvian National Symphonic Orchestra, Liepāja Symphonic Orchestra, State Choir LATVIJA, The Real Group (Sweden), Amarcord (Germany), The Oxford Choir (UK), and many other organizations around the world. She composed the first symphony written for the *kokle*, a traditional Latvian plucked-string instrument resembling a zither.

***Father Thunder (Pērkontēvs)*** is a Latvian folk song setting in which the composer calls on the choir to create sounds of storms and thunder. Pērkons is the Baltic god of thunder, documented in both Lithuanian and Latvian mythology as the god of sky, thunder, lightning, storms, rain, fire, war, law, order, fertility, mountains, and oak trees. Pērkons symbolizes the creative forces (including vegetative), courage, success, the sky, rain, thunder, heavenly fire (lightning) and celestial elements. Pērkons possesses many weapons—an axe or sledgehammer, stones, a sword, lightning bolts, a bow and arrows, a club, and an iron or fiery knife. His family included sons that symbolized various aspects of thunderstorms (such as thunder, lightning, lightning strikes) and daughters that symbolized various kinds of rain.

### **Father Thunder (Pērkontēvs)**

Father Thunder has nine sons:  
Three strike, three rumble, three flash lightning.  
Thunder had nine lightning bolts,  
With them bolts he struck the oak.  
Three bolt axes chopped the stump,  
Six lightning flashes split the top.

Zibināja

Trīs gadiņi saule raud,  
zelta zarus lasīdam'.  
Pērkona tēvam deviņi deli.

flashes

The sun has been crying for three years,  
gathering golden branches.  
Father Thunder has nine sons.

**Lili Boulanger** grew up in a musical environment: her father was an opera composer and voice teacher, and composer Gabriel Fauré was a regular visitor to their home. Her elder sister Nadia, a composer who was to become one of the most renowned composition teachers of the century, supervised Lili's musical education. Lili studied at the Paris Conservatoire, and at the young age of 19, was the first woman ever to win the highly competitive Prix de Rome composition prize. Lili wrote prolifically in spite of constant illness (tuberculosis and cancer), and she died at the age of 24. Her style is impressionistic, with its use of parallel chords, chromaticism, and occasional polytonality. Her compositional models were Fauré, Wagner, and Debussy; the latter is said to have held her writing in great esteem.

### Soir sur la plaine

Vers l'occident, là-bas, le ciel est tout en or,  
Le long des prés déserts où le sentier dévale  
La pénétrante odeur des foin coupés s'exhale,  
Et c'est l'heure émouvante où la terre s'endort.

La faux des moissonneurs a passé sur les terres,  
Et le repos succède aux travaux des longs jours ;  
Parfois une charrue, oubliée aux labours,  
Sort, comme un bras levé, des sillons solitaires.

La nuit à l'orient verse sa cendre fine;  
Seule au couchant s'attarde une barre de feu;  
Et dans l'obscurité qui s'accroît peu à peu  
La blancheur de la route à peine se devine.

Puis tout sombre et s'enfonce en la grande unité.  
Le ciel enténébré rejoint la plaine immense...  
Écoute! ... un grand soupir traverse le silence...  
Et voici que le coeur du jour s'est arrêté!

### Evening on the plain

Toward the west, over there, the sky is golden!  
Along the barren fields where the path descends  
The penetrating scent of new-mown hay permeates.  
It is twilight, when earth falls asleep.

The reaper's scythe lies on the ground  
And rest follows a long day's work.  
Sometimes beauty is forgotten in labor  
Leaving, with raised arms, solitary furrows.

The night in the East pours its fine ash.  
Only with setting one barred of fire is delayed.  
And in the darkness increasing little by little  
The whiteness of the road is barely visible.

The sun sinks beneath the horizon.  
The immense plain meets the darkening sky.  
Ah! Listen! A great sigh breaks the silence,  
And the heart's voice stops for the day.

– Albert Victor Samain

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**Visions of a Child** by **Jerod Impichchaachaaha' Tate** (bio on page 1) was commissioned by Santa Fe Desert Chorale in honor of New Mexico's centennial in 2012.

The composer writes:

*"Visions of a Child* is inspired by and dedicated to the Pueblo Indian people of New Mexico. The work is based upon Pueblo melodies and rhythms and depicts the imaginings of a child being lulled to sleep.

"It begins with a traditional lullaby followed by visions of a playful buffalo, a sunflower field, rays of sunlight, the flight of an eagle, a sunrise, and then waking to the same lullaby. The style of the composition reflects the unique feel of traditional Pueblo music, where phrases have mixed meters and phrasing has distinct sections. In this vein, the child's visions have a playful and whimsical nature, while remaining simple and clear. The text is made entirely of Pueblo vocables, common to their traditional music, and is used to achieve an impression of how a child may abstract speech at a very young age."

