



HARMONIA
ORCHESTRA & CHORUS

WILLIAM WHITE, MUSIC DIRECTOR

2022-2023 SEASON
DIALOGUE

HARMONIASEATTLE.ORG

WELCOME TO THE 2022-2023 SEASON OF HARMONIA!



Harmonia's theme this season is "Dialogue," and we hope it will give you plenty to talk about! I personally find that music is the very best spark for conversation, because a particular work will necessarily mean something different to every person who comes into contact with it, from the composer who wrote it, to the musicians who perform it, to the myriad listeners who hear it.

The great thing about a great cultural tradition such as classical music is that with every new work, an artist is responding to other artists. These musical dialogues can take place over the course of days or of centuries, and we all get to eavesdrop on the conversation.

And the conversation continues! This season we'll hear new music from the minds of some of Harmonia's most beloved composer-collaborators, as they respond to the world around them and the music and texts that inspire them.

Musical dialogue isn't just a private conversation between composers. Musicians "speak" to each other every time they perform together, but our "final collaborator" is always the audience. You might not realize just how much you're telling us with your reactions, even small ones, as you listen to the sounds we produce from the stage. On behalf of my colleagues, I thank you for being part of the dialogue this season, and I can't wait to hear what you think.

Sincerely,

William White, Harmonia music director



WILLIAM WHITE
Music Director

The 2022-2023 season marks William White's fifth season as Harmonia's music director.

Maestro White is a conductor, composer, teacher, writer and performer whose musical career has spanned genres and crossed disciplines. For four seasons (2011-2015) he served as assistant conductor of the Cincinnati Symphony Orchestra, working closely with music director Louis Langrée and an array of guest artists, including John Adams, Philip Glass, Jennifer Higdon, Itzhak Perlman and James Conlon. A noted pedagogue, he has led some of the nation's finest youth orchestra programs, including Portland's Metropolitan Youth Symphony and the Cincinnati Symphony Youth Orchestra.

Mr. White has long-standing associations with a number of musical organizations, including the Chicago Symphony Orchestra, the Pierre Monteux School for Conductors and the Interlochen Academy.

In addition, Mr. White maintains a significant career as a composer of music for the concert stage, theater, cinema, church, radio and film. His music has been performed throughout North America as well as in Asia and Europe. His works have been recorded on the MSR Classics and Cedille labels. Recordings of his works can be heard at **willcwhite.com**, where he also maintains a blog and publishing business.

Mr. White earned a Bachelor of Arts in music from the University of Chicago and a master's degree in conducting from Indiana University's Jacobs School of Music. He hails from Bethesda, Maryland, where he began his musical training as a violist. (You can keep any jokes to yourself.)

Mr. White is also producer and co-host of *The Classical Gabfest*, a weekly podcast about the ever-changing world of classical music.

Choral Echoes

Saturday, April 15, 2023 • 7:30 p.m.
Plymouth United Church of Christ

Harmonia Chorus

William White, conductor



JAKE RUNESTAD (*1986)

Nyon Nyon

CLARA SCHUMANN (1819–1896)

Drei Gemischte Chöre

Abendfeier in Venedig • Vorwärts • Gondoliera

Anjali Chudasama, conductor

JOHANNES BRAHMS (1833–1897)

Vier Gesänge, Op. 17

Es tönt ein voller Harfenklang • Lied von Shakespeare • Der Gärtner • Gesang aus 'Fingal'

Laurie Heidt, horn • **Robin Stangland**, horn • **Juliet Stratton**, harp

JOHN TAVENER (1944–2013)

The Lamb

BENJAMIN BRITTEN (1913–1976)

Rejoice in the Lamb, Op. 30

Kiki Hood, soprano • **Nori Heikkinen**, alto • **William Ekstrom**, tenor • **Jeremy Pfister Schneider**, bass • **Sheila Bristow**, organ

— **intermission** —

JACOBUS GALLUS (1550–1591)

Ave Maria

FRANZ BIEBL (1906–2001)

Ave Maria

Ralph Cobb, tenor • **William Ekstrom**, tenor • **William Willaford**, bass • **Sheila Bristow**, conductor

HENRY PURCELL (1659–1695)

Hear My Prayer O Lord, Z. 15

WILLIAM C. WHITE (*1983)

O Clavis David

Sheila Bristow, organ

STEPHEN PAULUS (1949–2014)

Pilgrims' Hymn

KEN BURTON (*1970)

A Prayer

REENA ESMAIL (*1983)

Tuttarana

Please silence cell phones and other electronics, and refrain from the use of cameras and recording devices during the performance.

