

# HARMONIA

ORCHESTRA & CHORUS



2024–2025 SEASON

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PINNACLES

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# WELCOME TO THE 2024–2025 SEASON OF HARMONIA!

Join Harmonia as we scale the peaks of the choral and orchestral repertoire, tackling some of the most inspiring, challenging and beloved music written over the last 300 years. From stone-cold classics (Bartók's Concerto for Orchestra and Beethoven's seventh symphony) to lesser-known delights (Handel's *Dixit Dominus* and Mendelssohn's *Die erste Walpurgisnacht*) to the uncontested Everest that is Bach's Mass in B minor, this is a season that ascends to high altitude and dances at the top of the world.

PHOTO: John Cornicello



**WILLIAM WHITE**  
Music Director

The 2024–2025 season marks William White's seventh 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—which includes a symphony, an oratorio, chamber music of all varieties, and several works intended for young audiences—has been performed throughout North America as well as in Asia and Europe. Several of his works have been recorded on the MSR Classics, Cedille and Parma record labels. Recordings of his music can be heard at [www.willcwhite.com](http://www.willcwhite.com), where he also maintains a blog and publishing business.

Mr. White earned a master's degree in conducting from Indiana University's Jacobs School of Music, studying symphonic and operatic repertoire with David Efron and Arthur Fagan. He received a Bachelor of Arts in Music from the University of Chicago, where his principal teachers were composer Easley Blackwood and conductor Barbara Schubert. In 2004, he began attending the Pierre Monteux School for Conductors under the tutelage of Michael Jinbo, later serving as the school's conducting associate, and then as its composer-in-residence.

Hailing from Bethesda, Maryland, Mr. White began his musical training as a violist. (You can keep any jokes to yourself.) He is active as a clinician, arranger and guest conductor, particularly of his own works. Mr. White is editor of *Tone Prose*, a weekly Substack newsletter about the ever-changing world of classical music. From 2020 to 2022, he produced and co-hosted a podcast, *The Classical Gabfest*, and he has dabbled in the world of educational YouTube videos with *Ask a Maestro*.

On May 3, 2018, William White was named the third music director of Orchestra Seattle and the Seattle Chamber Singers, now known as Harmonia.

# Majesty

Saturday, November 9, 2024 • 7:30 p.m.

First Free Methodist Church

**Harmonia Orchestra & Chorus**

**William White**, conductor



GEORGE FRIDERIC HANDEL (1685–1759)

*Zadok the Priest*, HWV 258

GEORGE FRIDERIC HANDEL

*Dixit Dominus*, HWV 232

*Dixit Dominus*

*Virgam virtutis tuae*

*Tecum principium in die virtutis*

*Juravit Dominus*

*Tu es sacerdos in aeternum*

*Dominus a dextris tuis*

*Judicabit in nationibus*

*De torrente in via bibet*

*Gloria Patri et Filio*

**Alivia Jones**, soprano

**Cassandra Willock**, soprano

**Nori Heikkinen**, mezzo-soprano

**Lyon Stewart**, tenor

**Gabriel Salmon**, baritone

— intermission —

LUDWIG VAN BEETHOVEN (1770–1827)

Symphony No. 7 in A major, Op. 92

*Poco sostenuto — Vivace*

*Allegretto*

*Presto — Assai meno presto — Presto — Assai meno presto — Presto*

*Allegro con brio*

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

*Harmonia wishes to thank Ron Haight and his production team for their assistance this evening.*

*Refreshments will be available during intermission in the Fine Center.*

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**Harmonia Orchestra and Chorus**

William White, music director • George Shangrow, founder

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## Maestro's Prelude

Dear Listener,

Picture it: Vienna. December 1826. Ludwig van Beethoven, the composer of the mighty fifth symphony and the magisterial "Ode to Joy," lies ailing in bed, suffering from a series of (literally) gut-wrenching maladies. He's been sickly his whole life—but this time, he won't bounce back. Whether he knows he has only four months left to live is anybody's guess.

On a bitterly cold winter's morning, there is a knock at the door, which of course the great master cannot detect, his once-perfect hearing having degraded to the point of complete deafness years ago. His housekeeper answers to find a porter unloading a large wooden crate from a horse-drawn mail coach. A secretary helps lift the package inside.

