



**HARMONIA**  
ORCHESTRA & CHORUS

WILLIAM WHITE, MUSIC DIRECTOR

**2022-2023 SEASON**  
**DIALOGUE**

**HARMONIASEATTLE.ORG**

# WELCOME TO THE 2022-2023 SEASON OF HARMONIA!



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

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

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

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

Sincerely,

William White, Harmonia music director



**WILLIAM WHITE**  
Music Director

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

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

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

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

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

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

# Messiah

Saturday, December 17, 2022 • 2:30 p.m. • First Free Methodist Church

Sunday, December 18, 2022 • 2:30 p.m. • Bastyr Chapel

## Harmonia Orchestra and Chorus

**William White**, conductor and harpsichord

**Ellaina Lewis**, soprano • **Laura Beckel Thoreson**, contralto

**Zack Finkelstein**, tenor • **Zachary Lenox**, baritone



GEORG FRIDERIC HANDEL (1685–1759)

*Messiah*, HWV 56

Symphony

Accompagnato: "Comfort Ye"

Air: "Every valley shall be exalted"

Chorus: "And the glory of the Lord"

Accompagnato: "Thus saith the Lord"

Air: "But who may abide"

Chorus: "And He shall purify"

Recitative: "Behold, a Virgin shall conceive"

Air and Chorus: "O thou that tellest"

Accompagnato: "For behold, darkness"

Air: "The people that walked in darkness"

Chorus: "For unto us a child is born"

Pastoral Symphony

Recitative: "There were shepherds"

Accompagnato: "And lo, the angel"

Recitative: "And the angel said unto them"

Accompagnato: "And suddenly there was with the angel"

Chorus: "Glory to God in the highest"

Air: "Rejoice greatly, O daughter of Zion"

Recitative: "Then shall the eyes of the blind be opened"

Air: "He shall feed His flock"

Chorus: "His yoke is easy"

### — intermission (15 minutes) —

Chorus: "Behold the Lamb of God"

Air: "He was despised"

Chorus: "Surely He hath borne our griefs"

Chorus: "And with His stripes"

Chorus: "All we, like sheep"

Accompagnato: "All they that see Him"

Chorus: "He trusted in God"

Accompagnato: "Thy rebuke hath broken His heart"

Arioso: "Behold, and see if there be any sorrow"

Accompagnato: "He was cut off"

Air: "But Thou didst not leave"

Chorus: "Lift up your heads"

Recitative: "Unto which of the angels"

Chorus: "Let all the angels"

Air: "Thou art gone up on high"

Chorus: "The Lord gave the word"

Air: "How beautiful are the feet"

Chorus: "Their sound is gone out"

Air: "Why do the nations"

Chorus: "Let us break their bonds asunder"

Recitative: "He that dwelleth"

Air: "Thou shalt break them"

Chorus: "Hallelujah"

### — intermission (10 minutes) —

Air: "I know that my Redeemer liveth"

Chorus: "Since by man came death"

Accompagnato: "Behold, I tell you a mystery"

Air: "The trumpet shall sound"

Recitative: "Then shall be brought to pass"

Duet: "O death, where is thy sting?"

Chorus: "But thanks be to God"

Air: "If God be for us, who can be against us?"

Chorus: "Worthy is the Lamb"

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

---

### Harmonia Orchestra and Chorus

William White, music director • George Shangrow, founder

1916 Pike Pl. Ste 12 #112, Seattle WA 98101 • 206-682-5208 • [www.harmoniaseattle.org](http://www.harmoniaseattle.org)

Soprano **Ellaina Lewis** demonstrates an extensive range of vocal and dramatic ability. Originally from Washington, D.C., she now makes her home in Seattle. In addition to Seattle Opera, where she sang the role of Strawberry Woman in *Porgy and Bess*, she has performed with Puget Sound Opera, Tacoma Opera, Seattle Choral Company, Everett Philharmonic, Sammamish Symphony, ArtsWest, Northwest New Works Festival, Ladies Musical Club, Cascade Symphony and Pacific Northwest Ballet School. Ms. Lewis has sung Violetta in Verdi's *La Traviata*, Amina in Bellini's *La Sonnambula*, Monica in Menotti's *The Medium*, the title role in Scott Joplin's *Treemonisha*, Erzulie in Flaherty's *Once on This Island*, Pamina in *The Magic Flute* and Gertrude in *Hansel and Gretel*. Concert engagements include Haydn's *Creation*, Mozart's *Exsultate Jubilate* and Villa Lobos' *Bachianas Brasileiras* No. 5. Ms. Lewis often blends her love of singing and her passion for dance, collaborating with S.D. Prism Dance Theater and contributing vocal improvisations as dancers interpret the choreography of Sonia Dawkins. Among her premieres are the title role in *Sally Hemings* (an opera and film production by Garrett Fisher) and the role of Simona in *Night Flight* with Book-It Repertory Theatre.