Harmonia Orchestra and Chorus

William White, music director • George Shangrow, founder

1916 Pike Pl. Ste 12 #112, Seattle WA 98101 • 206-682-5208 • www.harmoniaseattle.org

Maestro's Prelude

Welcome to "Choral Echoes," Harmonia's first genuine choir concert in a good many years!

Allow me to explain: Harmonia is an orchestra and a chorus under one musical banner. Most of our concertizing is done as a choral-orchestral unit, but once each season our orchestra plays a symphony concert separately. Where does this leave our splendid chorus? For too long, it's left them without their own opportunity to explore the rich world of choral music—but no longer!

Programming a choral concert is a totally different experience than programming an orchestral (or, by extension, a choral-orchestral) concert. With symphonic music, you generally choose one large, multi-movement work, and then program smaller bits to complement it. But in the world of choral music, the vast quantity of the literature is "smaller bits." So how do you make a concert of short works coalesce into a satisfying whole?

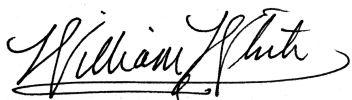
To assemble this evening's program, I considered our season theme, "Dialogue." Each work is paired with a counterpart to create a conversation. For example, we have music by Clara Schumann and Johannes Brahms, lifelong friends who corresponded frequently about their music. We have two mid-20th century English choral works about lambs. (Metaphorical lambs, of course.) We even have musical dialogue carried out across the centuries, exemplified by two *Ave Marias*, one from the 1570s, the other from 1959.

I've contributed one of my own works to the proceedings, *O Clavis David*, which was commissioned by the American Guild of Organists on behalf of St. Mark's Cathedral here in Seattle. In this work, I explicitly wanted to reference the style of Henry Purcell, hence Mr. Purcell is represented with his *Hear My Prayer, O Lord*.

The program is bookended with music by two of the brightest stars in the world of contemporary choral music, Jake Runestad and Reena Esmail. To represent each composer, I've chosen a short, energetic work that avails itself of nonsense syllables and vocal percussion.

Another consideration for a choral concert is that one can choose pieces to highlight the variety of accompaniment forms. Tonight we'll hear a *cappella* works as well as music for choir and organ, but also one very special piece with an accompaniment of harp and horns. On the organ tonight, we are accompanied by the sure-fingered Sheila Bristow, Harmonia's superb choral accompanist, orchestral keyboardist and collaborative composer.

Here's to the founding of a new annual tradition! We hope you enjoy it very much.



P.S. If at any point this evening you find yourself missing the Harmonia Orchestra, fret not. Our musical forces will reunite down the street at Benaroya Hall on May 7 for Beethoven's Symphony No. 9. Secure your tickets forthwith!

Program Notes

"When I was in college," composer **Jake Runestad** told the *International Choral Bulletin*, "I put together a small choir of my friends in order to practice conducting and to perform new music. I wrote a work for them called *Nyon Nyon* that incorporates unique vocal sounds, beatboxing and non-sense words. At the time, I thought it was just a fun way to make music, but little did I know that this work would become my most-performed piece, receiving thousands of performances around the world!"

Clara Schumann composed her only choral work, the three part-songs heard this evening, in 1848 as a birthday present for her husband, Robert. Setting words by German poet Emanuel Geibel that evoke Venice, they received their first performance in Dresden on June 10 of that year by members of a chorus that Robert had recently founded. "The first ('Evening Celebration in Venice')," writes Dennis Shrock, "lauds an *Ave Maria* sung during the ringing of bells from the many towers in Venice; the second ('Forward') chides the artist to stop dreaming and wavering and to press onward in art; and the third ('The Gondolier') paints a picture of lovers on a gondola in Venice under the moonlight."

