

ORBIT & ORACLE

a reimagining of ancient astronomical legends

Featuring the astronomical choral compositions
of Michael Ostrzyga (*1975)

Event horizon (2022)

Farout (2021)

Flight (2023)

Jupiter (2007)

Mars (2022)

Mercurius (2010)

Neptunus (2018)

Saturn (2014)

Strange solar system bodies (2024)

Uranus (2020)

Venus (2022)



THE ESOTERICS
Directed by Eric Banks

Saturday | 8 March 2025 | 8:00pm
Plymouth United Church of Christ
1217 6th Avenue | Seattle

Sunday | 9 March 2025 | 8:00pm
Christ Episcopal Church
310 North K Street | Tacoma

ORBIT & ORACLE

a reimagination of ancient astronomical legends

PROGRAM

Please turn off all noise-making devices, and refrain from talking during the performance.
Please hold our applause until the end of each half of the concert. There will be an intermission.

Featuring the astronomical choral compositions
Planets and Gods, and the world premiere commission
Strange Solar System bodies (2024) by Michael Ostrzyga (b 1975)

Mercurius (2010)	69.56 MKM from the Sun
Venus (2022)	108.91 MKM from the Sun
Flight (2023) [Erin Lillian Robin Serena Aaron Avery]	151.14 MKM from the Sun
Bennu (2024)	157.22 MKM from the Sun
Mars (2022)	228.55 MKM from the Sun
Callisto (2024)	756.85 MKM from the Sun
Io (2024)	756.86 MKM from the Sun
Jupiter (2007)	756.87 MKM from the Sun

INTERMISSION

Titan (2024)	1,443.94 MKM from the Sun
Mimas (2024)	1,443.95 MKM from the Sun
Enceladus (2024) [Julia Maria Phil Chrade]	1,443.96 MKM from the Sun
Saturn (2014)	1,443.97 MKM from the Sun
Pan & Atlas (2024) [Dave Gillian Tom Cory]	1,443.98 MKM from the Sun
Hyperion (2024) [Bayta Stephen Michael Logan]	1,443.99 MKM from the Sun
Uranus (2020)	2,926.96 MKM from the Sun
Neptune (2018)	4,472.41 MKM from the Sun
Pluto & Charon (2024) [Mary Kirsten Allison Eric Casey Mitchell]	5,251.09 MKM from the Sun
Halley's comet (2024) [Ally Emily Gustavo Nik]	5,255.63 MKM from the Sun
Oumuamua (2024) [Sarah Liv Bea Katie Eli Cambell Leigh Joe]	6,514.42 MKM from the Sun
Haumea (2024)	7,470.67 MKM from the Sun
Farout (2021)	18,519.63 MKM from the Sun
Event horizon (2022)	~ 9,168,000 MKM from the Sun

THE ESOTERICS

Eric Banks *Founding director*

Aaron Moore
Allison Fortenberry
Ally King
Avery Wong
Bayta Maring
Bea Davis
Cambell Thibo
Casey Elkins
Chrade Younkin
Cory Myers
Dave Doody
Eli Mulberry
Emily Gu
Eric Samelson
Erin Eadington
Gillian Dockins
Gustavo Elias
Joe Scott
Julia Jay
Katie Weinstein
Kirsten Lysen
Leigh McGill
Lillian Ashworth
Livia Lennington
Logan Cox
Maria Drury
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Patricia Lahtinen | *Supertitlist*