Contralto **Laura Beckel Thoreson**, hailed by *Oregon Arts-Watch* as "one of the loveliest voices in the Northwest," enjoys a widely varied singing career spanning opera, oratorio, recital and ensemble performances. She has appeared as solo artist with Portland Opera, Eugene Opera, Indianapolis Opera, Augusta Opera, Utah Festival Opera, Oregon Symphony, Portland Baroque Orchestra, Newport Symphony, Indianapolis Symphony, Cincinnati Symphony, Lafayette Symphony and many more, and has performed in Canada, England, Scotland, Belgium and the Netherlands. An avid proponent of new music, she is a frequent collaborator with composers and ensembles, participating in world-premiere performances and appearing on *Billboard* Top-Ten recordings. Born and raised in the Pacific Northwest, Ms. Beckel Thoreson is a founding member of Portland's Northwest Art Song organization, and a frequent guest on All-Classical 89.9's *Thursdays @ Three*. A graduate of Central Washington University and Indiana University's Jacobs School of Music, she was a member of the voice faculty at the University of Portland for four years, and is now a Professor of Voice at Clark College in her hometown of Vancouver, where she also maintains a private voice studio.



American-Canadian tenor **Zach Finkelstein** is a leading soloist in North America and abroad, from Seattle's Benaroya Hall to New York's Lincoln Center to London's Sadler's Wells to the National Arts Center in Beijing, China. His 2017 debut CD, *Britten and Pears: The Canticles*, was released on Scribe Records. In the concert world, Mr. Finkelstein is known for his "refined" and "elegant" interpretation (*Vancouver Observer*) of the works of Bach, Mozart and Handel (including *Samson*, *Israel in Egypt* and *Alexander's Feast*). In 2018, he stepped in on an afternoon's notice as soloist in *Carmina Burana* with the Seattle Symphony, and in March 2022 sang both the Evangelist and the tenor arias (the latter on short notice) in Bach's *St. Matthew Passion* with Harmonia. Hailed by Anthony Tommasini of *The New York Times* as a "compelling tenor," he made his New York City Opera debut as Mambre in Rossini's *Mosè in Egitto*. He is also an evangelist for new and contemporary works, an oeuvre he discovered as a two-time Vocal Fellow at the Tanglewood Music Festival. Mr. Finkelstein holds an Artist Diploma (Voice) from the Royal Conservatory of Music's Glenn Gould School in Toronto and a Bachelor of Arts (Honors) in Political Science from McGill University.



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 Portland Opera, 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 appearances include Handel's *Messiah*, *Samson* and *Judah Maccabeus*, Haydn's *Lord Nelson* Mass, Schubert's Mass in G, Mozart Requiem, Verdi Requiem, Fauré Requiem, Orff's *Carmina Burana* and many works of J.S. Bach, including both the role of Jesus and the baritone arias (the latter on short notice) in the *St. Matthew Passion* with Harmonia. Later this season he appears with Eugene Opera in *La Bohème*, Tacoma Opera in the world premiere of Ezra Meeker's *Tacoma Method*, Opera Bend in *Pagliacci* and the Portland Youth Philharmonic in Beethoven's Ninth.



**Violin**

Susan Beals  
 Stephen Hegg  
 Jason Hershey  
 Fritz Klein  
 Gregor Nitsche  
 Susan Ovens  
 Jean Provine  
 Stephen Provine\*\*  
 Theo Schaad  
 Kenna Smith-Shangrow\*

**Viola**

Deborah Daoust  
 Katherine McWilliams  
 Stephanie Read  
 Sam Williams\*

**Cello**

Valerie Ross  
 Katie Sauter Messick  
 Matthew Wyant\*

**Bass**

Steven Messick

**Oboe**

Rebecca Salmon\*  
 Margaret Siple

**Bassoon**

Jeff Eldridge

**Trumpet**

Patrick Hunninghake  
 Janet Young\*

**Timpani**

Daniel Oie

**Harpsichord**

Sheila Bristow  
 William White

**Organ**

Wyatt Smith

**Theorbo**

Daniel Frizzell

\*\* *concertmaster*

\* *principal*

**Soprano**

Barb Anderson  
 Ann Bridges  
 Sue Cobb  
 Abigail Cooper  
 Karen Dunstan  
 Susanna Erber  
 Peggy Hudson  
 Genevieve Hurlocker  
 Peggy Kurtz  
 Veena Ramakrishnan  
 Nancy Shasteen  
 Cassie Van Pay