In 1859 Friedchen Wagner, one of **Johannes Brahms'** piano students in his hometown of Hamburg, requested that he arrange some folk songs she could sing with her sisters. "After a short time," she wrote, "several young ladies came to take part in the singing and thus gradually a women's chorus was formed in my parents' home." Among several works Brahms composed for the group is a set of four choral songs (written in February 1860) featuring the unique accompaniment of two horns and harp (the latter suggested by the text of the first song, the horns by the folk-music style Brahms employed). Clara Schumann encouraged this choice, calling it "most uncommon," "full of feeling" and even "spellbinding." Brahms selected for the texts of these songs two German poems and two English texts in German translation, conducting the Hamburg Women's Chorus in the first public performance on January 15, 1861.

British composer **John Tavener** received an early career boost when John Lennon and Ringo Starr took an interest in his 1969 cantata *The Whale*, which was subsequently recorded on the Beatles' Apple label, as was Tavener's *A Celtic Requiem*, which prompted Benjamin Britten to recommend him for a Royal Opera commission. Tavener wrote *The Lamb*, a setting the poem of the same name from William Blake's 1789 *Songs of Innocence and of Experience*, in 1982 "while being driven by my mother from South Devon to London. It came to me fully grown so to speak, so all I had to do was to write it down. It was inspired by Blake and by my three-year-old nephew, Simon." The work was premiered on December 22, 1982, at Winchester Cathedral.

Benjamin Britten's "festival cantata" *Rejoice in the Lamb*, for chorus (including vocal solos) and organ, was commissioned in 1943 by Rev. Walter Hussey for the 50th anniversary of St. Matthew's Church in Northampton. The text comes from the religious poem *Jubilate Agno* by Christo-

pher Smart (1722–1771), first published in 1939 and written during Smart’s confinement on a “Commission of Lunacy.” The first section, writes Hussey, “sets the theme,” while the second gives examples of people “being summoned from the pages of the Old Testament to join with some creature in praising and rejoicing in God. The third is a quiet and ecstatic Hallelujah.” The fourth uses Smart’s “beloved cat as an example of nature praising God by being simply what the Creator intended it to be,” continued in the fifth with a mouse. The sixth “speaks of the flowers—the poetry of Christ.” The seventh refers to Smart’s “troubles and suffering, but even these are an occasion for praising God.” The eighth “gives four letters from an alphabet, leading to a full chorus in section nine which speaks of the musical instruments,” while the final section “repeats the Hallelujah.”

The late-Renaissance composer **Jacobus Gallus** (also known as Jacob Händl and Jakob Petelin) was born in what is now Slovenia and as a teenager travelled to Austria, where he worked for a time as a choirmaster. He spent the last years of his life as organist in Prague, where in 1587 he published his six-part *Opus musicum*, consisting of 374 motets for use throughout the church year. His *Ave Maria* motet heard this evening was long attributed (mistakenly) to the Spanish composer Tomás Luis de Victoria.

The Bavarian choirmaster and organist **Franz Biebl** wrote his *Ave Maria* motet for TTBB chorus in 1959, telling Wilbur Skeels that “he had in his church choir a fireman. It was common for companies, factories, police and fire departments, etc. to sponsor an employees’ choir, which often would participate in choral competitions and festivals with other similar choirs. This fireman asked Biebl to please compose something for his fireman’s choir for such an occasion. The result was the *Ave Maria*.”

