

# HARMONIA

ORCHESTRA & CHORUS



2024–2025 SEASON

PINNACLES

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# WELCOME TO THE 2024–2025 SEASON OF HARMONIA!

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

PHOTO: John Cornello



**WILLIAM WHITE**  
Music Director

The 2024–2025 season marks William White's seventh as Harmonia's music director. Maestro White is a conductor, composer, teacher, writer and performer whose musical career has spanned genres and crossed disciplines. For four seasons (2011–2015) he served as assistant conductor of the Cincinnati Symphony Orchestra, working closely with music director Louis Langrée and an array of guest artists, including John Adams, Philip Glass, Jennifer Higdon, Itzhak Perlman and James Conlon. A noted pedagogue, he has led some of the nation's finest youth orchestra programs, including Portland's Metropolitan Youth Symphony and the Cincinnati Symphony Youth Orchestra.

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

In addition, Mr. White maintains a significant career as a composer of music for the concert stage, theater, cinema, church, radio and film. His music—which includes a symphony, an oratorio, chamber music of all varieties, and several works intended for young audiences—has been performed throughout North America as well as in Asia and Europe. Several of his works have been recorded on the MSR Classics, Cedille and Parma record labels. Recordings of his music can be heard at [www.willcwhite.com](http://www.willcwhite.com), where he also maintains a blog and publishing business.

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

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

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

# Mass in B Minor

Saturday, March 29, 2025 • 7:30 p.m.

First Free Methodist Church

## Harmonia Orchestra and Chorus

William White, conductor



Clarice Alfonso, soprano • Arwen Myers, soprano • Sarah Larkworthy, mezzo-soprano  
Brendan Tuohy, tenor • Zachary Lenox, baritone

JOHANN SEBASTIAN BACH (1685–1750)

Mass in B Minor, BWV 232

### Missa

*Kyrie eleison*

*Christe eleison*

*Kyrie eleison*

*Gloria in excelsis*

*Et in terra pax*

*Laudamus te*

*Gratias agimus tibi*

*Domine Deus*

*Qui tollis peccata mundi*

*Qui sedes ad dexteram Patris*

*Quoniam tu solus sanctus*

*Cum Sancto Spiritu*

— intermission —

### Symbolum Nicenum

*Credo in unum Deum*

*Patrem omnipotentem*

*Et in unum Dominum*

*Et incarnatus est*

*Crucifixus*

*Et resurrexit*

*Et in Spiritum Sanctum*

*Confiteor*

*Et expecto*

### Sanctus

*Sanctus*

*Pleni sunt coeli*

### Osanna, Benedictus, Agnus Dei et Dona nobis pacem

*Osanna*

*Benedictus*

*Osanna*

*Agnus Dei*

*Dona nobis pacem*

*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.*

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### 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)

## Maestro's Prelude

Dear listener,

It is my great pleasure to welcome you to this evening's performance of Johann Sebastian Bach's immortal masterpiece, the Mass in B minor.

You can read in your program notes about the history of the work itself, but allow me to tell you a bit about Harmonia's history with the piece. The group first performed the work on April 3, 1978, at Meany Theater. The program for that occasion makes special mention of the fact that the performance is being given by a "Baroque-sized Chorus and Orchestra," though, somewhat amusingly, it then goes on to give special thanks to the Cox Music Center for generously providing the "Allen Digital Computer Organ System 1230" for the evening's performance!

The Mass received subsequent performances in October 1982 (at Blessed Sacrament), June 1985 (Meany, as part of the Bach Year), March 1989 (Meany), March 1995 (FFMC), March 2000 (Benaroya) and June 2006 (Blessed Sacrament), all directed by George Shangrow, as well as April 2014 (FFMC, with Clinton Smith conducting). Tonight's performance is the organization's ninth outing with the work.

I know that there are some people in the audience tonight who have attended each and every one of these performances (and indeed, there is one special person, soprano Nancy Shasteen, who has performed in all nine of them) and I can only marvel at your dedication to this organization and its ongoing legacy.

Of course, there will be a good many of you who are coming to this work for the first time, and I consider it a real privilege to be able to introduce you to this music, which has a special quality of the eternal about it. Perhaps some of you are new to Bach entirely, in which case you've really picked the right piece to start with, since he likely intended it as a compendium of his best work.