**Alto**

Cee Adamson  
 Sharon Agnew  
 Jennifer Chung  
 Nori Heikkinen  
 Pamela Ivezić  
 Ellen Kaisse  
 Jan Kinney  
 Theodora Letz  
 Laurie Medill  
 Claire Nieman

**Tenor**

Dan Charlson  
 Ralph Cobb  
 William Ekstrom  
 Steve Kauffman  
 Aaron Keyt  
 Jon Lange  
 Zach Rude  
 Gerald Seminatore  
 Lyon Stewart  
 Rick Thompson

**Bass**

Gus Blazek  
 Stephen Carl  
 Rory Flannery  
 Jack Meyer  
 Jeremy Pfister Schneider  
 Glenn Ramsdell  
 Steve Tachell  
 William Willaford  
 Rick Wyckoff

**Maestro's Prelude**

Dear listeners,

Harmonia presents Handel's *Messiah* each season, which is fitting, since this is really the piece—and I do mean *the* piece—that established the concept of “classical music.” Prior to *Messiah*, the musical public was always in search of the new. Yesterday's music was quickly forgotten. But *Messiah* was such a hit that it fundamentally shifted this paradigm. We are gathered here today to participate in this tradition that now stretches back some 280 years.

You might think that performing the same piece every year would get boring. But it doesn't! I myself find it positively refreshing, and my more *Messiah*-skeptical colleagues tell me that when November rolls around, they roll their eyes at the thought of yet another *Messiah*, but the instant they hear the first notes, they are powerless against its charms.

You may think that performing *Messiah* every year would make it easy. Allow me to disabuse you of this notion entirely—in fact, it's a bit of a palaver, to use an expression from Handel's adopted country. See those harpsichords? They're not light! Not to mention the organ, the risers, and the 50 loaves of stollen in the snack room. Plus, we load the whole kit and kaboodle on a truck between performances.

Many of our musicians know the music so well they can sing and play it without even looking at their scores. But every time that a new musician enters our fold, they are faced with the Herculean task of learning three hours of music in something like four weeks of rehearsal. And not only do they have to learn Handel's *Messiah*, they have to learn Harmonia's *Messiah*!

If you know, you know, but if you don't, let me fill you in: our house version of *Messiah* has lots of little interpretations, interpolations and quirky folkways that distinguish it from any other rendition on Earth. Some of these require the players and singers to tape scraps of music in their scores, but others are things that get passed along in rehearsal, or that new musicians just have to pick up on by listening and learning. It's the very definition of a musical culture. More accurately, it's *our* musical subculture that exists within the mighty universe of *Messiah* interpretation and appreciation engendered by this masterpiece back in 1742. We're glad you're here to be a part of it.

Blessing and honor, glory and power be unto you that sitteth upon the pews—and Happy Holidays!



P.S. If *Messiah* has enamored you of Baroque choral-orchestral music, I beseech you to join us in February for J.S. Bach's magnificent *Magnificat* plus a world premiere featuring our two harpsichords, a work composed by none other than Robert Kechley, a founding member of this ensemble who himself has played one of those keyboards in numerous Harmonia performances of *Messiah* over the decades.

## Part the First

### Symphony

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness: Prepare ye the way of the Lord, make straight in the desert a highway for our God.

Every valley shall be exalted, and every mountain and hill made low: the crooked straight, and the rough places plain:

And the glory of the Lord shall be revealed, and all flesh shall see together: for the mouth of the Lord hath spoken it.

*Isaiah 40:1–5*

Thus saith the Lord, the Lord of Hosts; Yet once, a little while, and I will shake the heavens and the earth, the sea and the dry land;

And I will shake all nations, and the desire of all nations shall come.

*Haggai 2:6–7*

The Lord, whom ye seek, shall suddenly come to His temple, even the messenger of the covenant, whom ye delight in: behold, He shall come, saith the Lord of Hosts.

But who may abide the day of His coming, and who shall stand when He appeareth? For He is like a refiner's fire.

And He shall purify the sons of Levi, that they may offer unto the Lord an offering in righteousness.