T H E E S O T E R I C S

Now at the start of its 32nd season, Seattle's most innovative chorus has drawn local, national, and international praise for performing rarely-heard compositions of contemporary music for unaccompanied voices, for infusing elements of the literary, theatrical, and visual arts into the typical concert experience, and for inspiring and performing new *a cappella* choral settings of poetry, philosophy, and spiritual writings by composers around the world. In early 1992, Eric Banks brought together a group of friends to perform his Master's and Doctoral recitals in Choral Studies at the University of Washington. After Banks' recitals were completed, the group wanted to keep singing together, so Banks chose a name for his ensemble based on the Greek adjective **εσωτερικος** – which describes a close-knit community and the secret knowledge that its members share. Since incorporating with this name in 1993, The Esoterics has performed hundreds of concerts throughout the Pacific Northwest, has commissioned and premiered hundreds of new works for *a cappella* voices in myriad languages, and has mastered many of the most virtuosic choral works of the last century in concerts described as “compelling,” “crafted,” “luxuriant,” “lyrical,” “sumptuous,” and “superb.” The Esoterics has released twenty-one CD recordings on its own label (Terpsichore) and has been honored to compete at the 2000 Cork International Choral Festival (Ireland), the 2001 Certamen Coral de Tolosa (Spain), and the 2006 Harald Andersén International Choir Competition in Helsinki (Finland). As well, The Esoterics has demonstrated its continuing commitment to choral education in becoming the only choral ensemble in Washington State that grants continuing-education credit to its members who also teach in the public schools. In recognition for its efforts in choral education and innovation, The Esoterics has been honored five times with the ASCAP and Chorus America Award for the Adventurous Programming of Contemporary Music (in 2001, 2003, 2006, 2008, and 2017). The Esoterics has been honored to receive grants from the arts commissions of Washington State, King County, and the City of Seattle, as well as funding from Amazon, Google, Microsoft, the Seattle Foundation, the Aaron Copland Fund for Music, the BMI Foundation, and the National Endowment for the Arts. The Esoterics is a proud member chorus of ACDA (the American Choral Directors Association), Chorus America, IFCM (the International Federation for Choral Music), and GALA (the Gay and Lesbian Association of Choruses).

M I S S I O N S T A T E M E N T

The Esoterics is a Seattle-based vocal ensemble that is dedicated to performing and perpetuating contemporary *a cappella* choral settings of poetry, philosophy, and spiritual writings from around the world.

While cultivating artistic expression and cultural understanding among its singers and audience alike, The Esoterics aspires to reflect the beauty, power, and significance that are inherent in the music of our time.

E R I C B A N K S

Conductor, composer, clinician, vocalist, linguist, and ethnomusicologist, Eric Banks has garnered significant acclaim as one of the most creative and compelling choral directors in the United States for his unwavering commitment to new music for unaccompanied voices. In 1992, Eric founded The Esoterics, a professional-caliber chamber chorus in Seattle whose mission is to perform and perpetuate contemporary choral music beyond the scope of the established *a cappella* canon. After completing his BA in Composition at Yale University in 1990, Eric relocated to Seattle to study in the departments of Choral Studies and Music Theory at the University of Washington. His MM thesis (1992) is a performance edition of *Dixit Dominus* by Chiara Margarita Cozzolani; his MA thesis (1995) is a postmodern analysis of Arvo Pärt's *Credo*; and his DMA dissertation (1996) surveys the choral music of Mexican composer and Aztec ethnomusicologist Carlos Chávez. In 1997, at the conclusion of his graduate study, Banks traveled to Sweden as a Fulbright Scholar and Lois Roth Fellow in order to learn more about its contemporary choral culture. While in Stockholm, Eric performed with several ensembles, including the Swedish Radio Choir and the Eric Ericson Chamber Choir. In his music, Eric is drawn to ideas that are 'esoteric' in origin, and chooses to express concepts that are undiscovered, under-represented, or not easily decipherable to a wider audience. As a composer, Banks has been able to combine his love of poetry, foreign language, classical civilization, social justice, comparative religion, and the natural sciences to create a growing repertoire of new works for *a cappella* chorus. Several of Banks' commissioned works have been recorded by The Esoterics, and can be found on CDs released on the Terpsichore label. Eric was a visiting scholar at the Royal Conservatory of Music and Swedish National Radio in Stockholm, as well as at the Cama Oriental Institute in Mumbai, India. Winner of the 2010 *Dale Warland Singers Commission Award* from Chorus America and the American Composers Forum, Eric has received composition and research grants from 4Culture, the Aaron Copland Fund for Music, Artist Trust, the Atwood Foundation, New Music USA, the San Francisco Arts Commission, Seattle CityArtists, the Washington State Arts Commission, and three creativity grants the National Endowment for the Arts. Eric is a member of ASCAP, and you can read more about his work at: www.ericbanks.com.

M I C H A E L O S T R Z Y G A

Composer and conductor Michael Ostrzyga was commissioned by Schleswig Holstein Musik Festival, World Symposium on Choral Music 2023 in Turkey as well as 2020 in Auckland, NZ, Alte Oper Frankfurt, Kammerchor Stuttgart and director Frieder Bernius, Finnish YL Male Voice Choir (Ylioppilaskunnan Laulajat), Latvian Youth Choir "Kamēr...", via-nova-chor Munich, StimmGold Vokalensemble (Regensburg, Bavaria), and Chamber Choir Consono, to name a few. He draws inspiration from a wide variety of sources, including natural, technological, astronomical, historical, mythological and pop-cultural phenomena and contexts.