Whatever you've come here expecting from this piece, I guarantee that you're going to find it, and you're going to find it in abundance. It is a work of infinite beauty, and one that will continue to be a mainstay of our repertoire for many years to come.

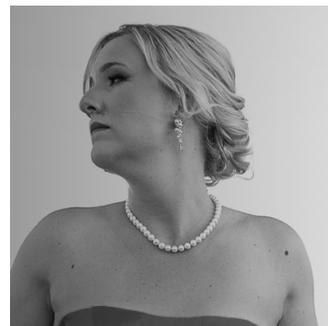


P.S. It's quite possible that the music of J.S. Bach would not hold its position in our life today were it not for the tireless efforts of a much later composer, Felix Mendelssohn. As luck would have it, we'll be presenting a rare gem by Mendelssohn at our next concert, his *Die Erste Walpurgisnacht*, an extremely entertaining oratorio about a group of Middle Ages-pagans who successfully use their magic powers to spook an encroaching group of Christian monks. It's rather far afield from the loftiness of Bach's Mass in B minor, but it's a fun work that hardly ever gets performed and I hope you'll be here to experience it!

## Solo Artists

Soprano **Clarice Alfonso** has been praised by audiences for her musical elegance, passion and dynamic expression. Recent engagements include

Rosita in Seattle Opera's *Frida Kahlo*, Lucy in *The Telephone* with Puget Sound Concert Opera, Pamina with Northwest Opera in Schools, Gretel with Engage Opera (Kingston), Sister Genovieffa in *Suor Angelica* with Puget Sound Concert Opera, and Samuel Barber's *Knoxville:*



*Summer of 1915* at the Seattle Art Museum. An avid singer of not just classical music, Ms. Alfonso is one of the founders of Forte! Chicago, an all-women's opera improv ensemble, and frequently performs concerts consisting of art song, early music and cabaret. On the concert stage, she has appeared at Chicago's Orchestra Hall, with the esteemed organist David Briggs, and with North Corner Chamber Orchestra, Salt Creek Symphony and Chicago College of Performing Arts Orchestra, as well as Beethoven's Symphony No. 9 and Prokofiev's *Alexander Nevsky* in both Chicago and Carnegie Hall with the Chicago Symphony Chorus. She regularly sings at the St. James Cathedral and Temple Beth Am in Seattle, as well as with the Emerald Ensemble, Opus 7 and Opera on Tap. Upcoming performances include music of Tallis, Allegri and Pergolesi at St. James Cathedral.

Praised for her "crystalline tone and delicate passagework" by the *San Francisco Chronicle*, soprano **Arwen Myers**

captivates audiences with timeless artistry and exquisite interpretations. Transmitting a warmth and "deep poignancy" on stage (*Palm Beach Arts Paper*), she shines in solo performance across the U.S. and beyond. With outstanding technique and mastery of a wide range of vocal colors, her dazzling oratorio and solo appearances feature repertoire from the Baroque to modern day. Recent and upcoming solo highlights include: Handel with Philharmonia Baroque Orchestra; Bach and Purcell with Portland Baroque Orchestra; Vivaldi, Monteverdi and Gabrieli with Early Music Vancouver; Handel with Oregon Bach Festival; and Fauré with the Indianapolis Symphony. Of her title role in Handel's *Semele* with American Bach Soloists Academy, *San Francisco Classical Voice* noted, "some of these star turns were shiny indeed, with soprano Arwen Myers leading the way . . . her musicality and demure demeanor remained a renewable pleasure."



A native of Augusta, Georgia, she holds advanced degrees from the Indiana University Jacobs School of Music.