Text: Pueblo vocables.

**Barlow Bradford** has distinguished himself as a conductor, composer, arranger, pianist, organist, and teacher. As an orchestral and choral conductor, he co-founded the Utah Chamber Artists in 1991 and has led that organization to international acclaim for its impeccable, nuanced performances and award-winning recordings. Utah Chamber Artists has toured Israel with the Israel Chamber Orchestra, performed as the guest choir at the American Choral Directors Association national convention, and joined the Mormon Tabernacle Choir on their national television broadcast. Dr. Bradford's focused, energetic conducting style led to his appointment as music director of the Orchestra at Temple Square in Salt Lake City and associate director of the Mormon Tabernacle Choir. He is head of choral studies at the University of Utah. His compositions and arrangements have garnered much attention, and many of his arrangements have been recorded by the Mormon Tabernacle Choir and performed regularly by such noted ensembles as the Dallas Symphony Chorus, New York Choral Artists, and the Utah Chamber Artists. As a pianist and organist, Bradford has concertized throughout England and North America.

The composer writes:

"I must admit there is an intimidation factor when it comes to setting the text of a great and celebrated poet like Walt Whitman. However, after I came to really know the poem *Give me the Splendid Silent Sun*, I discovered so much there I related to that I wanted to create musical impressions of the ideas and images he wrote about. I approached the project with respect and care. Since Whitman wrote in free verse, there weren't any real formal limits, and so I would read the sentences aloud looking for the rhythm in the words, the peaks in the narrative, and the motion in the lines that told the story. I then went about telling the story he was telling, only musically.

"Whitman juxtaposes two very different sides of a human nature and makes a case for valuing both experiences. I addressed the contrasts in the two sections of the poem by using musical line and harmonies that suggest the warmth of the sun and the serenity found outdoors in nature, and then I applied faster tempos, syncopation, perpetual rhythms, and even a little bit of Broadway flavor to match the energy, the frenetic pace, and excitement of New York City. I found the poem to speak universally but was especially moved—and I identified with the poet—when he narrowed the perspective and became very personal. 'Give me to warble spontaneous songs, reliev'd, recluse by myself, for my own ears only.'"

### Give me the splendid silent sun

Give me the splendid silent sun, with all his beams full-dazzling;  
Give me juicy autumnal fruit, ripe and red from the orchard;  
Give me a field where the unmow'd grass grows;  
Give me an arbor, give me the trellis'd grape;  
Give me fresh corn and wheat—  
Give me serene-moving animals, teaching content;  
Give me nights perfectly quiet, and I looking up at the stars;  
Give me odorous at sunrise a garden of beautiful flowers, where I can walk undisturb'd;  
Give me a perfect child—  
Give me, away, aside from the noise of the world, a rural, domestic life;  
Give me to warble spontaneous songs, reliev'd, recluse by myself, for my own ears only;  
Give me solitude—give me Nature--  
Give me again, O Nature, your primal sanities!

–Walt Whitman

**The Glimmer** by **Jerod Impichchaachaaha' Tate** (bio on page 1) is the fifth of five new works commissioned by Seattle Pro Musica in honor of our 50th anniversary.

The composer writes:

*"The Glimmer is a poem that speaks to relationships—personal and universal. It conjures feelings of the present and the past. It feels Native and this work is my musical response. Composing Rena's poetry made me feel like my natural self. I believe there is an ethos that exists in Indian Country. It can seem monolithic at times and diverse at other times, but I feel it. I also believe I belong to a universe of Native people who are introspective and romantic about our culture and people. Most of my commissioned works focus on tribal culture directly from the land of the commissioner. It is my way of helping the performers and public become closer to their tribal neighbors. The Glimmer deeply echoes the ethos of Lummi and local Salish culture. Out of respect, there is not a direct quote of specific melodies; however, it is greatly influenced by the regional paddle songs. This poem also speaks a language evocative of the sea and it is my hope that the listener and performers resonate with the gestures in this work."*

### The Glimmer

From darkness, the idea of self, blood, water, a soul:  
my body, a brief victory over death by making breath.

Thoughts and actions in a series of moments expressed,  
a cup filled with bliss and the movement of breath.

Pulling itself into emptiness, water between stones  
disappearing—how quickly it goes. I leave with my breath.

I return with my breath, and I understand the tides.  
They are spun in currents by the exchange of breath,

for kisses branded on flesh. We claim each with each,  
join names to our tongues, weld our memories to breath.

