

HARMONIA

ORCHESTRA & CHORUS



2025–2026 SEASON

TESTAMENTS

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WELCOME TO THE 2025–2026 SEASON OF HARMONIA!

Join us as we delve into the artistic testaments of history's most original composers. In works as varied as Gustav Holst's *The Planets*, Antonín Dvořák's *Te Deum* and George Frideric Handel's *Israel in Egypt*, we will explore these musical statements on life's grandest themes—from love to death to the universe itself.

PHOTO: John Contello



WILLIAM WHITE
Music Director

The 2025–2026 season marks William White's eighth 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 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 and Itzhak Perlman. 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.

Maestro White maintains a significant career as a composer of music for the concert stage, theater, cinema, church, radio and film. His compositions—including major choral-orchestral works written specifically for Harmonia—have been performed throughout North America, as well as in Asia and Europe, and several have been released on the MSR Classics, Cedille and Parma record labels. Recordings of his music can be heard at www.willcwhite.com, where he also maintains a blog and publishing business.

William White earned a master's degree in conducting from Indiana University's Jacobs School of Music, studying symphonic and operatic repertoire with David Effron 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, Maestro 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. He also serves as artistic director of the Sedona Symphony in Sedona, Arizona.

A Joyous Trilogy

Saturday, October 4, 2025 • 7:30 p.m.

Shorecrest Performing Arts Center

Harmonia Orchestra & Chorus

William White, conductor



QUINN MASON (*1996)

A Joyous Trilogy

Running
Reflection
Renewal

ANTONÍN DVOŘÁK (1841–1904)

Te Deum, Op. 103

Te Deum laudamus (Allegro moderato, maestoso)
Tu Rex gloriae, Christe (Lento maestoso)
Aeterna fac cum sanctis (Vivace)
Dignare Domine (Lento) — *Benedicamus Patrem* (Tempo I)

Serena Smalley, soprano
Charles Robert Stephens, baritone

— intermission —

JOHANNES BRAHMS (1833–1897)

Symphony No. 1 in C minor, Op. 68

Un poco sostenuto — *Allegro* — *Meno allegro*
Andante sostenuto
Un poco allegretto e grazioso
Adagio — *Più andante* — *Allegro non troppo, ma con brio* — *Più allegro*

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

Harmonia thanks Marc McCartney and the Shorecrest Performing Arts Center team for their assistance this evening. We wish Marc a joyous retirement after more than 35 years with the Shoreline School District.

Harmonia Orchestra and Chorus

William White, music director • George Shangrow, founder

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Maestro's Prelude

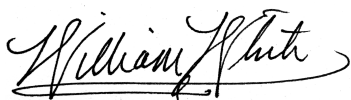
It is a pleasure — nay, a joy! — to welcome you to Harmonia's first concert of the 2025–2026 season. The overriding theme this year is "Testaments" and tonight we have a program in which three composers are testifying to their irrepressible and unconquerable joy.

We begin with the eponymous *A Joyous Trilogy*, a piece that — if I may be so bold as to speak on behalf of the organization — Harmonia is tremendously proud of having brought into existence. When we commissioned the work six years ago, Quinn Mason was little known outside of his home state of Texas, but since then his music has taken the world by storm, in large part due to this piece. Every month or so, one of my baton-waving colleagues will text me a photo of the first page of the score with "To Will White" printed at the top. Ironically, I (the work's very dedicatee!) have never actually conducted it, since it was Quinn himself who led the premiere with Harmonia back in February 2020 (making his orchestral conducting debut). Tonight, I look forward to rectifying this situation.

One can only imagine the joy that Antonín Dvořák must have felt when he embarked upon a voyage to New York in 1892, having lived his entire life within the confines of the Austro-Hungarian empire. His excitement comes through loud and clear in his setting of the *Te Deum*, the last piece he completed before setting sail, specifically intended as his first big premiere in New York. Dvořák's music makes a natural pairing with a piece by an American composer, given that his presence in the U.S. did so much to inspire generations of composers in our country, but more than that, Dvořák provides the link between the Americans and the great European symphonic tradition, represented tonight by the magisterial first symphony of Johannes Brahms.