The eight-part choral anthem *Hear my prayer, O Lord*, composed around 1682 by **Henry Purcell**, sets the first verse of Psalm 102. Purcell’s music is a favorite of Harmonia music director **William C. White**, and the same Psalm 102 text opens his choral anthem *O Clavis David*, written on commission for the 2022 American Guild of Organists convention, where it received its premiere at St. Mark’s Cathedral on July 5. “The idea behind the O Antiphons (familiar from the hymn ‘O Come, o come Emmanuel’),” writes the composer, “is that Jesus is described in a sequence of seven Messianic titles: ‘O Wisdom,’ ‘O leader of the House of Israel,’ ‘O Root of Jesse,’ etc.” In “O Key of David,” Jesus “is viewed as the key that will unlock the gates and set the prisoners

free. It seemed clear to me that this could be a very strong prison abolition/social justice piece. So I went hunting for other biblical passages that pertain to this theme.” He settled upon several such passages as well as excerpts from letters by Elizabeth Hooton (1600–1672), the first female Quaker minister, who was repeatedly imprisoned for her beliefs. Her “letters from prison decry the conditions and the widespread imprisonment of innocent people who were locked up behind bars (or in many cases, those who may have been locked up because of unjust laws). She was a regular 17th-century Martha Stewart!”

“In April 1997 I had a one-act opera called *The Three Hermits* (based on a short story by Leo Tolstoy) premiered at the House of Hope Presbyterian Church in St. Paul, Minnesota,” writes composer **Stephen Paulus**. A friend “encouraged me to have the final chorus in the opera published as a separate work” and “eventually I sort of grudgingly adapted and extracted a short choral work from the opera consisting of just the final chorus. I printed up 1,000 copies at a local print shop” as the first piece published by his own company. These “sold out quickly and we eventually started printing up 3,000 copies and then 10,000 copies at a time.” The work was subsequently sung at funeral services for Gerald Ford and Ronald Reagan.

British composer, conductor, keyboardist, singer and television judge **Ken Burton** composed *A Prayer* for the Jason Max Ferdinand Singers, who premiered it in London on March 28, 2021. The text is by Paul Laurence Dunbar (1872–1906), the son of emancipated American slaves. Burton characterizes his work as “like a reflective evening hymn in its use of a consistent, rhythmically simple melody” requiring sounds ranging from “the Middle-Ages *organum* style” to “a contemporary vocal approach.”

Indian-American composer **Reena Esmail** writes that the title of *Tuttarana* “is a conglomeration of two words: the Italian word *tutti* means ‘all’ or ‘everyone,’ and the term *tarana* designates a specific Hindustani (North Indian) musical form, whose closest Western counterpart is the ‘scat’ in jazz. Made up of rhythmic syllables, a *tarana* is the singer’s chance to display agility and dexterity. While a Hindustani *tarana* is a solo form, I wanted to bring the *tarana* into an ensemble setting.” The original SSA version was commissioned by Mount Holyoke Glee Club and premiered on January 17, 2015 in South Hadley, Massachusetts; the composer has subsequently made arrangements for SATB chorus (heard this evening), as well as brass quintet.

Soprano

Barb Anderson
Ann Bridges
Sue Cobb
Karen Dunstan
Susanna Erber
Kiki Hood
Peggy Hudson
Genevieve Hurlocker
Peggy Kurtz
Sophia Parker

Veena Ramakrishnan
Nancy Shasteen
Cassie Van Pay

Alto

Sharon Agnew
Anjali Chudasama
Deanna Fryhle
Nori Heikkinen
Jenny Hughart
Pamela Ivezic

Ellen Kaisse
Theodora Letz

Tenor

Dan Charlson
Ralph Cobb
William Ekstrom
Jon Lange
Zach Rude
Gerald Seminatore
Rick Thompson

Bass

Gus Blazek
Timothy Braun
Stephen Carl
Rory Flannery
Michael Hooning
Jeremy Pfister Schneider
Glenn Ramsdell
Steve Tachell
William Willaford
Rick Wyckoff

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Crissa Cugini
Doug & Dana Durasoff ♪
Jeff Eldridge ♪
Pamela & Željko Ivezić
Christy Johnson
Elizabeth Kennedy
& Robert Kechley
Nancy Lawton
May Family Foundation
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Gregor & Kathy Nitsche
Christopher Peterson
Stephen Provine & Jennifer Caine
Steven & Therese Quig ♪ ♪
Glen Ramsdell
Stephanie Read & Edward Walker
Carol & Gerald Sams
Theo & Barbara Schaad
Nancy Shasteen ♪
& Henry Brashen
Kenna Smith-Shangrow ♪ ♪
& Robert Shangrow
James van Zee ♪
William C. White ♪
Rick Wyckoff & Carol Judge