His works are performed by ensembles like Rheinisches Klavierduo, Raschèr Saxophone Quartet, Neues Rheinisches Kammerorchester, Jeaner Philharmonic Orchestra, Boston Modern Orchestra Project, Concerto Köln, Freiburger Barockorchester, New Dublin Voices, Australian Chamber Choir, Swedish choirs Kammarkören Pro Musica, Allmänna Sängen, and S:t Jacobs Vokalensemble, Chorwerk Ruhr, and MDR-Rundfunkchor as well as musicians like pianists Yin Chiang, Klaus Oldemeyer, Christoph Schnackertz, and Thomas Stumpf, organists Martin Herchenröder and Johannes Geffert, and violinist Peter Stein. His full-length Oratorio *Puer natus est* for soloists, chorus and large orchestra, libretto by Winfried Böhm, was hailed as "resounding success" by Bavarian Broadcasting. As music theorist he specialized in composition in historical styles and instrumentation. He presented a completion of Mozart's *Requiem* fragment merging, for the first time, musicological with historically informed music theoretical approaches and artistic practise in composing, orchestrating, and arranging. The edition was published in 2022 by Bärenreiter and became a bestseller. The CD recording was nominated for an Opus Klassik as "Editorial Achievement of the Year" in 2021.

Ostrzyga serves as Music Director at University of Cologne, where he is head of the Collegium musicum, an organization housing the university's major musical ensembles. As conductor of orchestras and choirs, he has appeared in concerts in the Cologne area, as well as abroad. Developing partnerships with organizations and creative artists of all kinds and launching the concert series Universitätskonzerte when he took his duties in 2008, he firmly established the Collegium musicum as an important and acclaimed cultural constitution.

Michael was the conductor and the artistic director of the Oratorienchor Brühl from 2007 to 2019. As a guest conductor, he collaborated with ensembles like Boston Modern Orchestra Project, Bochumer Symphoniker, Neue Philharmonie Westfalen, Musikfabrik, and Neues Rheinisches Kammerorchester. On a regular basis he is working with the Kölner Vokalsolisten and their founder Fabian Hemmelmann. He served as chorus master for, among others, Pablo Heras-Casado (Luciano Berios *Passagio*, with ensemble intercontemporain) and Duncan Ward (Manfred Trojahn's *Les dentelles de Montmirail*, with Ensemble modern). Commissioned by the Gürzenich Orchester Köln, he assembled the Bürgerchor Köln in 2022 and serves as its chorus master since. He appeared in festivals like Brühler Schlosskonzerte and Acht Brücken, conducting for instance vocal works by Ligeti and Morton Feldman's *Rothko Chapel*.

As a formerly active pianist, he co-founded the chamber music ensemble Sforzato presenting concerts combining music of all eras and genres. Throughout all of these various positions, he has regularly commissioned, prepared and/or premiered numerous new works by composers such as Martin Herchenröder, Friedrich Jaecker, Jan Masanetz, Marcus Schmickler, Anno Schreier, and Manfred Trojahn. Ostrzyga has also served as the President of the Netzwerk Universitätsmusik in Deutschland since its founding in February 2024.

Ostrzyga was born in Castrop-Rauxel, North Rhine-Westphalia in Germany, where he was initially trained (piano, organ, choral conducting) by Bruno Zarembo before studying conducting with renowned conductor Marcus Creed, music theory/composition with Friedrich Jaecker, and piano with Peter Degenhardt.

Texts & translations

Mercurius (2010)

setting texts as a collage from early 20th-century newspaper headlines, and verses from the Bible, Mark 11:15 and 17

Winged...
Ti-ke ta-ke...
Prang, prang...

Pantheon...
El robo perfecto...
Raub!
The world's longest suspension bridge!
Mona Lisa stolen!
Expedition start zum Südpol!
Hours after hitting iceberg...
Bonne chance!

Olympia lebt!
Apollonian oracle...
Birth of broadcasting...
Excavation at Colosseum...
Sensation auf Weltausstellung...
Scandalo al Pantheon...
La Scoperta di Troia...
On the moon...

Er trieb aus die Verkäufer
He drove out the merchants
und Käufer in dem Tempel;
and buyers in the temple,
und stieß er um
and he overturned
die Tische der Wechsler
the tables of the money changers
und die Stühle der Taubenkrämer...
and the chairs of the pigeon sellers...