*Malachi 3:1–2*

Behold, a Virgin shall conceive, and bear a Son, and shall call His name Emmanuel, "God with us."

*Isaiah 7:14; Matthew 1:23*

O thou that tellest good tidings to Zion, get thee up into the high mountain; O thou, that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

*Isaiah 40:9*

Arise, shine; for thy light is come, and the glory of the Lord is risen upon thee.

For behold, darkness shall cover the earth, and gross darkness the people: but the Lord shall arise upon thee, and His glory shall be seen upon thee.

And the Gentiles shall come to thy light, and kings to the brightness of thy rising.

*Isaiah 60:1–3*

The people that walked in darkness have seen a great light: they that dwell in the land of the shadow of death, upon them hath the light shined.

*Isaiah 9:2*

For unto us a child is born, unto us a Son is given: and the government shall be upon His shoulder: and His name shall be called Wonderful, Counsellor, The Mighty God, The Everlasting Father, The Prince of Peace.

*Isaiah 9:6*

### Pifa (Pastoral Symphony)

There were shepherds abiding in the field, keeping watch over their flock by night.

And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid.

And the angel said unto them, Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

For unto you is born this day in the city of David a Savior, which is Christ the Lord.

And suddenly there was with the angel a multitude of the heavenly host, praising God, and saying:

Glory to God in the highest, and peace on earth, good will towards men.

*Luke 2:8–14*

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem: behold, thy King cometh unto thee.

He is the righteous Savior and He shall speak peace unto the heathen.

*Zechariah 9:9–10*

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped.

Then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

*Isaiah 35:5–6*

He shall feed His flock like a shepherd: He shall gather the lambs with His arm, and carry them in His bosom, and shall gently lead those that are with young.

*Isaiah 40:11*

Come unto Him, all ye that labor and are heavy laden, and He will give you rest.

Take His yoke upon you, and learn of Him; for He is meek and lowly of heart: and ye shall find rest unto your souls.

His yoke is easy, His burthen is light.

*Matthew 11:28–30*

## Part the Second

Behold the Lamb of God, that taketh away the sin of the world.

*John 1:29*

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

*Isaiah 53:3*

He gave His back to the smiters, and His cheeks to them that plucked off the hair: He hid not His face from shame and spitting.

*Isaiah 50:6*

Surely He hath borne our griefs, and carried our sorrows; He was wounded for our transgressions, He was bruised for our iniquities: the chastisement of our peace was upon Him.

And with His stripes we are healed.

All we, like sheep, have gone astray; we have turned every one to his own way; and the Lord hath laid on Him the iniquity of us all. *Isaiah 53:4-6*

All they that see Him, laugh Him to scorn: they shoot out their lips, and shake their heads, saying,

He trusted in God that He would deliver Him: let Him deliver Him, if He delight in Him. *Psalms 22:7-8*

Thy rebuke hath broken His heart; He is full of heaviness: He looked for some to have pity on Him, but there was no man; neither found He any to comfort Him. *Psalms 69:20*

Behold, and see if there be any sorrow like unto His sorrow. *Lamentations 1:12*

He was cut off out of the land of the living: for the transgressions of Thy people was He stricken. *Isaiah 53:8*

But Thou didst not leave His soul in hell; nor didst Thou suffer Thy Holy One to see corruption. *Psalms 16:10*

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of Glory shall come in. Who is this King of Glory? The Lord strong and mighty, the Lord mighty in battle.

The Lord of Hosts, He is the King of Glory. *Psalms 24:7-10*

Unto which of the angels said He at any time, Thou art My Son, this day have I begotten Thee?

Let all the angels of God worship Him. *Hebrews 1:5-6*

Thou art gone up on high, Thou hast led captivity captive, and received gifts for men; yea, even from Thine enemies, that the Lord God might dwell among them. *Psalms 68:18*

The Lord gave the word: great was the company of the preachers. *Psalms 68:11*

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things! *Romans 10:15*

Their sound is gone out into all lands, and their words unto the ends of the world. *Romans 10:18*

Why do the nations so furiously rage together: why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take counsel together against the Lord, and against His anointed.

Let us break their bonds asunder, and cast away their yokes from us.