A crowbar materializes and the crate's top is pried open. Inside lies a musical treasure that the master has long dreamed of holding in his hands: 40 leather-bound books containing the collected works of George Frideric Handel. This rare item has been acquired for Beethoven by dint of the diligent efforts of a British music lover and shipped to Vienna at considerable expense.

"I received these as a gift today; they have given me great joy with this, for Handel is the greatest, the ablest composer. I can still learn from him," Beethoven told a visitor that same afternoon. "He is the master of us all, the greatest composer that ever lived. I would uncover my head and kneel before his tomb."

Beethoven, of course, was not known for uncovering his head and kneeling before anyone's tomb, be that person an artist or an aristocrat. But in Handel, Beethoven found a composer who could do much with little: "Go to him to learn how to achieve great effects, by such simple means."

"Great effects by simple means" describes exactly what you can expect from the music in tonight's concert. The first half of the program features works from two distinct periods in Handel's output, the early *Dixit Dominus* and the mature *Zadok the Priest*. It's intriguing to hear how Handel's musical language became simultaneously simpler and grander as he got older. This is the Handel that Beethoven knew and loved.

Beethoven's music underwent a similar trajectory, and it's hard to think of a work from his pen that better exemplifies "grandeur through simplicity" than his seventh symphony. Each of the four movements focuses on just one tiny motivic idea. And yet, listening to it, the soul is stirred to feelings of—dare I say?—majesty.



P.S. If you would like to hear the piece of Handel's that Beethoven (not to mention Haydn and Mozart) held in the absolute highest regard, I would recommend getting your tickets **now** for *Messiah*. Both shows may well sell out.

## Solo Artists

Soprano **Alivia Jones** is a recent graduate of Pacific Lutheran University, where she studied voice with Holly Boaz and Soon Cho, sang with the University Chorale, and took part in several opera productions (including *Le nozze di Figaro*, in which she portrayed Barbarina). A native of Vashon Island, she has sung with Vashon Opera since 2008, performing in the chorus, in walk-on roles such as the Shepherd Boy in *Tosca*, and in the supporting role of Emmie in *Albert Herring*. Currently a voice student of countertenor José Luis Muñoz, she has also performed with Seattle's acclaimed Emerald Ensemble and as a soloist with the Vashon Island Chorale.

Soprano **Cassandra Willock** has performed a number of operatic roles, appeared as featured soloist on the concert stage, and toured elementary schools in the Pacific Northwest as Pamina/2nd Lady in NOISE's outreach production of *The Magic Flute*. Other notable roles include Angelica from Handel's *Orlando*, Fiordiligi, the Countess and Rose Murrant. She is currently a staff singer with the music program at Blessed Sacrament Church and is a student of Cyndia Sieden, with whom she studied as an undergraduate at Pacific Lutheran University before obtaining a Master's of Music in Voice and Opera Performance from McGill University, where she studied with Dominique Labelle.

Mezzo-soprano **Nori Heikkinen** is a versatile performer with extensive experience as both a vocalist and instrumentalist. A member of the Cantorei ensemble at Blessed Sacrament Church, where she serves as the primary staff alto, she also sings locally with the Mägi Ensemble and the Evergreen Ensemble. A native of Madison, Wisconsin, she holds a Bachelor of Arts in Computer Science and Linguistics from Swarthmore College. During her time in the Bay Area, she sang with the San Francisco Symphony Chorus and the International Orange Chorale of San Francisco. Currently a voice student of José Luis Muñoz, she has previously studied viola with Joseph de Pasquale, Judy Geist and Elena Denisova.

Tenor **Charles Lyon Stewart** hails from Washington, DC, where he began singing with the National Cathedral Choir at age nine and at 13 made his solo debut with the National Symphony in the annunciation scene of Handel's *Messiah*. He holds a Bachelor of Music in vocal performance from Indiana University and is now a cardiothoracic intensive care nurse enrolled in the Doctor of Nursing Practice program at the University of Washington. Recent solo performances include Britten's *Serenade for Tenor, Horn and Strings* with the Emerald City Chamber Orchestra.