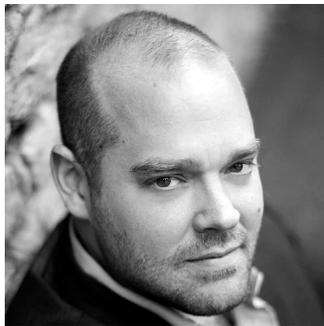
Mezzo-soprano **Sarah Larkworthy** is a student of José Luis Muñoz in Seattle, where she also works as a software engineer. Previously a resident of the Washington, D.C., area, she sang Kate Pinkerton in *Madama Butterfly* with Baltimore Concert Opera and performed with the Potomac Vocal Institute. She holds a BM in music and a BA in Physics from Oberlin College and Conservatory. Other notable credits include: La Contessa



in *Le Nozze di Figaro* and Micaela in *La Tragédie de Carmen* with Seagle Music Festival, Donna Elvira in *Don Giovanni* with Oberlin in Italy, and Belinda in *Dido and Aeneas* with Oberlin Conservatory. She can also be heard singing with the Seattle Symphony Chorale. Outside of singing and starring at computer screens, she likes to cook, knit, roller skate badly, and make up new nicknames for her partner and cat.

Tenor **Brendan Tuohy** has been lauded by *The Cincinnati Post* for his “big, bold tenor edged with silver,” and he continues

to move audiences both in the U.S. and overseas. Recent appearances include Nemorino in *L’elisir d’amore* with Tacoma Opera, David Lang’s *The Little Match Girl Passion* with Eugene Opera, and the role of Rent-a-Cop in the world premiere of Evan Mack’s *Yeltsin in Texas*. In 2018 he returned to the Grant



Park Music Festival to sing Haydn’s *Theresienmesse*, following a 2017 performance of Beethoven’s Ninth. Other engagements have included Rachel Portman’s *The Little Prince* with Opera Theater Oregon, Haydn’s *The Seasons* and Handel’s *Messiah* with Harmonia, Britten’s *War Requiem* at the University of Washington, and the iSING International Music Festival in Suzhou, China. He has performed on the opera stage at Eugene Opera, City Opera Bellevue, Vashon Opera and Berlin Opera Academy, and in concert with the Oregon Symphony, Seattle Symphony, Pacific MusicWorks and Symphony Tacoma. Recent performances include Dvořák’s *Stabat Mater* with the Northwest Symphony. Mr. Tuohy completed his academic training at the University of Cincinnati College-Conservatory of Music with a master’s degree in vocal performance.

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 *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 both the role of Jesus and the baritone arias in the *St. Matthew Passion* with Harmonia. Recent and upcoming engagements include Orff’s *Carmina Burana* with the Seattle Philharmonic, Mozart’s Requiem with Seattle Choral Company, and Beethoven’s Ninth with the Oregon Symphony, Auburn Symphony and Willamette Master Chorus.

## Program Notes

### Johann Sebastian Bach Mass in B Minor, BWV 232

*Bach was born in Eisenach, Germany, on March 21, 1685, and died in Leipzig on July 28, 1750. This work, featuring music composed between 1714 and 1748, calls for 2 flutes, 3 oboes (2 doubling oboe d’amore), 2 bassoons, horn, 3 trumpets, timpani, strings and continuo, plus vocal soloists and chorus.*

During his later years, Bach appears to have planned various musical collections as summations for posterity of his compositional skills and his artistic development over some 30 years. Indeed, he produced superlative retrospectives of keyboard works in various forms containing considerable quantities of earlier material carefully reworked with the wisdom of age and experience, including the *Klavierübung, Dritter Teil*, a collection of organ works to be played in conjunction with the German text of the mass. The monumental Mass in B Minor (called “The Great Catholic Mass” by C.P.E. Bach), whose movements constitute a veritable encyclopedia of the musical styles, techniques, forms and treatments from Bach’s day and preceding generations, was also intended as such a musical legacy, but for choral forces singing the Latin text of the mass.

Bach compiled BWV 232 from two principal sources: a *Sanctus* composed for use at Christmas 1724 and a *Missa* (consisting of a Kyrie and Gloria) probably written in 1733. He adapted other sections from arias and choruses of his numerous cantatas (only a few movements seem to have been newly composed). Bach assembled the Mass late in life (between 1745 and 1750) and no evidence survives that it was ever performed in its entirety in any context (sacred or secular) during his lifetime. A complete setting of the Latin text of the mass had a place in the liturgy of Bach’s Lutheran church (St. Thomas’ Church was the “official chapel” of

the local university, whose scholars worked in Latin), yet a lengthy setting requiring large and well-trained musical forces would have had little prospect of performance, even though such a grand work might conceivably have been performed on some highly significant occasion, such as the beginning of a university term.