He that dwelleth in heaven shall laugh them to scorn: the Lord shall have them in derision. *Psalms 2:1-4*

Thou shalt break them with a rod of iron; thou shalt dash them in pieces like a potter's vessel. *Psalms 2:9*

Hallelujah, for the Lord God Omnipotent reigneth, Hallelujah! *Revelation 19:6*

The Kingdom of this world is become the Kingdom of our Lord, and of His Christ; and He shall reign for ever and ever, Hallelujah! *Revelation 11:15*

King of Kings, and Lord of Lords, and He shall reign for ever and ever, Hallelujah! *Revelation 19:16*

### Part the Third

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth:

And though worms destroy this body, yet in my flesh shall I see God. *Job 19: 25-26*

For now is Christ risen from the dead, the first fruits of them that sleep.

Since by man came death, by man came also the resurrection of the dead.

For as in Adam all die, even so in Christ shall all be made alive. *I Corinthians 15:20-22*

Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

For this corruptible must put on incorruption, and this mortal must put on immortality.

Then shall be brought to pass the saying that is written, Death is swallowed up in victory.

O death, where is thy sting? O grave, where is thy victory?

The sting of death is sin, and the strength of sin is the law.

But thanks be to God, who giveth us the victory through our Lord Jesus Christ. *I Corinthians 15:51-57*

If God be for us, who can be against us? *Romans 8:31*

Who shall lay anything to the charge of God's elect? It is God that justifieth.

Who is he that condemneth? It is Christ that died, yea rather, that is risen again, who is at the right hand of God, who makes intercession for us. *Romans 8:33-34*

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.

Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen. *Revelation 5:12-13*

## Program Notes

### Georg Frideric Handel

#### *Messiah*, HWV 56

*Handel was born in Halle, Germany, on February 23, 1685, and died in London on April 14, 1759. He composed Messiah between August 22 and September 14 of 1741. The oratorio was first performed in Dublin on April 13, 1742, under the direction of the composer. In addition to SATB soloists and choir, the work calls for 2 oboes, bassoon, 2 trumpets, timpani, strings and continuo.*

Handel, renowned in his day as an organist and as a highly prolific writer of Italian operas and English oratorios, was born in Germany in 1685 about a month before J.S. Bach. He received his musical training in Italy, and later became 18th-century England's "national composer." Between February and November 1741, Handel—suffering at the age of 56 from various ailments, both financial and physical—withdraw increasingly from public life. At some point that year, the composer received from the Lord Lieutenant of Ireland and the governors of Dublin's three major charitable institutions an invitation to travel to that city to aid the charities through the performance of his music. Handel was well known in Dublin as a church-music composer, and his works were often played there to benefit charities. It may thus have been this invitation that provided the incentive for Handel to compose "a new sacred Oratorio." In July of 1741, Charles Jennens, who was responsible for the texts of Handel's oratorios *Israel in Egypt* and *Saul*, gave the struggling Handel the libretto of *Messiah*, a compilation of biblical texts from both the Old and New Testaments.

On August 22, Handel began to set Jennens' text to music. He finished the first part of his new oratorio (which deals with the prophecy of Christ's coming and his nativity) in six days, the second part (which describes Jesus' suffering, death, resurrection and ascension, the spread of his gospel, the resistance of the heathen, and the vision of the ultimate triumph of the gospel in the establishment of God's kingdom) in nine days, and the third part (which celebrates the gift of resurrection and eternal life offered to all through Christ's victory over death) in six more days, with two or three additional days for completing the orchestration. Regarding Handel's state of mind during *Messiah's* composition, biographer Jonathan Keates observes in his 1992 book *Handel: The Man and Music* that "etherealized visions of the elderly master refusing food, weeping into the semiquavers and having angelic hallucinations are mostly moonshine."

In the autumn of 1741, Handel accepted the invitation to visit Dublin, arriving on November 18 with the completed score of *Messiah* in his traveling bags, but it was not until April 13, 1742, that the oratorio received its premiere. Seven hundred people squeezed into Dublin's Musick Hall in Fishamble-street to hear the work performed by the choirs of Dublin's two cathedrals (totaling fewer than 40 men and boys) and the string band (reinforced occasionally by trumpets and timpani—oboe and bassoon parts were added later), all directed from the keyboard by Mr. Handel himself. The work created a sensation: "Words are wanting

to express the exquisite Delight it afforded to the admiring crouded Audience," exulted *Faulkner's Journal*. "The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear." Handel divided his share of the proceeds (about £400), as did the other performers, among Dublin's three most important charities.

*Messiah* is unique among Handel's works, being his only biblical oratorio using texts from the New Testament, and his only "Christian-contemplative" oratorio. Although the text is not a dramatic narrative but an epic-lyric poem celebrating Christian redemption, Handel's musical approach in setting Jennens' libretto was decidedly dramatic. The work's three parts recall the three acts of Italian operas, and the oratorio is indeed a piece designed by a seasoned operatic professional to "entertain," in the best sense of the word, listeners in a concert room, not chiefly to instruct or edify a congregation or to be used in any sort of worship.