Born in Minneapolis, baritone **Gabriel Salmon** grew up in Palo Alto before attending St. Olaf College, from which he earned a Bachelor of Arts in music and another in economics. After stints in Denver and Richmond, Virginia, he moved to Seattle a year and a half ago and immediately joined Harmonia. He also currently sings with Epiphany Parish Church and previously with the St. Olaf Choir, Minnesota Opera and Picnic Operetta.

## Program Notes

### George Frideric Handel *Zadok the Priest*, HWV 258

Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed this anthem in September 1727 for the coronation of King George II on October 11 of that year. In addition to chorus, the work employs 2 oboes, 2 bassoons, 3 trumpets, timpani, organ and strings.

Georg Friedrich Händel, the son of a respected barber-surgeon and a clergyman's daughter, demonstrated an affinity for music from an early age, studying keyboard and composition with Friedrich Zachow in his hometown of Halle, about 35 km northwest of Leipzig in Saxony. The elder Händel died when Georg Friedrich was 11 and while the boy did matriculate at the University of Halle in 1702 (in accordance with his father's wishes that he study law), there is some question as to whether he actually attended any classes. Even though he was Lutheran, he served for a year as organist at the Calvinist Cathedral in Halle before moving to Hamburg, where he played second violin and harpsichord in the city's opera orchestra.

In Hamburg, Handel forged what would become life-long friendships with composers Georg Philipp Telemann and Johann Mattheson (in spite of a 1704 disagreement that led to Mattheson nearly killing Handel in a duel) and by 1705 had composed his first opera, *Almira, Königin von Castilien*, written (as was the fashion at the time) in the Italian style; three more (now mostly lost) quickly followed.

In the latter half of 1706 Handel headed to Italy (at the invitation of Prince Ferdinando de Medici, according to legend — if not fact), stopping in Florence and by the end of the year arriving in Rome. Unfortunately for Handel, who presumably sought to learn the art of Italian opera, an ongoing papal ban on staged performances forced him to instead compose liturgical music (including his *Dixit Dominus*) and at least 60 chamber cantatas during his visits to the Eternal City. He did, however, produce two operas during his years in Italy: *Rodrigo* debuted in Florence in October 1707, and *Agrippina* was a smash hit in Venice January 1710, the Venetians hailing *il caro Sassone* ("the beloved Saxon").

Upon his return to Germany, Handel made a stop at the court of Georg Ludwig, Elector of Hanover, whose mother, Sophia, wrote about "the music of a Saxon who surpasses everyone who has ever been heard in harpsichord-playing and composition." The elector was similarly impressed and within 10 days had hired Handel as his Kapellmeister.

Sophia, it so happened, was a granddaughter of James I of England and 56th in line to the British throne, currently occupied by her first cousin, Queen Anne. But the 55 men and women ahead of Sophia were Catholic, so the British Act of Settlement of 1701 (which ensured a Protestant monarch) made her Anne's heir. Thus when Handel, upon gaining employment from Georg Ludwig, immediately requested a year's leave of absence to visit London, the Elector of Hanover may have been motivated to acquiesce through a desire to curry favor there, or perhaps to have an em-

ployee who could report back on the goings-on at the court of Queen Anne.

In London, where Italian opera was just coming into vogue, Handel made a splash with several works that premiered at the Queen's Theatre on Haymarket Street. Between occasional trips back to Germany, he also composed an Ode for the Birthday of Queen Anne and other works with political overtones (such as the *Utrecht Te Deum* and *Utrecht Jubilate*). Upon Anne's death on August 1, 1714, just weeks after the passing of her cousin Sophia, Georg Ludwig ascended to the British throne as King George I. The new monarch inherited the court composers of his predecessor, so Handel had no official position in spite of George I previously being his de facto employer, but he remained in London with the king's blessing and occasionally composed at his request, most notably the *Water Music* of 1717.

Over the next decade, Handel continued to produce highly successful operas for Haymarket. On February 20, 1727, the House of Lords passed legislation naturalizing the German composer and George I granted his assent, making Handel a British citizen. When George I died less than four months later, his son ascended to the throne as George II, postponing a formal coronation until October. Ordinarily, any new music for such a ceremony would have been the responsibility of the Organist and Composer of the Chapel Royal, but after that gentleman died on August 14, London newspapers reported in early September that "Mr Hendel, the famous Composer to the opera, is appointed by the King to compose the Anthem at the Coronation which is to be sung in Westminster Abbey at the Grand Ceremony."