Hysterie um Kometen...
Olympia lives...
Erstmals Nobelpreise...
Sensation auf Weltausstellung...

Mein Haus soll heißen
My house shall be called
ein Bethaus allen Völkern?
a house of prayer for all people?

...but you have made it
a den of robbers...

Visiting Forum Romanum
Olympia lives!
Comet Hysteria!
Nuove scoperte a Delfi!
Olympia lebt!
Tumulto tra gli Dei!

Winged!

Venus (2022)

setting the vowels found in phrases from the *Eclogue* 10:69 by Virgil, *A hymn to Venus, from the Greek of Sappho*, translated by both Ambrose Philips and John Herman Merivale

Omnia vincit amor...
Love conquers all...

○ Venus, beauty of the skies...

In radiant beauty...

Flight (2023)

text by the composer

Winged...
Aeolian sighs

Winged...
Thrive...
Fly...

Winged...

Bennu* (2024)

setting text from the *Requiem*, as well as a news article about the oncoming asteroid

Dies irae, dies illa...
Day of wrath, that day...

Bennu is a potentially hazardous object.
A study predicted eight potential
Earth impacts between 2169 and 2199.

Mars (2022)

setting texts by Gottfried van Swieten from Haydn's *Creation*, a description of the suovitautilia sacrifice in *De agricultura* 141:2 by the Roman Cato, verses from Psalm 110:5-6, the *Prayer to Mars* by Anna Louisa Karsch, and the poem *There will come soft rains* by Sara Teasdale

Doch war noch alles nicht vollbracht.
But everything was not yet finished.
Dem Ganzen fehlte das Geschöpf,
Creation was still missing the creature
das Gottes Werke dankbar sehn,
that would see God's work with gratitude,
des Herren Güte preisen soll.
and praise the goodness of the Lord.
Und Gott schuf den Menschen
So God created man
nach seinem Ebenbilde.
in his own image.

Mars pater, te precor quaeoque
Father Mars, I pray and beseech you:
uti sies volens propitius
be gracious and merciful
mihi domo familiaeque nostrae;
to me, my house, and my family;

Quoius rei ergo
It is for this purpose
agrum terram fundumque meum
I am leading this sacrifice around
suovitautilia circum agi iussi;
my land, my grounds, and my farm.

Uti tu
So that you
morbos visos invisosque
will forbid, guard us from, and
viduertatem vastitudinemque
turn away diseases seen and unseen

calamitates intemperiasque
from all barrenness and devastation,
prohibessis defendas
as well as all ruinous
averruncesque;
and bad weather;

Uti tu
So that you will also
fruges frumenta vineta virgultaque
let my crops, grain, vines, and bushes
grandire dueneque evenire siris,
grow, flourish, and prosper,

Pastores pacuaque salva servassis,
Keep our shepherds and flocks safe,
duisque duonam salutem valetudinemque
and bring health and well-being
mihi domo familiaeque nostrae;
to me, my home, and my family;

Harunce, rerum ergo,
Therefore, for these reasons,
fundi terrae agrique mei
I am purifying and consecrating
lustrandi lustrique faciundi;
my farm, my land, and my grounds;

Ergo, sic uti dixi,
So, as I have already asked,
macte hisce suovitautilibus
please accept my offering
lactentibus immolandis esto.
of these youngling sacrifices...

Gethsemane...

Dominus a dextris tuis;
The Lord is at your right hand;
Confregit in die irae suae reges;
He will destroy kings on the day of his wrath;
Judicabit in nationibus implebit ruinas;
He will judge the nations and send them to ruin;
Conquassabit capita in terra multorum.
He will crush the rulers of the entire earth.

Du, Gott des Krieges, laß die Erde!
You, God of War, leave the Earth alone!
Geharnischt wie du bist...
Armored are you are...

There will come soft rains
and the smell of the ground,

And swallows circling
with their shimmering sound;

And frogs in the pools singing at night,
And wild plum-trees in tremulous white;
Robins will wear their feathery fire,
Whistling their whims on a low fence-wire;

And not one will know of the war, not one
Will care at last when it is done.

Not one would mind, neither bird nor tree
If mankind perished utterly;

And Spring herself, when she woke at dawn,
Would scarcely know that we were gone.

Callisto* (2024)

[textless vocalise]

Io* (2024)

[textless vocalise, followed by
this intoned astronomical description:]

Io, the innermost and second-smallest of the four Galilean moons, is the most geologically active object in the Solar System. This extreme geologic activity is the result of tidal heating from friction generated within Io's interior as it is pulled between Jupiter and the other Galilean moons. Io's surface is also dotted with more than 100 mountains that have been uplifted by extensive compression at the base of Io's silicate crust. Some of these peaks are taller than Mount Everest.