Handel synthesizes the best elements of the three musical traditions in which he was steeped: the Italian, the German and the English. He makes use of Italian forms of musical expression, borrowing, rearranging and transforming into "duet-choruses" (such as "And he shall purify") some passages from his own Italian love duets. In the "Pastoral Symphony" (entitled *Pifa*) that introduces the shepherds, Handel alludes to the music of the *pifferari*, the country bagpipers who descend the Italian mountains during the Christmas season to play in village streets. Handel employs German musical ideas, particularly in the music describing Jesus' suffering and death, where the jagged dotted rhythms and forceful harmonies have a particularly German expressive quality. In that great "coronation march," the "Hallelujah Chorus," melodic fragments echoing the German chorale "Wachet auf" may be heard in "The kingdom of this world" and in "And he shall reign for ever and ever." Handel's melodic shapes, vocal treatment, grand anthem-like choruses, and text-setting display the "English character" that has ensured *Messiah's* unchallenged supremacy in the English choral repertoire: in such arias as "He was despised" and "I know that my Redeemer liveth," the rhythms of the music grow out of the natural speech rhythms of the words, so that the music expresses the text directly and powerfully, and then illustrates it almost visually (e.g., "Every valley shall be exalted," "The people that walked in darkness," and "All we, like sheep").

The easy accessibility and glorious variety of the music that results from the confluence of these elements (and which often conceals the exalted art underlying it) has helped to guarantee *Messiah's* survival, through a seeming infinitude of "arrangements," versions and types of presentation, as one of the most popular pieces ever composed. As R.A. Streatfeild observes, "*Messiah*, if not Handel's greatest work, is undoubtedly the most universal in its appeal" because it continues to sing to "high and low, rich and poor, wise and foolish alike" a magnificent song of salvation, fresh, vital and full of aesthetic and spiritual grace.

— Lorelette Knowles

## Harmonia and *Messiah*

The Seattle Chamber Singers first presented (the Christmas portion of) *Messiah* in December 1970, on a holiday program that included the world premiere of a cantata by the group's founder, George Shangrow. In those early years George led annual sing-along *Messiahs* at University Unitarian Church, a tradition that began in 1969. And in 1975 he played harpsichord ("superbly," according to *The Seattle Times*) in a Seattle Symphony performance of the work.

The following year George (described as a "young man of much hair" by a *Times* reviewer) conducted the first complete SCS *Messiah*, billed as "almost a duplicate of the first performance of *Messiah* as Handel first heard the work" and the Seattle premiere of this "Dublin version" of the score. KUOW-FM broadcast the concert live from Meany Hall and the *Times* critic praised the "crisp, clean, good sound, a chorus together in joyous harmony."

The group presented *Messiah* almost every season that followed — except for 1983, 1985 (the Bach Year), 1993 and 1996 — until George's death in 2010. The ensemble performed it that year in tribute to its founder, but took a break for the next two seasons, returning to the work during Clinton Smith's first year as music director. Will White has continued this tradition.

One decision the conductor of any Baroque oratorio must make is which keyboard instrument(s) to use for the continuo section of the orchestra: organ, harpsichord, both? The earliest SCS performances generally featured a single harpsichord, invariably played by composer and keyboardist Robert Kechley, a founding member of the group. In 1984 he was joined by a second harpsichordist, but then

continued solo until 1990, when George began playing and conducting from a second harpsichord, much as Handel himself would have done.

In 1998, the organization (with support from the PAC-CAR Foundation, King County Arts Commission, Visio Corporation and other generous donors) commissioned Michael Reiter of Tacoma to build a pair of instruments for use in *Messiah* and other Baroque works. Starting from kits made by Hubbard Harpsichords of Massachusetts, he created two instruments modeled on the French double-keyboard harpsichords of the 18th century. One contains three choirs of strings, while another has four sets of jacks instead of three. The first made its debut at our 1999 *Messiah*, and was joined by its companion the following year.

George and Bob played these harpsichords for *Messiah* thereafter until George's death, when this practice subsided. Our orchestra continued to employ one of the instruments for Baroque works, while the other has resided at Benaroya Hall in recent years, used by the Seattle Symphony and distinguished guest artists for many of their Baroque performances (along with some 20th- and 21st-century works requiring harpsichord).