Handel actually composed four anthems for the occasion: *Zadok the Priest*, *The King Shall Rejoice*, *Let Thy Hand Be Strengthened* and *My Heart is Inditing*. For the first of these, he drew upon I Kings 1:38–40. A hushed orchestral introduction sets the stage for one of Handel's most glorious choral entrances, followed by lively dance-like music in  $\frac{3}{4}$  time before returning to  $\frac{4}{4}$  for a suitably regal conclusion. In the ultimate tribute to England's greatest adopted composer, each subsequent coronation ceremony for a British monarch (including that of King Charles III in 2023) has included *Zadok the Priest*.

### George Frideric Handel *Dixit Dominus*, HWV 23

Handel composed this motet in Rome, completing it in April 1707. It employs SSATB chorus (with SSATB solos), strings and basso continuo.

The precise circumstances for which Handel wrote his *Dixit Dominus* remain a mystery, but we do know that he completed it in Rome by early April of 1707 and that it is his earliest surviving autograph score of a large-scale work. A few months later he would produce several other liturgical pieces (including a *Nisi Dominus*, whose opening violin arpeggios resemble those that begin *Zadok the Priest*) likely premiered at a vespers service in July of that year at the Carmelite church of Santa Maria di Monte Santo, so some have theorized (with little or no evidence) that *Dixit Domi-*

nus was conceived as part of a large-scale vespers service, akin to Claudio Monteverdi's *Vespro della Beata Vergine* of 1610 or Mozart's later *Vesperae solennes de confessore*.

"A more recent theory," Handel biographer Jonathan Keates writes, suggests it "was written as a *psalmus in tempore belli*," or psalm in time of war, a hypothesis supported by the bellicose nature of the psalm's poetry, such as "fill the places with destruction, and shatter the skulls in the land of the many." Whatever its genesis, it stands, according to Richard Freed, as "one of the grandest, as well as earliest, confirmations of Handel's mastery of the Italian style and of its integration into his own personal language."

Handel absorbed some of that Italian style directly from the masterful composer and violinist Arcangelo Corelli. "The Corellian lyricism and suppleness of the string writing," in the *Dixit Dominus*, writes Keates, "determine the character of the entire work, essentially a series of vocal concerto movements, relentless in its momentum and dazzling in its grandness of design." Indeed, the opening movement of *Dixit Dominus* exhibits trademarks of the Corelli-style concerto grosso, with solo passages for voices and violins alternating with tutti sections for the entire ensemble. Midway through, Handel introduces a cantus firmus (long, drawn-out notes beginning with words "donec ponam") seemingly based on plainchant tones, which soar over a repeated rhythmic figure that calls to mind his setting of the word "Hallelujah" from that most famous chorus in *Messiah*, composed three decades later.

Next comes an aria for alto and continuo, then a soprano aria accompanied by full orchestra, both of which, contends Freed, "show the clear influence of the solo cantatas of Alessandro Scarlatti." The chorus opens the fourth movement with a grand oration that leads to a quick  $\frac{3}{4}$  tempo, which eventually draws to a close with a striking diminuendo to pianissimo. Next up is a double fugue ("Tu es sacerdos") that Handel would later reuse (as "He led them through the deep") in his oratorio *Israel in Egypt*.

"Dominus a dextris tuis" features a relentless bass line under duets and a bass solo before the entire ensemble enters, with violins and violas joining the propulsive eighth-note pattern of the continuo. This yields to "Judicabit in nationibus," which becomes increasingly more active and bellicose, culminating with a highly percussive setting of the word "conquassabit" for the shattering of skulls. "De torrente" allows a moment of repose, with strings emulating the ebb and flow of a brook as two sopranos float above the tenor and bass voices of the chorus.