Vivace [\$500–\$999]

Barb & Tom Anderson
Anonymous (4)

Jane Blackwell
David & Julia Brewer ♪
Greg Canova & Barbara Linde
Ralph & Sue Cobb
Lynne & Marshall Coleman
Maryline & Robert Faaland
Tyler Freeman ♪ ♪
Deanna & Craig Fryhle
Gillin Law Group, PLLC
Jim & Joanne Hendrickson ♪ ♪
Maria Hunt & Moc Escobedo ♪
Pam Kummert
Peggy & David Kurtz
Mark Lutz
Katherine McWilliams
& Curt Feig
Susan & David Ovens
Murl Allen Sanders
& Janet Hesslein
June Spector & Max Lieblich ♪ ♪
Ann Thompson
Sam Williams
Matthew Wyant & Bonnie Light
Janet Young ♪ ♪

Presto [\$250–\$499]

Julia Akoury
William Ashby
Judith Baernstein
Nancy Cella
Rodney Combellick
Deborah Daoust
Suzanne Denison
Miriam Espeseth
Kathleen Flood
John Griffin
Nori Heikkinen
Sue Herring
Jason Hershey
Laura & Michael Hooning
Eric Ishino & Ron Shiley
Carol Jaeger
Sven & Marta Kalve
Jan Kinney
Virginia Knight Janof
Joseph & Helga Marceau
Lila Woodruff May
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Valerie Ross
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Nicole Tsong
Amy Vandergon

Karoline Vass
Anthony & Roselee Warren
Meng Xu

Allegro [\$100–\$249]

Bruce & Janice Abe
JoAn Andenes
Dennis Anderson
Paul Anderson
Anonymous (2)
Virginia Bear ♪
Caitlin Bird
Tom Bird
Cheryl Blackburn
Timothy & Andrea Braun
Stephen Carl
Dan Charlson
Julan Chu
Jennifer Chung & Aaron Keyt
Michael & Patricia Clarke
Jane Cottrell
Kathleen Dow
Genevieve Dreosch
Cinda Freece
Phillip Gladfelter
Sherman Griffin
Laurie Heidt & Joe Jimenez
Karen Helseth
Peter Henry
Elizabeth Hewitt
Charlotte Hood
John Hopkins & Irene Scheck
William & Irmgard Hunt
Kenneth Johnson
Mary Judge
Rabi Lahiri
Daniel Lee
Emily Leslie
Wini Leung
Anna & Jeffrey Lieblich
Yuh-Pey Lin
Kathleen Lofstedt
Kevin McCarthy
Michael McGoodwin
German Mendoza Jr.
Ellen Milligan
Rebecca Minich ♪ ♪
Christine Moss
Thomas J. Nesbitt
Kara Novak
Karen & Daniel Oie
Yvette & Eric Olson
Lynn Phillips
Jean Provine
Pat Rice
Annie Roberts
Pacita Roberts

Rebecca Rodman
Kathleen Sankey
Ellen M. Smith
Robin Stangland
Maryann Tagney
Richard Thompson
Matthew Tracy
Thurbon Tukey ♪ ♪
Peter & Tjitske van der Meulen
Jamie Walter
James Whitson & Patricia Adams
William Willaford
Mark Wysoski
Evelyn Yenson
Yu Zhang

Andante [\$50–\$99]

Mark Anstadt • Rich Baldwin
Eva Banbury • Pamela Cahn
Eugene Duvernoy • Cynthia Ely
Susanna Erber ♪ • Stephanie Gale
Emmy Hoech • Deborah Lamphere
Catherine Lancaster • Audrey
Livermore & Gordon Lagerquist
Patricia Lott • Audrey Morin
Kay Murakami • Cynthia Murphy
Brenda Nixdorf • Erica Pardee ♪ ♪
Jeremy Rosenberg • David &
Barbara Sachi ♪ ♪ • Pamela Shaw
Margaret Siple • Bonnie Steele
Margaret & Timothy Tewson
Lindsay Underwood • Nancy White
Byron & Cathy Wright