Although portions of the Mass did receive performances during the ensuing decades, it was not until 1859 (more than a century after Bach's death) that the entire work was heard in a single performance (in Leipzig, with Karl Riedel conducting). Bach seems to have viewed the mass as the most historically enduring of musical forms, which may explain why he invested so much care and energy in order to leave this great work as part of his "last musical will and testament" for his family, for the glory of his maker, and for the edification of future generations.

Bach structured this masterpiece in such a way that both its anthologized nature and its sense of unity are evident. His manuscript splits it into four major groupings: **Missa** (the Kyrie and Gloria); **Symbolum Nicenum** (the Credo); **Sanctus**; and **Osanna, Benedictus, Agnus Dei et Dona nobis pacem**. Each group is further divided to produce 26 independent sections (not counting the repetition of the Osanna). Three stunningly powerful outcries, calling on God for help, open this mighty work, followed by an introspective instrumental interlude that sets in motion a forceful five-part fugal **Kyrie**, reminiscent of a funeral march. A warm and personal **Christe**, a love-duet accompanied by decorative violin, leads to a second **Kyrie**, a four-part fugal chorus in the "old style" of polyphony — one can hear anguished pleas for God's mercy in the fugue's tortured, chromatic subject and syncopated entrances.

The contrasting **Gloria** presents a joyous paean of praise and thanksgiving. After a rollicking "Gloria in excelsis," gently rocking eighth notes set a mood of peace and comfort in the "Et in terra pax." In the "Laudamus te," solo violin and solo soprano compete in seraphic praise, followed by a soprano-tenor duet ("Domine Deus") featuring solo flute and softened strings. In the pensive "Qui sedes," solo mezzo-soprano and oboe d'amore (an "alto oboe") ask for Christ's mercy, while solo horn and two bassoons accompany the baritone in "Quoniam tu solus sanctus." Bach adapted the glowing "Gratias agimus," somber four-part "Qui tollis" and exuberant "Cum Sancto Spiritu" from cantatas that — like all the reworkings in the Mass — he selected and rewrote with such care and skill that in most cases the new work surpasses the original. Two jubilant choruses, the dancing "Gloria" and the effervescent "Cum Sancto Spiritu," both resplendent with clarino trumpets and timpani, frame the nine-section movement.

Like the Gloria, the **Credo** (or **Symbolum Nicenum**) exhibits a self-contained musical architecture, its nine sections arranged symmetrically with the "Crucifixus" at the core. In the "Credo," five-part chorus and two violin parts

develop the first phrase of a Gregorian chant melody, introduced in sustained notes by the tenors and then sung in similar fashion by the other voices. The imitative choral "Patrem" leads to a gentle soprano-alto duet ("Et in unum Dominum"), in which the accompanying oboes d'amore echo and follow one another through the lovely world the Lord created. Then comes the weepingly beautiful "Et incarnatus est" (perhaps the last major musical movement Bach completed), its descending lines illustrating Christ coming down from the heavenly realms to become human.

The "Crucifixus," a heart-rending lament reworked from a 1714 cantata chorus, is cast in the form of a pasacaglia, a slow dance in triple meter that consists of variations over a repeated, chromatically descending bass line. The explosively exultant chorus "Et resurrexit" proclaims the triumph of the resurrection with trumpets and timpani, featuring a virtuosic line for the basses of the chorus. In the aria "Et in Spiritum," oboes d'amore join the bass voice as equal musical partners. The "Confiteor" takes the form of a five-part chorale fantasia in which the slow, meditative music that accompanies the appearance of the text "Et expecto," with its unsettling, kaleidoscopically shifting harmonies, leads listeners to ponder what the confession of faith in the Creed might indeed lead one to expect. This uncertain transitional passage leads directly into the closing outburst of choral and instrumental jubilation, "Et expecto resurrectionem mortuorum." Bach employs a trinity of musical motives contrapuntally to express the excitement of anticipation, rejoicing and resurrection to everlasting life.