Following tradition, Handel appends the "Gloria patri" (the doxology) to Psalm 110, laying down a groove in the continuo as the basis for a free fugue and adding the plainchant from the opening movement for the text "Sicut erat in principio" ("As it was in the beginning"). The tempo kicks into high gear at "et in saecula saeculorum," with a new fugue subject starting on a repeated note (that becomes shorter and shorter) to close what Freed calls "as stunning a piece as Handel produced in his Italian years, pointing surely and confidently to the glories to come in England."

## Ludwig van Beethoven Symphony No. 7 in A major, Op. 92

Beethoven was born in Bonn on December 16, 1770, and died in Vienna on March 26, 1827. He began this work during 1811, completing it on April 13, 1812, and conducting the first performance on December 8, 1813. The score calls for pairs of woodwinds, horns and trumpets, plus timpani and strings.

The December 1813 concert at which Beethoven's seventh symphony premiered was among the most successful of the the composer's career, but while the symphony was greeted with acclaim, it was overshadowed by the debut of another Beethoven work, *Wellington's Victory*, which history has treated less than kindly. The occasion—a benefit for Bavarian soldiers wounded at the Battle of Hanau, which had taken place five weeks earlier as Napoleon retreated to France—was organized by Johann Nepomuk Maelzel (known as developer of the metronome). The previous summer, Maelzel had commissioned Beethoven to write *Wellington's Victory* (a "battle symphony" about a Napoleonic defeat by British forces in Spain) for his panharmonicon, a sort of "mechanical chamber orchestra," although the piece received its premiere here in a version for orchestra.

The circumstances of the first hearing of Beethoven's Symphony No. 7 led some to conclude that it was a "war symphony," but in fact he had completed it more than a year and a half earlier—this high-profile concert merely provided an auspicious opportunity for its debut. If anything, Beethoven's Seventh is a symphony about rhythm: Richard Wagner famously called it "the apotheosis of the dance, the dance in its highest condition, the happiest realization of the movements of the body in ideal form."

The symphony opens with a lengthy  $\frac{4}{4}$  introduction, in which Beethoven maneuvers from the home base of A major through other keys in ways that must have shocked the work's first listeners. He cleverly transitions to the  $\frac{6}{8}$  *Vivace* by breaking apart repeated sixteenth-note E's in the flute, oboe and violins and then reassembling them into a long-short-medium rhythm (— - —) that will single-mindedly dominate the remainder of the movement, which Beethoven biographer Jan Swafford calls "a titanic gigue."

The  $\frac{2}{4}$  *Allegretto* in A minor is a solemn (but not slow) processional, also based on an endlessly repeated rhythm (— - - — —), with major-key interludes. The opening material undergoes numerous variations, including a fugal treatment. The audience at the premiere demanded an encore. "Here commences, as much as in any single piece," asserts Swafford, "the history of Romantic orchestral music."

The F-major scherzo, full of unexpected outbursts and misdirections, features a somewhat slower D-major trio (purportedly based on an Austrian pilgrims' hymn).

"The intention of the *Allegro con brio* finale," contends Swafford, "is to ratchet the energy higher than it yet has been. Few pieces attain the brio of this one." Writing in what he called his *aufgeknopft* ("unbuttoned") style, Beethoven pushes the orchestra to extremes, including the first use of a triple-forte dynamic in any of his symphonies.

—Jeff Eldridge

**Soprano**

Barb Anderson  
 Karen Dunstan  
 Susanna Erber  
 Beth Fineberg  
 Hsing-Hui Hsu  
 Peggy Hudson  
 Alivia Jones  
 Peggy Kurtz §  
 Veena Ramakrishnan  
 Courtney Ross  
 Ananya Saxena  
 Gloria Tzuang  
 Cassandra Willock

**Alto**

Sharon Agnew  
 Janelle Burris  
 Elyse Christensen  
 Anjali Chudasama  
 Jennifer Chung  
 Deanna Fryhle  
 Nori Heikkinen  
 Ellen Kaisse  
 Jan Kinney  
 Theodora Letz §  
 Laurie Medill  
 Esther Ranjbar  
 Sunny Xia

**Tenor**

Juan Pablo Bustos  
 Steve Kauffman  
 Lincoln Klopfenstein  
 Geoffrey Lambeth  
 Lyon Stewart  
 Rick Thompson