Brahms took 21 years to compose this symphony, tinkering with it obsessively until he felt he had achieved a monument that could live up to the standard set by Beethoven. It's possible that Brahms would have dithered for another decade were it not for his encounter with Dvořák, who — in half that time — had produced five symphonies of his own. Brahms marveled at the vitality of his Bohemian colleague's music, but it was mainly Dvořák's "don't let the perfect be the enemy of the good" attitude that was such a healthy influence on his compositional habits. Yet it's hard to find a better word for this symphony than "perfect," and no matter how many times I engage with this work, I am always eager to take the ride from turmoil to joyous triumph that Brahms so masterfully created for us.

This program is a real dazzler, but I can assure you that every concert we've got in store for you this season is going to be an event. I'm desperate that you not wallow in FOMO, so I would urge you to purchase a season subscription if you haven't done so already. You deserve it.



Solo Artists

Soprano **Serena Smalley** is known for her radiant coloratura, dynamic acting and "magnetic" stage presence (*Entertainment News Northwest*). Hailed for her vocal agility and expressive nuance, she is increasingly in demand throughout the Pacific Northwest and beyond, where companies and audiences alike turn to her for roles that require both vocal brilliance and dramatic depth. Recent engagements include featured roles such as Musetta (*La Bohème*), Glauce (*Medea*), Marie (*La Fille du Régiment*), Lisa (*La Sonnambula*) and Nanetta (*Falstaff*), Rosina (*Il Barbiere di Siviglia*), and Olympia — the iconic doll — in *Les Contes d'Hoffmann*. Frequently engaged by Seattle Opera, Ms. Smalley has appeared in both mainstage and touring productions, including *The Three Feathers*, *Die Zauberflöte*, *La Traviata*, *Cinderella in Spain* and the role of Amore in *O+E*. She made her Seattle Symphony debut as Queen of the Night in *Die Zauberflöte* and returned for the sold-out "Joe Hisaishi Returns" concert featuring the *Princess Mononoke Suite*. A graduate of Indiana University's Jacobs School of Music, Ms. Smalley studied under legendary soprano Carol Vaness and trained with the OperaWorks Advanced Artist Program in Los Angeles.



Baritone **Charles Robert Stephens** has enjoyed a career spanning a wide variety of roles and styles in opera and concert music. In his 20 years in New York City, he sang leading roles with the New York City Opera and was declared by *The New York Times* to be "a baritone of smooth distinction." He also appeared frequently in Carnegie Hall with the Opera Orchestra of New York in a variety of roles, and was active in regional opera throughout the U.S. On the international stage, he sang opera roles in Montevideo, Taiwan, Santo Domingo and Mexico City. Now based in Seattle, Mr. Stephens has sung with the Seattle Symphony, Northwest Sinfonietta, Spokane Opera, Portland Chamber Orchestra and many other ensembles and opera companies throughout the Pacific Northwest. Recent performances include Vaughan Williams' *Sea Symphony* and Handel's *Messiah* (Spokane Symphony), Judge Turpin in *Sweeney Todd* (Helena Symphony), Bach's Mass in B minor (St. Paul Music Guild), Mozart's Requiem (Bellingham Symphony), Mozart's Mass in C minor (Seattle Pro Musica), Haydn's *The Seasons* (Harmonia), Verdi's Requiem (Symphony Tacoma), and a Paris debut in Bach's St. John Passion (Les Fêtes Galantes).



Program Notes

Quinn Mason

A Joyous Trilogy

Mason was born March 23, 1996, in Shreveport, Louisiana, and currently resides in Dallas, Texas. He composed this work as the result of a commission from Harmonia for its 50th anniversary season and conducted the world premiere at the Shorecrest Performing Arts Center on February 15, 2020. The score calls for pairs of woodwinds, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp and strings.

Quinn Mason has been described as “a brilliant composer . . . in his 20’s who seems to make waves wherever he goes” (*Theater Jones*) and “one of the most sought after young composers in the country” (*Texas Monthly*). His orchestral music has received performances by renowned orchestras across the United States, including those of San Francisco, Minnesota, Seattle, Dallas, Detroit, Utah, Rochester, Fort Worth, Vermont, Rhode Island, Amarillo, Memphis, Toledo and Wichita, plus the National Youth Orchestra of the United States, New World Symphony, University of Michigan Symphony and National Orchestral Institute Philharmonic, as well as numerous youth orchestras, Scotland’s Nevis Ensemble, Italy’s Orchestra Sinfonica Nazionale della RAI and England’s Sheffield Philharmonic. His works for wind ensemble have been performed throughout the United States and Canada.