In our chests, each moment dies for the next,  
singing shut the spaces between each allotted breath,

smelting our lives first into glitter, then into ash in this  
breath-taking glimmer above death—where we make breath.

—Rena Priest

### 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.

### 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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**SEATTLE PRO MUSICA'S  
GOLDEN ANNIVERSARY  
GALA AND AUCTION**

It's a big year for SPM, and we're bringing back our auction as a live, in-person party! Come mingle with us and enjoy access to MOHAI exhibits, finger food, and beverages, plus table seating and more for premium ticket holders. Here's to the next 50 years!

For tickets and more information

Ticketing options from \$50-\$125 - all tickets include access to regular exhibits at MOHAI, SPM performances, heavy appetizers, and the end-of-evening dance party with guest DJ!

**Saturday, April 15, 2023**  
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## Seattle Pro Musica



Danielle Barnum Photography

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|                   |                    |                       |                   |
|-------------------|--------------------|-----------------------|-------------------|
| <b>SOPRANO I</b>  | Jan Strand +       | Mara Forster-Smith *+ | <b>BASS I</b>     |
| Ellie Bridge      | Judy Williams      | Karen Maneman         | Jim Bartscher *^  |
| Sylvie Busch      | Catherine Wolff    | Liz Reed Hawk *+      | Ben Flynn         |
| Lauren Carr       |                    | Elizabeth Sanders     | Peter Hemmen      |
| Marisa Dahlman *+ | <b>ALTO I</b>      | Karen Segar           | Matthew Johns     |
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| Jenny Spence *+   | Raka Banerjee      |                       | Matthew Bosley *^ |
| Camille Watson *+ | Sarah Bergquist    |                       | Paul Drayna *^    |
|                   | Heidi Blythe *+    | <b>TENOR I</b>        | Matt Lichtinger ^ |
| <b>SOPRANO II</b> | Lauren Cree        | Jae Bernado *^        | Lee Maneman *^    |
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| Lillian Balmforth | David Johnson ^    | David Johnson ^       |                   |
| Jonna Farley      | Matthew Li         | Matthew Li            |                   |
| Erin Gabriel *+   | Teena Littleton *+ | <b>TENOR II</b>       |                   |
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| Tami McTaggart    | Corina Rahmig      | Kevin Kelly           | +Chroma           |
| Teresa Nemeth     | Hannah Won         | Danny Szydlo *^       | ^Orpheon          |
| Jenn Newland      | <b>ALTO II</b>     | Vésteinn Þórsson      |                   |
| Ada Ng *+         | Deb Arnold         | Robert Wade           |                   |
| Amy Peer *+       | Shirley Beresford  |                       |                   |
| Inge Pham-Swann   | Gail Broder        |                       |                   |

**Dwight Beckmeyer** is one of Seattle's most versatile musicians, performing in the musical theater, choral, symphonic, jazz, gospel, and collaborative recital worlds, including frequent appearances with the Seattle Symphony, and more than 50 musical theatre productions with the 5th Avenue, Paramount, and Village Theaters. Dwight has toured to Johannesburg with Lee Oskar and Friends, and to Europe, Japan, and South America with The Northwest Girlchoir. Presently, he is the collaborative pianist for Seattle Pro Musica and University Unitarian Church.



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### Soloists

*We are the storm* – Marisa Dahlman & Amy Peer, sopranos;  
Liz Reed Hawk, alto; Audra Anderson, drum

*The Parting Glass* – Lee Maneman & Danny Szydlo, tenors;  
Matthew Bosley, bass

*Soir sur la plaine* – Susan O'Brien, soprano; Jae Bernado, tenor;  
Matthew Bosley, bass

*Visions of a Child* – Jenny Spence, soprano; Heidi Blythe, alto;  
Danny Szydlo, tenor; Matthew Bosley, bass

*The Glimmer* – Camille Watson, soprano; Liz Reed Hawk, alto;  
David Johnson, tenor

### Acknowledgements

Darren Hochstedler, Seattle First Baptist Church

### Land Acknowledgement

Seattle Pro Musica acknowledges that we gather on Indigenous land: the traditional territory of Coast Salish peoples, specifically the dxw̓dəw̓ʔabš, 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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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](http://seattlepromusica.org/fermata).



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| Paul Drayna                          | Richard Johnson                    | Katie Oman                                | Marit Trelstad         |
| Jonna and Gerald Farley              | Carole Jones                       | Laura Patton-Ballard                      | Grant Vandehey         |
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## Seattle Pro Musica's Education and Engagement Program

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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 Impichchaaha' 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.*