♪ *George Shangrow Society*

♪ ♪ *Ostinato Giving Program*

♪ *Commissioning Club*

In Memoriam

Philippe-Olivier Faaland (2)
Barbara Kidder (2)
Rebecca Cardiff McGoodwin
Eugene Smith (3)
Liesel van Cleeff (2)

In Honor of

Julia Akoury
David Brewer
Jon Lange
David & Susan Ovens
Megsie Siple & John Walter (2)
Kenna Smith Shangrow

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Harmonia, a non-profit 501(c)3 arts organization, wishes to thank all of the supporters who have made our first half-century possible. The above list includes tax-deductible gifts received from August 1, 2021, through April 1, 2023. Please e-mail giving@harmoniasattle.org if you notice omissions or inaccuracies. Contributions are fully tax-deductible. To make a donation, please visit [harmoniasattle.org/support](https://www.harmoniasattle.org/support) or call 206-682-5208.



About Harmonia

Harmonia Orchestra and Chorus is a vocal-instrumental ensemble unique among Pacific Northwest musical organizations, combining a 70-member orchestra with a 55-voice chorus to perform oratorio masterworks alongside symphonic and a *cappella* repertoire, world premieres and chamber music.

Founded by George Shangrow in 1969 as the Seattle Chamber Singers, from its inception the group performed a diverse array of music—works of the Medieval, Renaissance and Baroque periods to contemporary pieces and world premieres—accompanied by an ad hoc group of instrumentalists for Bach cantatas and Handel oratorios (many of which received their first Seattle performances at SCS concerts). Over the past five decades, the ensemble has performed all of the greatest choral-orchestral masterpieces, from Beethoven's Ninth and *Missa Solemnis* to Stravinsky's *Symphony of Psalms*, Mendelssohn's *Elijah* to Brahms' *German Requiem*, and Haydn's *The Creation* and *The Seasons* to Britten's *War Requiem*. Meanwhile, the orchestra, partnering with world-class soloists, has explored the symphonic repertoire, programming beloved warhorses alongside seldom-performed gems.

After George Shangrow lost his life in a car crash in 2010, the volunteer performers of Harmonia partnered with a number of distinguished guest conductors to carry on the astounding musical legacy he had created. Clinton Smith served as the ensemble's second music director, a period that saw musical growth, new partnerships and increased engagement in the community.

Support Harmonia

As with any performing-arts organization, ticket proceeds provide only a fraction of our operating costs. In order to continue our mission of bringing great music to Seattle-area audiences, we depend on financial support from individuals, foundations and corporations. Every gift, no matter what size, enables us to perform more music and reach more people. Donors are acknowledged in our concert programs (unless they prefer to remain anonymous) and receive special benefits, including invitations to exclusive events.

Harmonia accepts gifts in many forms beyond one-time cash donations, including **financial instruments** such as stocks, properties and annuities. We also encourage donors to consider a recurring monthly contribution as part of our **Ostinato Giving Program**. Our planned-giving program, the **George Shangrow Society**, is named in honor of our founder, and accepts gifts in wills, trusts or beneficiary designations. And our **Commissioning Club** sponsors the creation of new works, including some you will hear this season.

To contribute, visit harmoniasseattle.org/support or visit the lobby during intermission or after the concert.

Land Acknowledgement

Harmonia acknowledges that our performances take place on Indigenous land: the traditional territory of Coast Salish peoples, specifically the dx̣ẉḍẉʔabš (Duwamish), "The People of the Inside." Harmonia is proud to participate in the Duwamish Real Rent program. (Visit realrentduwamish.org for more information.)

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OFFICE OF ARTS & CULTURE
SEATTLE



CULTURE

BALANCE

Saturday 🍷 **October 8, 2022** 🍷 **7:30 P.M.**

First Free Methodist Church • 3200 3rd Ave W • Seattle

Rachel Lee Priday violin **Ellaina Lewis** soprano
Darrell J. Jordan baritone

Harmonia opens its season with Rachel Lee Priday playing Barber's rapturous violin concerto, a sparkling overture by Menotti, and an epic new oratorio by Huntley Beyer.