Mason studied composition at Southern Methodist University’s Meadows School of the Arts and with Winston Stone at University of Texas at Dallas, and has worked closely with renowned composers David Maslanka, Jake Heggie, Libby Larsen, David Dzubay and Robert X. Rodriguez. The recipient of numerous awards (from the American Composers Forum, Voices of Change, Texas A&M University, ASCAP and the Dallas Foundation, among many others), he was honored by *The Dallas Morning News* as a 2020 finalist for “Texan of the Year.” He considers it his personal mission to create music “based in traditional classical music, but reflecting the times in which we live.”

A Joyous Trilogy was commissioned by Harmonia music director William White, to whom Quinn Mason dedicated the work, calling him “a friend and mentor for many years now, and one of the most joyous people I know!” A “set of three short symphonic sketches for large orchestra” played without pause, *A Joyous Trilogy* had its genesis in “a piece I wrote in 2017, titled *Passages of Joy*,” premiered on January 21, 2019, by the South Bend Symphony Orchestra under the direction of Alastair Willis: that work formed the basis of the first movement of *A Joyous Trilogy*.

Mason “wanted to create a composition that was the very embodiment of happiness and cheerfulness, an accessible work that would put any listener in a good mood. The first movement, ‘Running,’ is so called because of its always-moving and seemingly never-waning energy. The second, ‘Reflection,’ is a gentle meditation featuring a solo trombone. “The third, ‘Renewal,’ picks the energy back up and keeps it going to the very end.”

Antonín Dvořák

Te Deum, Op. 103

Dvořák was born September 8, 1841, in the Bohemian town of Nelahozeves (near Prague, now in the Czech Republic), and died on May 1, 1904, in Prague. He composed this work between June 25 and July 28, 1892, conducting the premiere at Carnegie Hall on October 21 of that year. In addition to vocal soloists and SATB chorus, the work calls for pairs of woodwinds (with one oboe doubling English horn), 4 horns, 2 trumpets, 3 trombones, tuba, timpani, triangle, cymbals, bass drum and strings.

This work (along with Dvořák’s most famous composition, the “New World” Symphony) may never have come to be were it not for New York philanthropist Jeannette Meyer Thurber (1850–1946). In 1885 she founded the National Conservatory of Music in America, modeled after the Paris Conservatoire (where she had studied as a teen). Jacques Bouhy, a renowned Belgian baritone who had created the role of Escamillo in *Carmen*, served as the school’s first director. The Conservatory had a remarkably progressive admissions policy, encouraging women, minorities and the physically disabled to enroll, and arranged for students to attend regardless of their ability to pay tuition. Deciding to hire a top-rank composer to succeed Bouhy, Thurber set her sights on Antonín Dvořák.

Trained as an organist, Dvořák played viola in Prague’s Bohemian Provisional Theater Orchestra during the 1860s, supplementing his income by giving piano lessons. Although his Op. 1 dates from 1861, his music apparently received no public performances until a decade later, when he quit the orchestra to devote more time to composing. While his music began to achieve some measure of success in Prague, he remained in need of two things: money and wider recognition of his talents.

In 1874, Dvořák applied for the Austrian State Stipendium, a composition prize awarded by a jury consisting of composer Johannes Brahms, music critic Eduard Hanslick and Johann Herbeck, director of the Imperial Opera. Brahms in particular was overwhelmingly impressed by the 15 works Dvořák submitted, which included a song cycle, various overtures and two symphonies. Dvořák received the 1874 stipend, and further awards in 1876 and 1877, when Hanslick wrote to him that “it would be advantageous for your things to become known beyond your narrow Czech fatherland, which in any case does not do much for you.”

Seeking to help in this regard, Brahms passed along a selection of Dvořák’s music to his own publisher, Fritz Simrock, who issued Dvořák’s Op. 20 Moravian Duets, then commissioned some four-hand-piano pieces modeled after Brahms’ successful Hungarian Dances. These Op. 46 Slavonic Dances proved so popular that they launched Dvořák’s worldwide fame.