Jupiter (2007)

setting epithets for the king of the Gods in several world mythologies, and a short phrase from the chant, *Veni sancte spiritus*

Iuppiter	<i>Jupiter</i>
Optimus	<i>the best</i>
Maximus	<i>the greatest</i>
Majestatis	<i>the majestic</i>
Dyaus Pitr	<i>the Hindu sky god</i>
Deus Pater	<i>God the father</i>

Celestial God...

Et emitte caelitus lucis tuae radium...
Send forth the heavenly radiance of your light...

Ra	<i>Egyptian sun god</i>
Caelestis	<i>of the sky</i>
Fulgurator	<i>of the lightning</i>

Victor	<i>the victorious</i>
Lucetius	<i>of the light</i>
Pluvius	<i>of the rain</i>

Latarius	<i>the steadfast</i>
Stator	<i>the sustainer</i>
Feretrius	<i>the striker</i>

Terminus	<i>keeper of boundaries</i>
Tonans	<i>of the thunder</i>
Taranis	<i>Celtic god of storms</i>

Donar	<i>Teutonic god of thunder</i>
Thor	<i>Norse god of thunder</i>
Summanus	<i>of nighttime thunder</i>

Rex	<i>King</i>
Tremendae	<i>of tremendous</i>
Majestatis	<i>Majesty</i>

Tiwaz	<i>Luwian sun god</i>
Ziu	<i>Norse god of justice</i>
Optimus	<i>the best</i>

Maximus	<i>the greatest</i>
Majestatis	<i>the majestic</i>
Iuppiter!	<i>Jupiter!</i>

INTERMISSION

Titan* (2024)

Titan

Mimas* (2024)

[textless vocalise]

Enceladus* (2024)

setting the names of four *sulci*, or "tiger stripes" found in the surface of this moon - named for places in *1001 Arabian nights*

Alexandria
Cairo
Baghdad
Damascus

Saturn (2014)

setting epithets for Saturn from various cultures in different languages, as well as some short phrases by the composer

Swirling, giant thunderstorms
Huge, deep lightning storms
Columns as large as the Earth
Ten thousand times stronger than on Earth
Burst through the cloud-tops
Gargantuan, cold, golden sphere
Puzzling, stupendous rings

Cronus (Greek: Κρόνος)
Shani (Sanskrit: शनिः)
Saturnus (Latin)
Earth star (Chinese: 土星)
Shabbethai (Hebrew: שַׁבְּתַי)
Zuhā (Arabic: زحل)

Ringed world
Glowing, dazzling,
Shimmering, blazing lights
Gleams of light
Saturn

(whistling)

Na-na...

Spiral waves...
Whirl, swirl, twirl
High-speed charged
Countless crumbs
Specks of dust
Tiny moonlets, shepherds
Massive ice moon, Titan!

Spiral waves and wakes,
Saturn, Cronus, Shani,
Shabbethai, Zuhā, Saturnus,
Gas giant, Earth star, Saturn!

Na-na...

Pan & Atlas* (2024)

setting text by the composer

Ringed-ridge moons
Silent watchers
Keepers of the edge

Hyperion* (2024)

setting text by the composer

Cratered and hollow and silent
Where light dares not wander
Cold lances etched in shadow and ice
Chaos lost in your own turning

Uranus (2020)

setting the poetic fragment *Hyperion* by John Keats, followed by a question posed by Robert Nemiroff and Jerry Bonnel, editors of *Astronomy Picture of the Day*, in addition to an ordered list of the names of Uranus' rings, the 13 largest of the planet's 28 moons, as well as a few descriptive phrases by the composer

○ heaven wide!
○ unseen parent dear!

○ brightest of my children dear,
Earth-born and sky-engendered,

Son of mysteries all unrevealed,
Even to the powers
which met at thy creating;

At whose joys and palpitations sweet,
and pleasures soft, I, Coelus, wonder
how they came and whence...

Unbounded chasm, towering crag...

Could you survive a jump
off the tallest cliff
in the Solar System?

Uranus...

[My, Ny, Epsilon, Lambda, Delta,
Gamma, Eta, Beta, Alpha, 4, 5, 6, Zeta]

Darker than charcoal...

(Cordelia, Ophelia...)

Rain of solid diamonds,
Liquid carbon...