**Bass**

Stephen Carl  
 Rory Flannery  
 Andrew Jones  
 Rabi Lahiri  
 Jack Meyer  
 Glenn Ramsdell  
 Gabe Salmon  
 Steve Tachell  
 Derrick White  
 William Willaford §  
 Rick Wyckoff

**Violin**

Susan Beals  
 Lauren Daugherty  
 Dean Drescher  
 Jason Hershey  
 Manchung Ho  
 Maria Hunt  
 Fritz Klein\*  
 Pam Kummert  
 Ellyn Liu  
 Mark Lutz  
 Gregor Nitsche  
 Susan Ovens  
 Jean Provine  
 Stephen Provine\*\*  
 Elizabeth Robertson  
 Srijan Satpathy  
 Theo Schaad  
 Chris Sheehy

**Viola**

Colleen Chlastawa  
 Deborah Daoust  
 Grant Hanner\*  
 Katherine McWilliams  
 Stephanie Read  
 Karoline Vass  
 Sam Williams

**Cello**

Karen Helseth  
 Christy Johnson  
 Max Lieblich  
 Kira McDaniel  
 Katie Sauter Messick  
 Annie Roberts  
 Valerie Ross  
 Matthew Wyant\*

**Bass**

Gus Blazek  
 Jo Hansen  
 Ericka Kendall  
 Kevin McCarthy  
 Steven Messick\*

**Flute**

Lisa Hirayama  
 Shari Muller-Ho\*

**Oboe**

Yuh-Pey Lin\*  
 Margaret Siple

**Clarinet**

Steven Noffsinger  
 Chris Peterson\*

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 Jeff Eldridge\*

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Barney Blough\*  
 Matthew Kruse  
 Carey LaMothe  
 Robin Stangland

**Trumpet**

Josh Gailey  
 Patrick Hunninghake\*  
 Nick Simko

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& Janet Hesslein  
Theo & Barbara Schaad  
Kenna Smith-Shangrow  
& Robert Shangrow  
Sam Williams

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Ralph & Sue Cobb  
Jeff Crabb  
Suzanne Denison  
Susan Finn  
John Griffin  
Jason Hershey  
Nancy & Rod Hochman  
Eric Hodel  
& Hsing-Hui Hsu  
Eric Ishino  
& Ron Shiley  
Peggy & David Kurtz  
Katherine McWilliams  
& Curt Feig  
Susan & David Ovens  
Christopher Peterson  
& Carrie Stoltzman  
Liz Rush  
June Spector & Max Lieblich ♪ ♪  
Nicole Tsong  
Thurbon Tukey ♪ ♪  
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& Chris Bretherton  
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Kathleen Flood  
Jo Hansen  
Alison Heald  
Laura & Michael Hooning  
Sophie Hager Hume  
Patrick Hunninghake  
& Lyon Stewart  
Maria Hunt & Moc Escobedo  
Carol Jaeger  
Sven & Marta Kalve

Virginia Knight Janof  
& Tim Janof  
Pam Kummert  
Carlin Ma  
Marian Nachman  
Kara Novak  
Jean Provine  
Annie Roberts ♪ ♪  
Terry & Karin Rogers  
Valerie Ross  
Pamela Silimperi  
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Richard & Margaret Thompson  
Janet Young ♪ ♪

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Elyse Christensen  
Grace Chien  
Colleen Childs  
Julan Chu  
Jennifer Chung & Aaron Keyt  
Rodney Combellick  
Cristina Cruz-Uribe  
Charles Doak  
Genevieve Dreosch  
Bridget Dubois  
Eugene Duvernoy  
Cynthia Ely  
Sherman Griffin  
Jamia Hansen-Murray  
Laurie Heidt & Joe Jimenez  
E. Kay Heikkinen  
Nori Heikkinen  
Jim & Joanne Hendrickson ♪ ♪  
William & Irmgard Hunt  
Dana Jackson  
Jan Kinney  
Penelope Koven  
Yuh-Pey Lin  
Joseph & Helga Marceau  
Jodi Markus  
Lila Woodruff May  
Judy Minninch  
Erica Pardee ♪ ♪  
Jeremy Rosenberg  
Sheila Smith & Don Ferguson  
Robin Stangland  
Steve Tachell & Kathryn Weld  
John Tirpak  
Matthew Tracy  
Peter & Tjitske van der Meulen  
Karoline Vass  
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Lynn Baab  
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Lisa Hirayama  
Jody Jacobs  
Kenneth Johnson  
Anna Kwa  
Susan Lampe  
Emily Leslie  
Andrew Maki  
Missy Meyer  
Rebecca Minich ♪ ♪  
Christine Moss  
Lisa Nowakowski  
Kyla Roberts  
Gabe Salmon  
Megsie Siple  
Nerissa Teichroew  
Nancy Tipton  
Amy Vandergon  
Nancy White  
Byron & Cathy Wright