In the spring of 1891, shortly after Dvořák became a professor of composition at the Prague Conservatory, Thurber offered the composer a job as director of her school in New York — at 25 times his current salary. Negotiations ensued over the next few months until Dvořák, initially reluctant,

accepted. His contract required him to give six concerts annually, and one of these was planned for shortly after his arrival, to be held on October 12, 1892, at the Metropolitan Opera House in celebration of the 400th anniversary of Columbus landing in the Western Hemisphere.

Thurber asked Dvořák to compose a choral work for the event, setting an 1819 poem by Rodman Drake that extolled the virtues of the U.S. flag. The text did not arrive in a timely manner, however, so the composer went with Thurber's suggested backup plan "that Dr. Dvořák choose some Latin Hymn such as *Te Deum laudamus* or *Jubilate Deo* or any other which would be suitable for the occasion." Dvořák opted for a *Te Deum*. Meanwhile, a fire at the Metropolitan Opera forced the cancellation of their 1892–1893 season and necessitated moving the Dvořák welcoming concert to October 21 at the newly opened Carnegie Hall.

A devout Catholic, Dvořák had previously composed two lengthy settings of religious texts — a *Stabat Mater* (written in 1876 and 1877 as a reaction to the death, in quick succession, of three of his children) and a *Requiem* (on a commission from a music festival in Birmingham, England, where he conducted the premiere in 1891)— along with a brilliant setting of Psalm 149 and a Mass in D major (com-

posed in 1887, but orchestrated in 1892 immediately before he began writing the *Te Deum*).

The *Te Deum* is a Christian hymn of praise probably dating from the fourth century. Lully, Handel, Haydn, Mozart, Berlioz, Verdi and Bruckner all created settings of the text, typically for ceremonial occasions of public rejoicing. Dvořák broke the text into four sections, creating a miniature symphony that shares an opening key (G major) and a general pastoral mood with his Symphony No. 8, composed three years prior.

Pounding timpani open the work, with the chorus exulting in praise of the Lord. The music softens for the central "Sanctus" section, led by solo soprano. A brief reprise of the boisterous opening material leads without pause to the slow movement, which alternates dramatic brass fanfares with the baritone soloist singing "Tu Rex gloriae, Christe." The mood eventually relaxes, with the chorus (first upper voices, then lower) answering the soloist ("Te ergo quaesumus").

The third movement takes the form of a symphonic scherzo, leading directly to the finale, initially dominated by the solo soprano. The baritone soloist joins her for the "Benedicamus" before material from the first movement returns for a brilliant "Alleluja!"

Te Deum

Te Deum laudamus: te Dominum confitemur.
Te aeternum Patrem omnis terra veneratur.
Tibi omnes Angeli; tibi coeli et universae potestates;
Tibi Cherubim et Seraphim incessabili voce proclamant:
Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra majestatis gloriae tuae.
Te gloriosus Apostolorum chorus,
Te Prophetarum laudabilis numerus,
Te Martyrum candidatus laudat exercitus.
Te per orbem terrarum sancta confitetur Ecclesia,
Patrem immensae maiestatis:
venerandum tuum verum et unicum Filium;
Sanctum quoque Paraclitum Spiritum.

Tu Rex gloriae, Christe.
Tu Patris sempiternus es Filius.
Tu ad liberandum suscepturus hominem,
non horruisti Virginis uterum.
Tu, devicto mortis aculeo,
aperuisti credentibus regna coelorum.
Tu ad dexteram Dei sedes, in gloria Patris.
Judex crederis esse venturus.
Te ergo quaesumus, tuis famulis subveni:
quos pretioso sanguine redemisti.

Aeterna fac cum Sanctis tuis in gloria numerari.
Salvum fac populum tuum, Domine,
et benedic hereditati tuae.
Et rege eos, et extolle illos usque in aeternum.
Per singulos dies, benedicimus te.
Et laudamus nomen tuum in saeculum,
et in saeculum saeculi.

We praise thee, O God, we acknowledge thee to be the Lord.
All the earth doth worship thee, the Father everlasting.
To thee all angels cry aloud, the heavens and all the powers
therein. To thee Cherubim and Seraphim continually do cry:
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the majesty of thy glory.
The glorious company of the apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of martyrs praise thee.
The holy Church throughout all the world doth
acknowledge thee: the Father of an infinite Majesty,
thine honorable, true and only Son;
also the Holy Ghost, the Comforter.