In 2019, Seattle-based harpsichord builder David Calhoun overhauled both instruments to his exacting specifications and we welcomed Bob Kechley back to the keyboard that year for our *Messiah* concerts, sitting opposite Will White at the second harpsichord. (We do hope you will join us on February 4 for the world premiere of Bob's newest composition, written specifically for these instruments.)



### Music at Epiphany

EPIPHANYSEATTLE.ORG/MUSIC

#### Upcoming Events

CHRISTMAS LESSONS & CAROLS

5:30 PM, DECEMBER 18, 2022

PERGOLESI'S STABAT MATER

7:30 PM, MARCH 10, 2023

#### Choral Evensong

SUNDAYS & THURSDAYS AT 5:30 PM

A TIMELESS CANDLELIT CHORAL EXPERIENCE  
FOLLOWED BY FREE WINE AND REFRESHMENTS

seattlesings

A project of the  
Greater Seattle  
Choral Consortium

This choir is a proud member of the

greater seattle

**CHORAL**

consortium

View all upcoming choral performances  
or find a choir to sing with by visiting

**www.seattlesings.org**

or scan the code below.



## Harmonia Supporters

### Conductor Circle [\$10,000+]

ArtsWA  
4Culture  
Pamela McPeek  
& Bill Halligan

### Composer Circle [\$5,000–\$9,999]

Gary & Barbara Messick  
David Zapolsky  
& Lynn Hubbard

### Concerto Circle [\$2,500–\$4,999]

Anonymous ♪  
Jim Hattori ♪ ♪  
& Lisa Peters  
Stephen Hegg ♪ ♪  
& David Reyes  
Fritz Klein  
Jon & Elizabeth Lange  
Theodora Letz  
& Paul Blinzer  
Laurie Medill  
& David Savage  
Seattle Office of Arts & Culture  
Wilson Wyant

### Cadenza Circle [\$1,000–\$2,499]

Sharon & André Agnew  
Susan & Hal Beals  
Ben & Nancy Brodie  
Doug & Dana Durasoff ♪  
Jeff Eldridge ♪  
Jo Hansen ♪  
Margret Hudson  
Pamela & Željko Ivezić  
Christy Johnson  
Ellen Kaisse ♪ & Gary Roberts  
Elizabeth Kennedy  
& Robert Kechley  
Nancy Lawton  
May Family Foundation  
Steven & Katie Messick ♪ ♪  
Gregor & Kathy Nitsche  
Christopher Peterson  
Stephen Provine & Jennifer Caine  
Steven & Therese Quig ♪ ♪  
Glen Ramsdell  
Stephanie Read  
& Edward Walker  
Carol & Gerald Sams  
Theo & Barbara Schaad  
Nancy Shasteen ♪  
& Henry Brashen  
Kenna Smith-Shangrow ♪  
& Robert Shangrow

James van Zee ♪  
William C. White ♪  
Rick Wyckoff  
& Carol Judge

### Vivace [\$500–\$999]

Barb & Tom Anderson  
Anonymous (3)  
Jane Blackwell  
David & Julia Brewer ♪  
Ralph & Sue Cobb  
Maryline & Robert Faaland  
Tyler Freeman ♪ ♪  
Deanna & Craig Fryhle  
Gillin Law Group, PLLC  
Jim & Joanne Hendrickson ♪ ♪  
Maria Hunt  
& Moc Escobedo ♪  
Peggy & David Kurtz  
Mark Lutz  
Katherine McWilliams  
& Curt Feig  
Murl Allen Sanders  
& Janet Hesslein  
June Spector  
& Max Lieblich ♪ ♪  
Ann Thompson  
Matthew Wyant  
& Bonnie Light  
Janet Young ♪ ♪

### Presto [\$250–\$499]

Anonymous ♪ ♪  
William Ashby  
Greg Canova  
& Barbara Linde  
Rodney Combellick  
Deborah Daoust  
Suzanne Denison  
Miriam Espeseth  
John Griffin  
Nori Heikkinen  
Sue Herring  
Jason Hershey  
Laura & Michael Hooning  
Virginia Knight Janof  
Eric Ishino  
& Ron Shiley  
Jan Kinney  
Pam Kummert  
Mirabella Seattle  
Residents Association  
Susan & David Ovens  
Ken & Betsy Robertson  
Valerie Ross  
Janet & Michael Showalter  
Sheila Smith & Don Ferguson

Steve Tachell  
& Kathryn Weld  
Nicole Tsong  
Amy Vandergon  
Karoline Vass  
Anthony & Roselee Warren  
Meng Xu