Menotti Overture to *Amelia al ballo*
Barber Concerto for Violin and Orchestra, Op. 14
Beyer *World Out of Balance* **WORLD PREMIERE**

UNFINISHED

Saturday 🍷 **November 12, 2022** 🍷 **7:30 P.M.**

First Free Methodist Church • 3200 3rd Ave W • Seattle

Allison Pohl soprano **Sarah Mattox** mezzo-soprano
Carson Lott tenor **Justin Birchell** baritone

Two masterpieces left unfinished by their composers, each of whom died at tragically young ages (Schubert at 31, Mozart at 35).

Schubert Symphony in B minor, D. 759 ("Unfinished")
Mozart Requiem in D minor, K. 626

MESSIAH

Saturday 🍷 **December 17, 2022** 🍷 **2:30 P.M.**

First Free Methodist Church • 3200 3rd Ave W • Seattle

Sunday 🍷 **December 18, 2022** 🍷 **2:30 P.M.**

Bastyr Chapel • 14500 Juanita Drive NE • Kenmore

Ellaina Lewis soprano **Laura Beckel Thoreson** contralto
Zach Finkelstein tenor **Zachary Lenox** baritone

Spirited interplay between two harpsichords, a commitment to singing and playing every note of the score, and a number of special interpolations and traditions: you haven't experienced *Messiah* until you've heard Harmonia perform it.

Handel *Messiah*, HWV 56

CONCORD & DISCORD

Saturday 🍷 **February 4, 2023** 🍷 **7:30 P.M.**

First Free Methodist Church • 3200 3rd Ave W • Seattle

Allison Pohl soprano **Danielle Reutter-Harrah** soprano
José Luis Muñoz countertenor **Brendan Tuohy** tenor
Darrell J. Jordan baritone

Robert Kechley's "concerto" for two harpsichords and three chamber ensembles receives its world premiere alongside Sheila Bristow's pastoral ode for chorus and orchestra, plus Bach's magnificent *Magnificat*.

Bristow *When Music Sounds* **WORLD PREMIERE**
Kechley *Hard Times: Antiphonal Conversations* **WORLD PREMIERE**
J.S. Bach *Magnificat* in D major, BWV 243

SYMPHONIC LEGACIES

Saturday 🍷 **March 11, 2023** 🍷 **7:30 P.M.**

Shorecrest Performing Arts Center • Shoreline

Quinn Mason returns for the world premiere of his new symphony (and conducts William Grant Still's *Poem*), while William White leads the Harmonia Orchestra in powerful symphonic works by Still and Sibelius.

Still *Poem for Orchestra*
Mason Symphony No. 5 ("Harmonia") **WORLD PREMIERE**
Still *Threnody: In Memory of Jean Sibelius*
Sibelius Symphony No. 3 in C major, Op. 52

CHORAL ECHOES

Saturday 🍷 **April 15, 2023** 🍷 **7:30 P.M.**

Plymouth United Church of Christ • Seattle

This concert of choral favorites (featuring music of **Henry Purcell**, **Johannes Brahms**, **Clara Schumann**, **Benjamin Britten**, and many others) presents a series of dialogues pairing works that resonate with one another, either because of their history, a personal relationship between their composers, their subject matter, or some other connection that resounds across the ages.

HOPE & JOY

Sunday 🍷 **May 7, 2023** 🍷 **7:00 P.M.**

Benaroya Hall • 200 University St • Seattle

COLUMBIA CHOIRS

Tess Altiveros soprano **Sarah Mattox** mezzo-soprano
Brendan Tuohy tenor **Michael Preacely** baritone

Beethoven's transcendental ninth symphony. The West Coast premiere of a long-lost choral work by Florence Price. Carlos Garcia's energetic *Vast Array*, composed for Harmonia. All at Benaroya Hall. Don't miss it!

Garcia *Vast Array*
Price *Song of Hope* **WEST COAST PREMIERE**
Beethoven Symphony No. 9 in D minor ("Ode to Joy")

Save the Date

Our spring fundraising

Gala Concert will be

held on the evening of

Saturday, May 13, 2023