Thou art the King of glory O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man,
thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death,
thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that thou shalt come to be our judge.
We therefore pray thee, help thy servants,
whom thou hast redeemed with thy precious blood.

Make them to be numbered with thy Saints in glory everlasting.
O Lord, save thy people,
and bless thine heritage.
Govern them and lift them up forever.
Day by day we magnify thee;
and we worship thy name,
for ever and ever, world without end.

Dignare, Domine, die isto sine peccato nos custodire.
Miserere nostri, Domine, miserere nostri.
Fiat misericordia tua, Domine, super nos,
quemadmodum speravimus in te.
In te, Domine, speravi, non confundar in aeternum.
Benedicamus Patrem, et Filium, cum Sancto Spiritu.
Alleluja! Laudemus et superexaltemus eum in saecula.

Johannes Brahms

Symphony No. 1 in C minor, Op. 68

Brahms was born in Hamburg on May 7, 1833, and died in Vienna on April 3, 1897. He began sketching materials for his first symphony as early as 1855, but did not start assembling these ideas in earnest until about 1874. He completed the work during the summer of 1876, while staying at the resort of Sassnitz in the North German Baltic islands; it debuted on November 4, 1876, at Karlsruhe, under the direction of Otto Dessoff. Brahms continued to revise the symphony, particularly the two central movements, over the course of the next year. The score calls for pairs of woodwinds (plus contrabassoon), 4 horns, 2 trumpets, 3 trombones, timpani and strings.

The middle son of a working-class musician and a seamstress, Johannes Brahms began his musical studies on violin and cello. At age seven, he demanded to learn the piano, despite the Brahms family not having a keyboard (or the means to acquire one). Hannes displayed such a remarkable talent that three years later his first teacher declared that he had taught Brahms everything he could and handed him over to Eduard Marxsen, a respected piano pedagogue and published composer described by Brahms biographer Jan Swafford as “Hamburg’s most prominent musician in those days.” Hannes begged for composition lessons alongside his piano studies. Marxsen eventually gave in.

Marxsen schooled Brahms in the music and techniques of the masters, with Hannes playing and studying Bach, Mozart and Beethoven rather than such “modern” composers as Frédéric Chopin or Robert Schumann. When Luise Japtha, an older Marxsen pupil, showed Brahms a Schumann aria, he pointed out its technical faults. Nevertheless, in March 1850 when the renowned pianist Clara Wieck Schumann arrived in Hamburg to play her husband’s concerto with him conducting the Hamburg Philharmonic, Brahms sent a packet of his compositions to the Schumanns’ hotel seeking comment. It was returned unopened. This sank Hannes’ opinion of Robert Schumann even further.

In April 1853, Brahms set out on a concert tour with Eduard Hoffmann, a Hungarian political exile who had renamed himself Ede Reményi. Toward the end of May, they arrived in Hanover, where Reményi looked up an old Hungarian acquaintance, the virtuoso violinist, conductor and composer Josef Joachim. Only two years older than Brahms, Joachim had begun touring as a child prodigy and had almost single-handedly forged a place for the Beethoven concerto in the standard repertoire. “Never in the course of my artistic life,” the famed violinist would remember half a century later, “have I been more completely overwhelmed”

Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us, have mercy upon us.
O Lord, let thy mercy lighten upon us
as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded.
Let us bless the Father, and the Son, with the Holy Spirit.
Alleluia! Let us praise and exalt Him for ever.

as when Brahms sat down to play for him. The young man’s compositions simply blew him away.

On August 26, Brahms set out from Mainz on a hiking tour of the Rhine. Joachim implored him to call on the Schumanns when he reached Düsseldorf. Brahms was not so sure that he would, but in the end he listened to Joachim. Robert reacted enthusiastically to Brahms’ compositions, returning to music criticism to author an article, “Neue Bahnen” (“New Paths”) in *Neue Zeitschrift für Musik* (a journal he had founded in 1834) that praised the young composer as someone “fated to give expression to the times in the highest and most ideal manner.” (The implication being that Brahms provided an alternative to the “music of the future” championed by Franz Liszt and Richard Wagner.)