### Allegro [\$100–\$249]

Bruce & Janice Abe  
Julia Akoury  
Dennis Anderson  
Paul Anderson  
Anonymous (2)  
Judith Baernstein  
Virginia Bear ♪  
Caitlin Bird  
Tom Bird  
Timothy & Andrea Braun  
Dan Charlson  
Julan Chu  
Jennifer Chung  
& Aaron Keyt  
Michael & Patricia Clarke  
Jane Cottrell  
Kathleen Dow  
Cinda Freece  
Phillip Gladfelter  
Laurie Heidt & Joe Jimenez  
Karen Helseth  
Peter Henry  
Elizabeth Hewitt  
Charlotte Hood  
John Hopkins  
& Irene Scheck  
William & Irmgard Hunt  
Mary Judge  
Sven & Marta Kalve  
Rabi Lahiri  
Daniel Lee  
Emily Leslie  
Wini Leung  
Yuh-Pey Lin  
Kathleen Lofstedt  
Joseph & Helga Marceau  
Lila Woodruff May  
Kevin McCarthy  
Michael McGoodwin  
German Mendoza Jr.  
Ellen Milligan  
Rebecca Minich ♪ ♪  
Thomas J. Nesbitt  
Kara Novak  
Karen & Daniel Oie  
Yvette & Eric Olson  
Lynn Phillips  
Jean Provine

Pat Rice  
Annie Roberts  
Rebecca Rodman  
Terry & Karin Rogers  
Kathleen Sankey  
Ellen M. Smith  
Robin Stangland  
Maryann Tagney  
Richard Thompson  
Peter & Tjitske van der Meulen  
Jamie Walter  
William Willaford  
Mark Wysoski  
Evelyn Yenson  
Yu Zhang

### Andante [\$50–\$99]

Mark Anstadt • Rich Baldwin  
Eva Banbury • Stephen Carl  
Nancy Cella • Eugene Duvernoy  
Susanna Erber • Stephanie Gale  
Emmy Hoech • Kenneth Johnson  
Catherine Lancaster  
Anna & Jeffrey Lieblich  
Audrey Livermore  
& Gordon Lagerquist  
Patricia Lott • Audrey Morin  
Christine Moss • Kay Murakami  
Brenda Nixdorf  
Jeremy Rosenberg  
David & Barbara Sachi  
Margaret Siple • Bonnie Steele  
Margaret & Timothy Tewson  
Thurbon Tukey  
Lindsay Underwood  
Byron & Cathy Wright

♪ *George Shangrow Society*

♪ ♪ *Ostinato Giving Program*

♪ ♪ *Commissioning Club*

### In Memoriam

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

### In Honor of

Julia Akoury  
Jon Lange  
David & Susan Ovens  
Megsie Siple & John Walter  
Kenna Smith-Shangrow

### Matching Gifts

Amazon  
The Boeing Co.  
Google  
Microsoft  
Starbucks

*Harmonia, a non-profit 501(c)3 arts organization, wishes to thank all of the supporters who have made our first half-century possible. The above list includes tax-deductible gifts received from August 1, 2021, through November 30, 2022. Please e-mail [giving@harmoniasattle.org](mailto:giving@harmoniasattle.org) if you notice omissions or inaccuracies. Contributions are fully tax-deductible. To make a donation, please visit [harmoniasattle.org/support](https://www.harmoniasattle.org/support) or call 206-682-5208.*



## About Harmonia

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

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

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

## Support Harmonia

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

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

To contribute, visit [harmoniaseattle.org/support](https://www.harmoniaseattle.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 dx<sup>w</sup>dəwʔabš (Duwamish), "The People of the Inside." Harmonia is proud to participate in the Duwamish Real Rent program. (Visit [realrentduwamish.org](https://www.realrentduwamish.org) for more information.)

### Harmonia Board of Directors

Stephen Hegg, <i>president</i>	Jan Kinney
Ellen Kaisse, <i>secretary</i>	Theodora Letz
Jason Hershey, <i>treasurer</i>	David Silverstein
Jim Hattori	Kenna Smith-Shangrow

### Harmonia Staff

David Wall, *managing director*  
 Sheila Bristow, *staff accompanist*  
 Andrew Danilchik, *librarian*  
 Louann Rizer & Wendy Hughes-Jelen, *bookkeepers*  
 Melissa Neely, *graphic designer*



OFFICE OF ARTS & CULTURE  
SEATTLE



CULTURE