♪ *George Shangrow Society*  
♪ ♪ *Ostinato Giving Program*

### In Memoriam

Philippe-Olivier Faaland  
Jim Hattori (10)  
Barbara Kidder (2)  
Rebecca Cardiff McGoodwin  
Eugene Smith (3)  
Liesel van Cleeff

### In Honor of

David Brewer  
Kyla DeRemer ♪  
Stephen Hegg & David Reyes  
Jon Lange  
Katherine McWilliams  
Gregor Nitchse (5)  
Megsie Siple & John Walter (2)  
William White (13)

### Matching Gifts

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*Harmonia, a non-profit 501(c)3 arts organization, thanks all of the supporters who have made our first 55 years possible. The above list includes tax-deductible gifts received from August 1, 2023, through November 1, 2024. Please e-mail [giving@harmoniaSeattle.org](mailto:giving@harmoniaSeattle.org) if you notice omissions or inaccuracies. Contributions are fully tax-deductible. To make a donation, please visit [harmoniaSeattle.org/support](https://www.harmoniaSeattle.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 75-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 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 [harmoniasattle.org/support](http://harmoniasattle.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 dx̣ẉḍəẉʔaḅṣ̌ (Duwamish), "The People of the Inside." Harmonia is proud to participate in the Duwamish Real Rent program. (Visit [realrentduwamish.org](http://realrentduwamish.org) for more information.)

## Harmonia Board of Directors Harmonia Staff

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## SALVATION

**Saturday \* October 5, 2024 \* 7:30 P.M.**

Shorecrest Performing Arts Center • Shoreline

### Harmonia Orchestra & Chorus

**Cassandra Willock** *soprano*

Béla Bartók composed his final masterpiece in poor health, yet he produced a work of striking power that calls upon every musician to display virtuoso talents. The Harmonia Chorus takes the lead in Samuel Barber's *Prayers of Kierkegaard*, which draws on choral traditions from several styles and centuries. Grażyna Bacewicz's exultant overture, composed in 1943 amid the terrors of WWII, opens the program.

**Grażyna Bacewicz** Overture

**Samuel Barber** *Prayers of Kierkegaard*

**Béla Bartók** Concerto for Orchestra

## MAJESTY

**Saturday \* November 9, 2024 \* 7:30 P.M.**

First Free Methodist Church • Seattle

### Harmonia Orchestra & Chorus

This program of beloved favorites presents two aspects of Handel's art—the majestic and the groovy—side by side, followed by Beethoven's Seventh, a work in which he captured the majesty and the grooviness of his favorite composer (Handel) in a symphony so compelling that it draws its listeners along as if they were reading a page-turning novel.

**George Frideric Handel** *Zadok the Priest*

**George Frideric Handel** *Dixit Dominus*

**Ludwig van Beethoven** Symphony No. 7

## HARMONIA CHAMBER PLAYERS

**Saturday \* November 23, 2024 \* 2:00 P.M.**

University Unitarian Church • Seattle

## MESSIAH

**Saturday \* December 14, 2024 \* 2:30 P.M.**

First Free Methodist Church • Seattle

**Sunday \* December 15, 2024 \* 2:30 P.M.**

Bastyr University Chapel • Kenmore

### Harmonia Orchestra & Chorus

**Ellaina Lewis** *soprano*     **Soon Cho** *mezzo-soprano*

**Andrew Etherington** *tenor*     **José Rubio** *baritone*

Handel's *Messiah* is a revered institution—in Harmonia's hands, it's a party. Dueling harpsichords, vocal theatrics and a maximalist approach to every bar have set Harmonia's interpretation of this score apart for so many years. You won't hear a *Messiah* with such dash and flair anywhere else.