Schumann’s praise vaulted Brahms to fame at an early age but brought with it a heavy burden. For a time (during Robert’s illness that led to his death in 1856, and Johannes’ lovesickness for Clara) Brahms became unable to compose. From their first meeting, the Schumanns urged him to write for orchestra, but Marxsen had neglected to teach him orchestration and the shadow of Beethoven loomed. (“You have no idea what it’s like to hear the footsteps of a giant like that behind you.”) For the longest time he avoided two genres inextricably linked to Beethoven: symphony and string quartet. And he would never write an opera (not for lack of trying to find a suitable libretto), although that had more to do with Wagner than Beethoven.

By his own accounting, Brahms composed and burned at least 20 quartets before he published an entry in that genre. Symphonies would wait even longer. He began sketching a symphony in D minor not long after meeting the Schumanns, but that music found its way into his first piano concerto and his *German Requiem*. Then came two multi-movement orchestral works he dubbed “serenades,” looking back to Mozart and Haydn rather than Beethoven.

Beethoven’s Ninth would eventually inform Brahms’ conception of his own first symphony, but so would Beethoven’s Fifth — especially in the choice of key, C minor. Sketches for the first movement of a C-minor symphony date from as early as 1855, but it took two decades before he could solve the problem of how to handle a finale and find the appropriate structures for the middle movements.

Brahms originally began the opening movement of his first symphony at the point where the orchestra now launches into the *Allegro* tempo — in fact, the composer sent a piano score of the movement to Clara Schumann in this form — but he later added a slow introduction that establishes several of the movement’s important themes; this

opening material returns — not quite as slowly — in the first movement's coda. For the most part, Brahms follows traditional sonata-allegro form, but offers up some surprises as well: ordinarily a C-minor first theme would give way to an E♭-major second theme — it does, but then a violent E♭-minor episode follows to close out the exposition.

Employing a technique he learned from Beethoven, Brahms casts the slow(ish) second movement in E major, harmonically far removed from the C minor of the opening. These keys, at an interval of a major third, establish a pattern that persists throughout the rest of the work, moving up another major third to A♭ major for the third movement, and then to C minor/major for the finale.

In his symphonies, Brahms diverged from Beethoven's model in one important way: in place of a quicksilver scherzo, Brahms opts for a more relaxed, intermezzo-style third movement, often in $\frac{2}{4}$ time (as it is here) instead of the traditional (and much faster) $\frac{3}{4}$. Solo clarinet sings the opening melody: a five-bar phrase that is then repeated upside-down. "The middle section" of the A-B-A movement, writes Swafford, is "dominated by grand flowing woodwind and brass lines" with "a touch of fatalism in its insisted repeated notes."

The introduction to the final movement opens slowly and in C minor: following a descending figure from low strings and contrabassoon, the first violins hint at a melody that will soon take on great importance; a pizzicato episode follows and the tempo accelerates, then suddenly relapses

as these two ideas repeat. A syncopated rhythm, swirling from the depths of the orchestra, creates great urgency — then the clouds part and a magnificent horn solo signals the arrival of C major. (Brahms had sketched this horn melody on a birthday card to Clara Schumann several years before, attaching the message, "High on the mountain, deep on the valley, I send you many thousands of greetings.") Next comes a chorale stated by trombones and bassoons, after which the horn call returns, but now developed much more elaborately, subsiding to a simple dominant chord — how will it resolve?

Brahms here introduces his "big tune," the melody suggested by violins at the opening of the movement, now stated in full. (When someone pointed out to the composer the resemblance of this tune to the "Ode to Joy" melody of Beethoven's Ninth, the composer reportedly responded, "Any ass can hear that.") Brahms develops the violin theme, alternating it with other material from the slow introduction, building in fervor. Eventually, the bottom seems to drop out and the tempo slackens for a passionate reprisal of the Alpine horn call. A recapitulation section follows, yet the "big tune" is absent. This leads to a faster coda, which seems intent on driving the movement to its conclusion, but Brahms interrupts with a *fortissimo* restatement of the trombone chorale from the introduction. A new syncopated triplet rhythm returns the coda to its faster pace and leads to the symphony's triumphant finish.