Tilted ice giant, covered
in vast seas of liquid diamond
Dotted with solid diamond icebergs

Rolling sphere, shrouded
in vast seas of liquid diamond
Tilted blue giant orb!

Pale greenish-blue ice giant
Veiled and mysterious

(Titania, Oberon, Umbriel, Ariel, Miranda...)

Recumbent sphere,
Orbital paths of inner moons...

(Setebos, Sycorax, Desdemona, Trinculo...)

...resemble the rings
of an immense archery target

(Caliban, Oberon, Prospero, Margaret...)

Far-flung realm...

Neptune (2018)

setting phrases from William Shakespeare's *Macbeth* and *The tempest*, a verse from Genesis 7:10 about the great flood, lines from Jules Verne's *20,000 leagues under the sea*, lines from Gottfried van Swieten's libretto from Haydn's *Creation*, Phyllis Wheatley's *Ode to Neptune*, and William Wordsworth's *The world is too much with us*, in addition to a list of mythical sea creature from various cultures, and a list of appositives for the sea god himself

Will all great Neptune's ocean
wash this blood clean?

The cloud-capp'd towers,
The gorgeous palaces,
The solemn temples,
The great globe itself...

Cumque transissent septem dies
And after seven days
aquae diluvia inundaverunt super terram.
the floodwaters overcame the earth.

Véhicule d'une surnaturelle
The vehicle of a supernatural
et prodigieuse existence...
and wonderful existence...

Upheaved from the deep,
th'immense Leviathan...

(Pictish beasts, Merrows, Selkies,
Capricorns, Sirens, Nereids...)

...sports on the foaming wave.

L'immense desert,
The immense desert,
Mouvement et amour,
Emotion and love,
L'infini vivant!
The living infinite!

Sea-nymphs hourly ring his knell...

La mer est tout!
The sea is everything!

Be still, O tyrant of the main;
Thy promise Neptune keep!
Record my pray'r! Tyrant, O tyrant!

Neptunus (Latin)
Poseidon (Greek)

Ennosigaio	<i>earth-shaker</i>
Ennosichthon	<i>ground-shaker</i>
Gaieochos	<i>earth-holder</i>
Ennositas	<i>world-shaker</i>
Seisichthon	<i>ground-mover</i>
Helikonios	<i>god of Helikon</i>

Hear old Triton blow his wreathed horn!

While raging tempests shake the shore
Ælus' thunders round us roar
And sweep impetuous...

Neptunus equester (Latin)
Poseidon hippios (Greek)
Neptune the horseman

Ichthyocentaurs
Centaur-Tritons
Dolphins
Capricorns
A sea chariot drawn by Hippocampi...

Neptunus equester!

Pluto & Charon* (2024)

[textless vocalise]

Halley's comet* (2024)

[textless vocalise]

Oumuamua* (2024)

[textless vocalise with whistling]

Haumea* (2024)

[textless vocalise]

Farout (2024)

[hums, whistles, whispers]

Farout
twenty eighteen
VG eighteen

Event horizon (2022)

setting a poem by Euan Tait

We leap,
not knowing
what we flee

rapid-dance,
thunder-scatter
faster, faster

old human cries
ripping apart
on the horizon

drawn in
shattering
spilling, spitting fires

events erupting
light fragments
living creatures

renewed
beyond events
beyond the horizon

faster
on the horizon
of our watching

far
farther
renew...

THE ESOTERICS

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The Esoterics' continued success as an arts organization is directly related to you and your generosity. If you are committed to the future of the choral art, then please consider supporting The Esoterics: invite friends to our performances, or make a tax-deductible contribution to the group. Thank you!

If you would like to receive information about future concerts, or are interested in volunteering, please contact us:

The Esoterics | 800 Columbia Street #701
Seattle WA 98104-2487 | 206.551.1379
info@TheEsoterics.org

The Esoterics would like to acknowledge our generous rehearsal and concert venues, as well as their staff, for their contributions to The Esoterics' success this year:

Pastor Annie Grogan and Cheri Bowles at Queen Anne Christian Church in Seattle
Reverend Maria Gwyn McDowell, Deborah Brenemen, and Paul Tegels at Christ Episcopal Church in Tacoma
Reverend Kelle Brown and Diane Jacobsen at Plymouth United Church of Christ in Seattle

The Esoterics' 32nd concert season was sponsored by generous support from:

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THANK YOU

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To all of you who have given so generously, The Esoterics extends its warmest thanks.

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