**Handel** *Messiah*

## INNOCENCE

**Saturday \* February 8, 2025 \* 7:30 P.M.**

Northshore Concert Hall • Kenmore

### Harmonia Orchestra

**Katherine Goforth** *tenor*

Gustav Mahler was so enchanted by *The Boy's Magic Horn*, a collection of Romantic German folk poems, that he set 14 of them for voice and orchestra. The innocence of childhood in these songs stands in contrast to the innocence of a guileless artist, Dmitri Shostakovich, whose symphonies were deeply influenced by those of Mahler. Shostakovich's multi-layered fifth symphony served as a form of atonement to the Soviet government, which had found him guilty of artistic sins.

**Carl Maria von Weber** Overture to *Oberon*

**Gustav Mahler** selections from *Des Knaben Wunderhorn*

**Dmitri Shostakovich** Symphony No. 5

## INVENTION

**Saturday \* March 1, 2025 \* 7:30 P.M.**

First Free Methodist Church • Seattle

### Harmonia Chorus

This program displays our vocal artists at the pinnacle of their versatility. Our concert explores several strains of contemporary choral composition, most notably with world premieres from two of our own musicians.

**Johann Sebastian Bach/arr. Swingle** Invention in C Major

**Morten Lauridsen** "Quando son più lontan" from *Madrigali*

**Eric Whitacre** *Leonardo Dreams of His Flying Machine*

**Marques Garrett** *The Lesson*

**R. Nathaniel Dett** *O Holy Lord*

**Ken Burton** *A Prayer*

**Carol Sams** "Stone" from *The Earthmakers*

**Sheila Bristow** *At harbor, waiting for wind* **WORLD PREMIERE**

**Aaron Keyt** *Nizina* **WORLD PREMIERE**

**Johann Sebastian Bach** "Confiteor" from Mass in B minor

## HARMONIA CHAMBER PLAYERS

**Saturday \* March 8, 2025 \* 2:00 P.M.**

University Unitarian Church • Seattle

## MASS IN B MINOR

**Saturday \* March 29, 2025 \* 7:30 P.M.**

First Free Methodist Church • Seattle

### Harmonia Orchestra & Chorus

**Arwen Myers** *soprano*

**Brendan Tuohy** *tenor*

**Clarice Alfonso** *soprano*

**Sarah Larkworthy** *mezzo-soprano*

**Zachary Lenox** *baritone*

In his final completed work, Bach left not only a masterpiece but also a mystery: to this day, nobody knows for certain why this most devout Lutheran composer composed a gargantuan setting of the Roman Catholic mass as his dying statement. Whatever the reason, Bach's B-minor mass now stands as one of the uncontested peaks of the oratorio repertoire, a masterpiece that must be experienced live to be fully appreciated.

**Johann Sebastian Bach** Mass in B minor, BWV 232

## HARMONIA CHAMBER PLAYERS

**Saturday \* April 19, 2025 \* 2:00 P.M.**

University Unitarian Church • Seattle

## SPRING RITES

**Saturday \* May 3, 2025 \* 7:30 P.M.**

First Free Methodist Church • Seattle

### Harmonia Orchestra & Chorus

**Carson Ling-Efird** *cello*

*Die Erste Walpurgisnacht* tells the story of a band of pagan druids who are beset upon by Christian invaders and—unlike in any other Romantic oratorio—the pagans win! Druids were in the air in 1831: they were also the subject of Bellini's great dramatic opera *Norma*. The centerpiece of our concert is Robert Schumann's cello concerto, performed by a phenomenal young soloist: Seattle native Carson Ling-Efird, who joins Harmonia on a break from her studies at the Curtis Institute of Music.

**Vincenzo Bellini** Overture to *Norma*

**Robert Schumann** Cello Concerto

**Felix Mendelssohn** *Die erste Walpurgisnacht*

## GALA: AMADE-ISH

**Friday \* May 30, 2025**

Brockey Center at South Seattle College