— Jeff Eldridge



MUSIC
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**BACH AND VIVALDI:
BAROQUE GLORY**
Friday, October 10, 7:30 pm &
Saturday, October 11, 2:00 pm

HANDEL'S MESSIAH
Friday, December 5, 7:30 pm &
Saturday, December 6, 7:30 pm

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Esther Ranjbar

Tenor

Dan Charlson §
Sixing Chen
Aaron Giles
Jonah Heinen
Steve Kauffman
Aaron Keyt
Geoffrey Lambeth
Matt McLeod
Lyon Stewart
Rick Thompson
Jon White

Bass

Juan Pablo Bustos
Stephen Carl
Andrew Jones
Rabi Lahiri
Jeremy Pfister Schneider
Glenn Ramsdell
Kevin Read
Gabe Salmon
Steve Tachell
Derrick White
William Willaford §
Rick Wyckoff

Violin

Susan Beals
Lauren Daugherty
Dean Drescher
Jason Forman
Stephen Hegg
Jason Hershey
Manchung Ho
Maria Hunt
Fritz Klein*
Pam Kummert
Ellyn Liu
Mayleen Liu
Mark Lutz
Jean Provine
Stephen Provine**
Theo Schaad
Chris Sheehy
Janet Showalter
Kenna Smith-Shangrow
June Spector

Viola

Colleen Chlastawa
Deborah Daoust
Grant Hanner*
Katherine McWilliams
Stephanie Read
Alexa Woodard

Cello

Lynn Acconcia-Wei
Liam Frye-Mason
Karen Helseth
Christy Johnson
Kira McDaniel
Katie Sauter Messick
Valerie Ross
Matthew Wyant*

Bass

Gus Blazek
Jo Hansen
Ericka Kendall
Kevin McCarthy
Steven Messick*

Flute

Virginia Knight Janof
Shari Muller-Ho*

Oboe

Yuh-Pey Lin*
Margaret Siple

Clarinet

Steven Noffsinger*
Chris Peterson

Bassoon

Julian Banbury
Jeff Eldridge*

Contrabassoon

Michel Jolivet

French Horn

Barney Blough
Laurie Heidt*
Matthew Kruse
Carey LaMothe
Robin Stangland

Trumpet

Aaron Coe
Patrick Hunninghake
Janet Young*

Trombone

John Griffin*
Nathaniel Oxford
Bruce Reed

Tuba

David Brewer

Timpani

Dan Oie

Percussion

Ginny Bear
Kathie Flood
Amy Vandergon

Harp

Juliet Stratton

** *concertmaster*

* *principal*

§ *section leader*

SEATTLE
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**Sonic
Architecture:**
Bach and Britten's
Cello Masterworks

FRI, OCT 10 2025
7:30 pm | Christ Church, Tacoma

SAT, OCT 11 2025
7:30 pm | Trinity Lutheran, Lynnwood

SUN, OCT 12 2025
3:00 pm | First Baptist, Seattle

Join us for a memorable evening with Grammy-nominated cellist William Skeen, as he takes you on a journey through Bach's iconic Cello Suites 1, 5 & 6, paired with Britten's Ciaccona for solo cello. Celebrated for his acclaimed new recording of the beloved Bach Suites, Skeen brings his masterful artistry and deep historical understanding to every note.

TICKETS AND EVENT DETAILS AT

seattlebachfestival.org

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& Hsing-Hui Hsu

Eric Ishino & Ron Shiley
Lavina Jethani
Sven & Marta Kalve
Steve Kauffman
Jack Meyer
Ken & Lisa Nowakowski
Jean Provine
Annie Roberts ♪ ♪
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Sheila Smith
& Don Ferguson
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& Robert Shangrow
Robin Stangland
Steve Tachell
& Kathryn Weld
Christina Tanner
Derrick White

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Anonymous
Tom Bird
Pamela Cahn
Elyse Christensen
Abigail Owens Cooper
Emily Crawford
Cristina Cruz-Urbe
Deborah Daoust
Charles Doak
Eugene Duvernoy
Cynthia Ely
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Christy Johnson
Elizabeth Kennedy
& Robert Kechley
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Kathy Kreps
& Mark Wysoski
Carey LaMothe
Emily Leslie
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Jamie & Skip Walter
James Whitson
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Andante [\$50–\$99]

Carmen AlmaJose
Ann Bridges
David Campana
Colleen Chlastawa
Debbie Fitzgerald
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Emmy Hoech
William & Irmgard Hunt
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Susan Lampe
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Jim Hattori ♪
Liesel van Cleeff (1)

In Honor of

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Gregor Nitsche (5)
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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-plus decades, the ensemble has performed all of the greatest choral-orchestral masterpieces, including Beethoven's Ninth Symphony and *Missa Solemnis*, Stravinsky's *Symphony of Psalms*, Mendelssohn's *Elijah*, Brahms' *German Requiem*, Haydn's *The Seasons* and 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 from 2013 to 2017, and William White began his tenure in 2018. In 2021, the organization rebranded as Harmonia Orchestra and Chorus.