In the transcendent six-part **Sanctus**, festooned with trumpets and drums, saints join the heavenly hosts in procession to the throne of the Heavenly King as bass voices — like great chiming bells — proclaim the holiness of the Lord of Hosts. This movement is modeled on that of the church sonata, with its grand and stately opening section followed by a spirited and festive fugue ("Pleni sunt coeli et terra") as Heaven and Earth are filled with glorious splendor.

The **Osanna**, repeated after the Benedictus to build a tripartite structure, is the only double-chorus movement. Bach does not specify the instrument that accompanies the tenor in the **Benedictus**, but a flute is the usual choice (as it is this evening). In the pensive **Agnus Dei**, violins hesitate and sigh as they contemplate, with the alto soloist, the sacrifice of the Lamb of God. The final chorus, **Dona nobis pacem**, repeats the music of the "Gratias agimus" in the Gloria, suggesting that this prayer for peace becomes Bach's own prayer of thanksgiving for the serenity he has found after a lifetime of writing music glory under very trying circumstances. It forms a most fitting conclusion for this work, the ultimate example of Bach's genius (called "the perfect synthesis of music and theology" and the "greatest musical composition of all times and peoples") and Bach's supreme statement of his profound Christian faith.

— Lorelette Knowles

## Violin

Dean Drescher  
 Jason Forman  
 Manchung Ho  
 Maria Hunt  
 Fritz Klein  
 Ellyn Liu  
 Gregor Nitsche\*  
 Susan Ovens  
 Jean Provine  
 Stephen Provine\*\*  
 Theo Schaad  
 Chris Sheehy

## Viola

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

## Cello

Christy Johnson  
 Max Lieblich  
 Katie Sauter Messick  
 Annie Roberts  
 Valerie Ross  
 Matthew Wyant\*

## Bass

Jo Hansen  
 Steven Messick\*

## Flute

Lisa Hirayama  
 Shari Muller-Ho\*

## Oboe / Oboe d'amore

Kieran Matz  
 Rebecca Salmon\*  
 Margaret Siple

## Bassoon

Jeff Eldridge\*  
 Claire Garvais

## French Horn

Carey LaMothe

## Trumpet

Patrick Hunninghake  
 Nick Simko  
 Janet Young\*

## Timpani

Dan Oie

## Harpichord

Sheila Bristow

## Organ

Wyatt Smith

## Theorbo

Daniel Frizzell

## Soprano I

Barb Anderson  
 Ann Bridges  
 Peggy Hudson  
 Alivia Jones  
 Veena Ramakrishnan  
 Kyla Roberts  
 Courtney Ross  
 Nancy Shasteen  
 Jennylynn Vidas  
 Cassandra Willock

## Soprano II

Karen Dunstan  
 Susanna Erber  
 Miriam Espeseth  
 Hsing-Hui Hsu  
 Peggy Kurtz §  
 Esther Ranjbar  
 Pamela Silimperi  
 Cassie Van Pay  
 Kathryn Weld

## Alto

Sharon Agnew  
 Elyse Christensen  
 Anjali Chudasama  
 Jennifer Chung  
 Emily Crawford  
 Deanna Fryhle  
 Pamela Ivezic  
 Ellen Kaisse  
 Jan Kinney  
 Theodora Letz §  
 Laurie Medill

## Tenor

Matthew Blinstrub  
 Dan Charlson §  
 Sixing Chen  
 Jeremy Edelstein  
 William Ekstrom  
 John Garlid  
 Aaron Keyt  
 Lyon Stewart  
 Rick Thompson

**Bass**  
 Stephen Carl  
 Rory Flannery  
 Andrew Jones  
 Rabi Lahiri  
 Jeremy Pfister Schneider  
 Kevin Read  
 Gabe Salmon  
 Steve Tachell  
 Derrick White  
 William Willaford §  
 Rick Wyckoff

\*\* concertmaster  
 \* principal  
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 FRI, MAY 9 | 7:30 pm | Christ Church, Tacoma  
 SAT, MAY 10 | 7:30 pm | Trinity Lutheran, Lynnwood  
 SUN, MAY 11 | 3:00 pm | St. Mark's Cathedral, