HARMONIA
ORCHESTRA & CHORUS

2026–2027 SEASON



HARMONIASEATTLE.ORG

WELCOME TO THE 2026–2027 HARMONIA SEASON!

Join us as we look at music through the lens of power: imperial powers, such as the UK, the USSR and the USA; spiritual powers, as depicted in Handel's *Messiah* and J.S. Bach's St. John Passion; and the power of music to move our bodies and stir our souls.

The 2026–2027 season marks William White's ninth as Harmonia's music director. 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.



WILLIAM WHITE – Music Director

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.

Rule, Britannia!

Saturday, November 7, 2026 • 7:30 p.m.
First Free Methodist Church

Harmonia Orchestra & Chorus
William White, conductor

ETHEL SMYTH (1858–1944)
"The March of the Women"

ETHEL SMYTH
Overture to *The Boatswain's Mate*

CHARLES VILLIERS STANFORD (1852–1924)
Songs of the Fleet, Op. 117

Sailing at Dawn
The Song of the Sou'wester
The Middle Watch
The Little Admiral
Fare Well

Zachary Lenox, baritone

— intermission —

EDWARD ELGAR (1857–1934)
Variations on an Original Theme, Op. 36

Theme (*Andante*)
Variation I. *L'istesso tempo* "C.A.E."
Variation II. *Allegro* "H.D.S-P."
Variation III. *Allegretto* "R.B.T."
Variation IV. *Allegro di molto* "W.M.B."
Variation V. *Moderato* "R.P.A."
Variation VI. *Andantino* "Ysobel"
Variation VII. *Presto* "Troyte"
Variation VIII. *Allegretto* "W.N."
Variation IX. *Adagio* "Nimrod"
Variation X. Intermezzo: *Allegretto* "Dorabella"
Variation XI. *Allegro di molto* "G.R.S."
Variation XII. *Andante* "B.G.N."
Variation XIII. Romanza: *Moderato* "* * *"
Variation XIV. Finale: *Allegro — Presto* "E.D.U."

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

Refreshments will be available in the Fine Center during intermission.

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

Ahoy, Musical Mariners!

Welcome to the next port of call in Harmonia's season-long examination of Great Powers in music. This evening we find ourselves in the seat of an empire at its absolute height, namely Britain during the latter part of its "Imperial Century." Appropriately, tonight's program is nautically themed, as the United Kingdom held forth as the world's foremost maritime power, and that naval prowess served as a rich source of inspiration for her native artists.

In our own time, the history of European imperialism is most commonly viewed through the lens of oppression, pitting colonizer against colonized. This analytical framework — which carries a strong moral valence and an important set of lessons — should not stop us from using other lenses to examine (and interrogate) this immense topic.

The opening two works on our program invite us to look at this time and place through a feminist lens, in that they were composed by one of Britain's leading crusaders for women's suffrage. Dame Ethel Smyth was an extraordinary composer by any measure, but her achievements are even more impressive when judged against the prevailing attitudes of her time. The fact that she was able to make a gramophone recording of herself conducting her overture to *The Boatswain's Mate* in 1916(!) stands as a testament to her force of will.

The overture quotes her most famous composition, "The March of the Women," a song that she conducted using a toothbrush between the bars in her jail cell after she had been arrested for participating in a window-smashing campaign. The particular window she smashed belonged to the Secretary of State for the Colonies, but her grievance against this man was for a slight he had made about women getting the vote; Dame Ethel seems to have had no moral issue with the imperial project as such, and she would not have been unique in this attitude among her fellow suffragettes, as righteous as their own cause might have been.

The featured choral work on our program, Sir Charles Villiers Stanford's *Songs of the Fleet*, invites us to examine Imperial Britain through the lens of naval culture. The text of this work completely sets aside the larger purpose of Britain's naval missions, focusing rather on the feelings of joy, pride, terror and sadness experienced by sailors — and, by extension, the British nation at large. The music encompasses an enormous emotional range, from jauntiness to poignancy. At its stirring conclusion, I find myself quite convinced that it would be worth laying down my own life for the King of England!

Finally we come to the "Enigma" Variations, which can be read through about 20 different lenses — it is, after all, an enigmatic piece. We could look at the life of Sir Edward Elgar through a religious lens (he was a Roman Catholic in a nation where anti-Catholic intolerance was so entrenched that his wife was disinherited for marrying him), a literary lens (he was a well-read scholar who inscribed this work with a quotation from Tasso's *Jerusalem Delivered*), or even an internationalist lens (Elgar detested folk music and had a healthy appreciation of German, French and Czech composers, many of whose styles are reflected in his work).

I offer the above ideas simply as food for thought, something to chat about in the Cookie Room, because the fact is, the music does not need any historical lens or narrative in order to be enjoyed, and enjoyed thoroughly, which I have every expectation that you will tonight.



P.S. Speaking of Harmonia's famed Cookie Room, tonight *The Great British Bake Off*–style tea cakes and treats await you during our intermission.

Solo Artist

Praised for "a broad, resonant baritone that is exquisitely controlled throughout his entire range," **Zachary Lenox** has performed across North America, including the roles of Silvio (*Pagliacci*), Marcello (*La Bohème*), Marullo (*Rigoletto*), Count Almaviva (*Le nozze di Figaro*), Guglielmo and Don Alfonso (*Così fan tutte*), Papageno (*Die Zauberflöte*), Father (*Hansel and Gretel*), Sid (*Albert Herring*), Gianni Schicchi and Betto (*Gianni Schicchi*), and Dick Deadeye (*H.M.S. Pinafore*). He has appeared with the Oregon Symphony, Portland Opera, Tacoma Opera, Orpheus PDX, Opera Parallèle, Pacific Music Works, Cascadia Chamber Opera, Portland Summerfest, Portland Chamber Orchestra, Portland Concert Opera, Eugene Concert Choir, Bravo Northwest and the Astoria Music Festival. Concert performances include Handel's *Messiah*, *Samson* and *Judas Maccabeus*, Haydn's *Lord Nelson Mass*, Schubert's Mass in G, the Verdi and Fauré Requiems, and many works of J.S. Bach, including the St. Matthew Passion with Harmonia. Engagements during the 2025–2026 season included Orff's *Carmina Burana* with both the Vancouver (WA) Symphony and the Willamette Master Chorus, Bach's BWV 147 with Epiphany Seattle, the role of Mr. Gobineau in Menotti's *The Medium* with Ping & Woof Opera, Mozart's Requiem with the Auburn Symphony, and the world premiere of William C. White's *Dies Irae* with Harmonia. Appearances this season include Handel's *Messiah* with Harmonia, Symphony Tacoma and Epiphany Seattle, Bach's St. John Passion with Harmonia, Escamillo in Bizet's *Carmen* with Eugene Opera, John Proctor in Robert Ward's *The Crucible* with Vashon Opera, and Scarpia in Puccini's *Tosca* with OperaBend. A past winner of the Pacific Northwest Sings competition as well as the MONC Idaho/Montana District Auditions, he received his B.M. and M.M. from the Crane School of Music at SUNY Potsdam.



Program Notes

Ethel Smyth
"The March of the Women"

Ethel Mary Smyth was born April 22, 1858, in London, and died May 8, 1944, in Woking, England. Composed in 1910, this song had its first performance on January 21, 1911, in London.

Among the first of many battles that Ethel Smyth fought to become a composer of serious music was one with her father, a not-so-modern major-general in the Royal Artillery. Through sheer obstinance she eventually managed to obtain his permission to study music in Leipzig, first with Carl Reinecke at the Leipzig Conservatory, then privately with Heinrich von Herzogenberg, through whom she met Clara Schumann and Johannes Brahms.

Throughout her life, Smyth maintained intensely personal friendships (some of them outright romantic affairs) with both men and women, including activist Emmeline Pankhurst and writer Virginia Woolf. The first woman to receive a damehood for music and the first woman to have her work performed at the Metropolitan Opera, she composed in many genres, from string quartets to operas (six of each).

Smyth was "truly unusual for her time," writes Leah Broad in *Quartet: How Four Women Changed the Musical World*. "Her life is completely unrepresentative of the experience of most women composers in the late 19th and early 20th centuries. Indeed, she was lucky she was embraced as an eccentric and not institutionalized as a lunatic. Few could lead a life as bold as hers. Few, perhaps, would want to."

In 1910 Smyth became a member of the Women's Social and Political Union, composing for them an anthem, "The March of the Women," with a melody inspired by an Italian folk song she had heard in Europe. Cicely Hamilton (Smyth's fourth choice for a librettist) added the text after the tune had been composed. The following year, Smyth included it in her *Songs of Sunrise*, along with two other feminist-themed songs, "Laggard Dawn" and "1910."

Ethel Smyth
Overture to *The Boatswain's Mate*

Smyth composed her one-act opera The Boatswain's Mate *in Helwan, Egypt, between December 1913 and May 1914, conducting the premiere at London's Shaftesbury Theatre on January 28, 1916. The overture requires pairs of woodwinds (with one flute doubling piccolo), 4 horns, 2 trumpets, 3 trombones, 1 tuba, timpani, percussion (triangle, snare drum, bass drum and cymbals), harp and strings.*

Ethel Smyth's second opera, *Der Wald* ("The Forest"), originally in German, debuted in Berlin in 1902 and at the Met in 1903. Next came the grandest of her operas, *The Wreckers*, written in French but first performed (in German) in Leipzig in 1906 and then in London (in English) in 1909.

By contrast, *The Boatswain's Mate* is a chamber piece, adapting a short story by W.W. Jacobs that in Smyth's feminist take (she created her own libretto) involves a widow (modeled on Emmeline Pankhurst) who, tired of rejecting marriage proposals from a retired boatswain, turns the tables on his plot to play the hero by having a friend masquerade as a burglar.

The onset of The Great War spoiled a planned May 1915 premiere in Frankfurt, so the opera debuted the following January in London. Smyth constructed the overture "to be a few minutes of cheerful music which would serve as overture to any cheerful play," rather than drawing on themes from the opera itself — but the work does prominently use the melodies of "1910" and "The March of the Women." While this is viewed by some as a signal to the opera's feminist intentions, Smyth later claimed in a letter to Pankhurst, "I simply stuck in the March because, as you know, I like the tune!"

Charles Villiers Stanford
***Songs of the Fleet*, Op. 117**

Stanford was born in Dublin on September 30, 1852, and died in London on March 29, 1924. He composed this work between December 1909 and February 1910, conducting the premiere at Leeds on October 1, 1910. In addition to solo baritone and chorus, the score calls for pairs of woodwinds (plus piccolo), 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion (cymbals, snare drum and bass drum), harp and strings.

The son of amateur musicians, Charles Villiers Stanford composed his first work at age eight. At Cambridge University, where he was ostensibly studying classics, Stanford immersed himself in the university's musical life as an organist and conductor, while continuing to compose. During this time he spent two stints in Leipzig studying composition with Carl Reinecke (who he found entirely unsatisfactory, as did Ethel Smyth a couple years later).

In 1883 Stanford became one of the founding professors at the Royal College of Music, a post he retained when he also joined the Cambridge faculty four years later. A respected choral and orchestral conductor, his compositions include seven symphonies, 10 operas, numerous choral, chamber and keyboard works, and greatly admired music for Anglican church services.

Stanford succeeded Arthur Sullivan as conductor of the Leeds Triennial Musical Festival in 1898 and it was there in 1904 that he premiered *Songs of the Sea*, a setting for baritone, men's chorus and orchestra of five nautical-themed poems by Henry Newbolt. The success of that work prompted him to compose a sequel of sorts, *Songs of the Fleet*, which he planned to premiere at the Jubilee Congress of Naval Architects in July 1910. But the death of King Edward VII in May resulted in a period of national mourning that postponed the Congress, so Stanford debuted *Songs of the Fleet* during his final stint at the Leeds Festival in October 1910.

The text for *Songs of the Fleet* again came from Newbolt, here a set of six poems resulting from a 1908 visit to the Channel Fleet, where he observed maneuvers aboard HMS Hibernia. Stanford elected to set five of these, dropping one that depicts naval warfare ("Songs of the Guns at Sea").

"The vision of the fleet of dreadnought battleships in 'Sailing at dawn' is utterly compelling," writes Stanford biographer Jeremy Dibble, "not only for Stanford's dignified

melody and the chorus's stirring refrain ('Now the fleet's a fleet again'), but also for the originality of the opening diatonic progressions." The composer conjures up a hurricane in his spirited accompaniment for "The Song of the Sou'wester," while the orchestra remains hushed throughout "The Middle Watch," creating "an atmosphere of stillness by the use of extended tonic pedals (the departure from which is all the more arresting)," according to Dibble.

"The Little Admiral" is a rousing tribute to Lord Horatio Nelson, that British naval hero *ne plus ultra*, while "Fare Well" is, per Dibble, "in effect a funeral oration and apotheosis" that rises to a Wagnerian climax before quoting the melody that accompanied the phrase "lead the line" in the work's opening number.

Edward Elgar
Variations on an Original Theme, Op. 36

Edward William Elgar was born in Broadheath, England, on June 2, 1857, and died at Worcester on February 23, 1934. He composed his "Enigma" Variations in 1898 and 1899. Hans Richter conducted the first performance in London on June 19, 1899; soon after, Elgar revised the finale. The score calls for pairs of flutes (one doubling piccolo), oboes, clarinets and bassoons, contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, snare drum, bass drum, triangle, cymbals, organ and strings.

"England had waited two hundred years for a great English composer, and waited in vain," wrote George Bernard Shaw about the state of British music at the turn of the 20th century. "The phenomenon of greatness in music had vanished from England with Purcell." But this all changed one June evening in 1899 when Shaw heard the premiere of a set of orchestral variations by one Edward Elgar: "I sat up and said, 'Whew!' I knew we had got it at last."

Largely self taught as a composer, Elgar had desperately wanted to study music in Leipzig (like Smyth and Stanford), but his family could not afford to send him. During the 1890s his choral-orchestral works began to attract some modest attention, but he was 42 before his "Enigma" Variations elevated him from relative obscurity.

On the evening of October 21, 1898, Elgar was improvising at the piano when his wife, Alice, commented "Edward, that's a good tune." Playing a variation of the melody, he asked, "Whom does that remind you of?" Within three days, he wrote to his friend August Jaeger that he had "sketched a set of Variations (orkestry) on an original theme: the Variations have amused me because I've labelled 'em with the nicknames of my particular friends."

The "Enigma" of the familiar version of the work's title is threefold: At the premiere, Elgar's "friends pictured within" were identified only by initials (the composer later provided an explanation for each, excerpts of which appear below); the inspiration for the theme was not identified (although Elgar later revealed privately that he himself was the subject); most intriguingly, Elgar hinted that there was a hidden theme, a well-known tune that was never heard. This prompted much speculation, but Elgar (and three others in whom he confided) all died without revealing the secret. Musicologists have proposed any number of solutions over the years, but in 1976 Theodore van Houten wrote in *The Music Review* about a connection to the patriotic song "Rule, Britannia!" that holds more water that most.

The statement of the theme leads without pause to the first variation (a portrait of **C**aroline **A**lice **E**lgar, the composer's wife), which he described as "a prolongation of the theme with what I wished to be romantic and delicate additions," augmented by a four-note phrase that Edward would whistle upon returning home. **H**ew **D**avid **S**tuart-**P**owell was an amateur pianist with whom Elgar played chamber music. "His characteristic diatonic run over the keys before beginning to play is here humorously travestied." **R**ichard **B**axter **T**ownshend was a popular author and amateur singer whose resonant bass voice is parodied by the bassoons, "flying off occasionally into 'soprano' timbre." **W**illiam **M**eath **B**aker, "a country squire, gentleman and scholar," is characterized as he barks out the day's agenda to his houseguests; woodwinds suggest "the teasing attitude of the guests" and the variation concludes "with an inadvertent bang of the door."

Richard **P**enrose **A**rnold, the son of poet Matthew Arnold, "was a great lover of music, which he played (on the pianoforte) in a self-taught manner . . . but suggesting in a mysterious way the real feeling." **Ysobel** was Miss Isabel Fitton, a violin student of Elgar's before she switched to the viola (which has a prominent solo part). **A**rthur **T**royte **G**riffith, an architect, was also an amateur musician; Elgar portrays his "maladroit essays to play the pianoforte . . . the final despairing 'slam' records that the effort proved to be in vain." Miss **W**inifred **N**orbury was known for her love of music; her "characteristic laugh" is suggested musically.

Nimrod was Elgar's closest friend, the music critic August Jaeger (whose surname is German for "hunter"; Nimrod was a hunter in the Old Testament). This noble music was inspired by a discussion between Jaeger and Elgar about Beethoven's slow movements. **Dorabella** (after the character in Mozart's *Così fan tutte*) was Elgar's nickname for Dora Penney, whose distinctive speech patterns the composer recreates musically. **G**eorge **R**obertson **S**inclair, an organist at Hereford Cathedral, was the proud owner of a great bulldog that one day fell into the River Wye and paddled upstream; "G.R.S. said, 'Set that to music.' I did; here it is."

Basil **G**. **N**evinson, an amateur cellist who played trios with Elgar and Stuart-Powell, is given a variation with a prominent cello solo. *** is often said to represent Lady Mary Lygon: she had set sail for Australia (hence the quotation of Mendelssohn's *Calm Sea and Prosperous Voyage*) and permission to use her initials could not be obtained. (Listen for the quite timpani roll — played tonight, as per tradition with actual British pennies — to "suggest the distant throb of the engines of a liner.")

E.D.U. — or "Edoo" — was Alice Elgar's nickname for her husband. This self-portrait quotes the C.A.E. and Nimrod variations and "the whole work is summed up in the triumphant broad presentation of the theme in the major."

— Jeff Eldridge

Violin
Dean Drescher
Stephen Hegg
Manchung Ho
Maria Hunt
Fritz Klein
Ellyn Liu
Mayleen Liu
Gregor Nitsche*
Susan Ovens
Jean Provine
Stephen Provine**
Theo Schaad
Chris Sheehy
Janet Showalter
June Spector

Viola
Colleen Chlastawa
Grant Hanner*
Nathan Hatch
Raymond Hsu
Katherine McWilliams
Stephanie Read
Alexa Woodard

Cello
Liam Chlastawa
Kira McDaniel
Katie Sauter Messick
Annie Roberts
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Matthew Wyant*

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Jo Hansen
Ericka Kendall
Kevin McCarthy
Steven Messick*

Flute
Virginia Knight Janof
Shari Muller-Ho*

Piccolo
Lisa Hirayama

Oboe
Rebecca Salmon*
Margaret Siple

Clarinet
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Chris Peterson

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Jeff Eldridge*
Kerry Philben

Contrabassoon
Julian Banbury

French Horn
Barney Blough
Laurie Heidt
Matthew Kruse*
Carey LaMothe
Robin Stangland

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Patrick Hunninghake*
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Trombone
John Griffin*
Nathaniel Oxford
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Kaisho Barnhill
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Harp
Juliet Stratton

Organ
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Soprano
Barb Anderson
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Peggy Hudson
Alivia Jones
Peggy Kurtz §
Elena Loomis
Veena Ramakrishnan
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Jennylynn Vidas

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* *principal*
§ *section leader*

Alto
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Elyse Christensen
Jennifer Chung
Emily Crawford
Beth Fineberg
Deanna Fryhle
Pamela Ivezić
Ellen Kaisse
Kayla Kutes
Theodora Letz §
Esther Ranjbar

Tenor
Sixing Chen
Aaron Giles
Steve Kauffman
Aaron Keyt
Geoffrey Lambeth
Lyon Stewart §
Rick Thompson
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Tim Bourns
Juan Pablo Bustos
Stephen Carl
Billy Eshleman
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& Edward Walker
Kenneth & Elizabeth Robertson
Jean Ross
Murl Allen Sanders
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Janet & Michael Showalter
Wilson Wyant

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Tamara Anderson
Anonymous
Jane Blackwell
Stephen Carl
Jeff Crabb
Susanna Erber 𝄆 𝄇
Beth Fineberg
Susan Finn
Laura & Michael Hooning
Paul Hopp
Eric Ishino & Ron Shiley
Marta Kalve
Peggy & David Kurtz
Katherine McWilliams
& Curt Feig
Steven & Katie Messick ♫
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Bruce Reed
Christopher Sheehy
Mary Siple
Kenna Smith-Shangrow
& Robert Shangrow
June Spector & Max Lieblich 𝄆 𝄇
Steve Tachell & Kathryn Weld
Richard & Margaret Thompson
Diana Trudnowski
Karoline Vass
Matthew Wyant & Bonnie Light
Rick Wyckoff & Carol Judge

Presto [$250–$499]
Sixing Chen
Colleen & Liam Chlastawa
Eugene Cho
Ralph & Sue Cobb
Alison Cullen & Chris Bretherton
Suzanne Denison
Kathleen Flood
Aaron Giles
Laurie Heidt & Joe Jimenez
E. Kay Heikkinen
Joseph & Helga Marceau
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Robin Stangland
Emily van Zee
Derrick White
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& Lynn Acconcia-Wei
Paul Anderson
Anonymous
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Tom Bird
Ann Bridges
Pamela Cahn
Erika Chang & Matthew Tracy
Olivia Chew
Jennifer Chung & Aaron Keyt
Emily Crawford
Deborah Daoust
Genevieve Dreosch
Bridget Dubois
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Miriam Espeseth
Lucinda & Wallace Freece
Robert Furlong
Sally Gilbert de Vargas
Libby Gray
Sherman & Amy Griffin
Dan Harrington
Phyllis Kaiden
Steve Kauffman
Peter Haines
Nathan Hatch
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William & Irmgard Hunt
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Carden Johnston
Ericka Kendall
Jan Kinney
Rabi Lahiri
Nancy Lawton
Ellyn Liu
Kathleen Lofstedt
Jodi Markus
Kevin McCarthy
Matt McLeod
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Kyla Roberts
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Maike Scharp
Ashley Siple
Megsie Siple
Abigail Tamarack
Christina Tanner
Nicole Tsong
Jennylynn Vidas
Jamie & Skip Walter
Peter & Tjitske van der Meulen
Myrnie & Ruben Van Kempen
Elizabeth Wells
James Whitson & Patricia Adams
Michael Winkelhorst
Lila Woodruff May
Mark Wysoski
Penelope Yonge
Kathryn Zufall

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Eugene Duvernoy
Wolf Fineburg
Byron Gega
Katherine George
Elizabeth Hewitt
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Mary Lynn
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Phyllis Rust
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Jon White
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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 **harmoniaseattle.org/support**, scan the QR code below, or visit the lobby during intermission or after the concert.

Harmonia
@HarmoniaSeattle

venmo

HARMONIA BOARD OF DIRECTORS

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Baroque Bangers, Vol. 1

Saturday, October 3, 2026 • 7:30 p.m.

First Free Methodist Church • Seattle

Natalie Ingrisano soprano
Seattle Early Dance
Anna Mansbridge choreographer

Selections by **Bach**, **Handel**, **Vivaldi**, **Lully**, **Rameau**, **Monteverdi** and **Purcell**.

Rule, Britannia!

Saturday, November 7, 2026 • 7:30 p.m.

First Free Methodist Church • Seattle

Zachary Lenox baritone

Smyth	*The Boatswain's Mate* Overture
Stanford	*Songs of the Fleet*
Elgar	"Enigma" Variations

Harmonia Chamber Players I

Saturday, November 21, 2026 • 2:00 p.m.

University Unitarian Church • Seattle

Beethoven	Scottish Songs
Britten	Canticle II ("Abraham and Isaac")
Beethoven	String Quartet No. 11 ("Serioso")

Handel's Messiah

Saturday, December 12, 2026 • 2:30 p.m.

First Free Methodist Church • Seattle

Sunday, December 13, 2026 • 2:30 p.m.

Bastyr University Chapel • Kenmore

Ellaina Lewis soprano
Jonathan Elmore tenor
Soon Cho mezzo-soprano
Zachary Lenox baritone

Handel *Messiah*

Harmonia Chamber Players II

Saturday, January 23, 2027 • 2:00 p.m.

University Unitarian Church • Seattle

Rabl	Quartet for Clarinet, Violin, Cello and Piano
Stravinsky	*L'Histoire du soldat*

Comrades

Saturday, February 6, 2027 • 7:30 p.m.

Northshore Concert Hall • Kenmore

Cristina Valdés piano

Khachaturian	*Masquerade* Waltz
Shostakovich	Piano Concerto No. 2
Prokofiev	Symphony No. 5

Dark Choral

Saturday, February 20, 2027 • 2:30 p.m.

St. Stephen's Episcopal Church • Seattle

Selections by **Purcell**, **Lotti**, **Rachmaninov**, **Messiaen**, **Rautavaara**, **Schnittke**, **Bristow**, **White** and **Barnhill**.

St. John Passion

Saturday, March 20, 2027 • 7:00 p.m.

First Free Methodist Church • Seattle

Katherine Goforth Evangelist
Jocelyn Claire Thomas soprano
Sedona Libero mezzo-soprano
Chad DeMaris tenor
Zachary Lenox baritone

J.S. Bach St. John Passion

Harmonia Chamber Players III

Saturday, April 10, 2027 • 2:00 p.m.

University Unitarian Church • Seattle

Mendelssohn	String Quintet No. 2
Dvořák	String Quartet No. 12 ("American")

The Americans

Saturday, May 1, 2027 • 7:30 p.m.

First Free Methodist Church • Seattle

Still	*Wood Notes*
Bernstein	*Chichester Psalms*
Thompson	Symphony No. 2

GALA FUNDRAISER

Midsummer Madness

Friday, May 21, 2027 • 6:00 p.m.

The Brockey Center at South Seattle College

Tickets and information: HARMONIASEATTLE.ORG