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 **Commissioning Club** sponsors the creation of new works, including some you will hear this season.

Our planned-giving program, the **George Shangrow Society**, is named in honor of our founder, and accepts gifts in wills, trusts or beneficiary designations.

To contribute, navigate to harmoniasseattle.org/support, scan the QR code below, or visit the lobby during intermission or after the concert.



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A JOYOUS TRILOGY

Saturday * October 4, 2025 * 7:30 P.M.

Shorecrest Performing Arts Center • Shoreline

Harmonia Orchestra & Chorus

Serena Eduljee *soprano*

Charles Robert Stephens *baritone*

Quinn Mason *A Joyous Trilogy*

Antonín Dvořák *Te Deum*

Johannes Brahms *Symphony No. 1*

HARMONIA CHAMBER PLAYERS

Saturday * October 25, 2025 * 2:00 P.M.

University Unitarian Church • Seattle

DANCES OF DEATH

Saturday * November 8, 2025 * 7:30 P.M.

First Free Methodist Church • Seattle

Harmonia Orchestra & Chorus

Zachary Lenox *baritone*

Alfred Schnittke *Agitato*

Sergei Rachmaninov "Blessed Art Thou, O Lord"

William C. White *Dies Irae* **WORLD PREMIERE**

Sergei Rachmaninov *Symphonic Dances*

HARMONIA CHAMBER PLAYERS

Saturday * November 22, 2025 * 2:00 P.M.

University Unitarian Church • Seattle

HANDEL'S MESSIAH

Saturday * December 13, 2025 * 2:30 P.M.

First Free Methodist Church • Seattle

Sunday * December 14, 2025 * 2:30 P.M.

Bastyr University Chapel • Kenmore

Harmonia Orchestra & Chorus

Ellaina Lewis *soprano*

Sarah Larkworthy *mezzo-soprano*

Edward Graves *tenor*

José Rubio *baritone*

Handel *Messiah*

HARMONIA CHAMBER PLAYERS

Saturday * January 24, 2026 * 2:00 P.M.

University Unitarian Church • Seattle

REFLECTIONS

Saturday * February 7, 2026 * 7:30 P.M.

First Free Methodist Church • Seattle

Harmonia Chorus

Samuel Barber *Reincarnations*

Huntley Beyer *Reflections* **WORLD PREMIERE**

plus music by **Esmail, Burleigh, Purcell, Paulus, Bristow** and **Runestad**

PATHOS

Saturday * February 28, 2026 * 7:30 P.M.

Northshore Concert Hall • Kenmore

Harmonia Orchestra

Rachel Lee Priday, *violin*

Jean Sibelius *Karelia* Overture

Carlos Garcia *Violin Concerto* **WORLD PREMIERE**

Piotr Ilyich Tchaikovsky *Symphony No. 6 ("Pathétique")*

ISRAEL IN EGYPT

Saturday * March 28, 2026 * 2:30 P.M.

First Free Methodist Church • Seattle

Harmonia Orchestra & Chorus

George Frideric Handel *Israel in Egypt*

HARMONIA CHAMBER PLAYERS

Saturday * April 11, 2026 * 2:00 P.M.

University Unitarian Church • Seattle

THE PLANETS

Friday * May 8, 2026 * 8:00 P.M.

Benaroya Hall • Seattle

Harmonia Orchestra & Chorus

Wellspring Ensemble

Rose Beattie *mezzo-soprano*

Robert Kechley *Fanfare*

Lili Boulanger *Psaume XXIV*

Lili Boulanger *Du fond de l'abîme*

Gustav Holst *The Planets*

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PEACOCKS & PEARLS

Friday * May 29, 2026 * 6:00 P.M.

Brockey Center at South Seattle College

William C. White *La Bonne Chose*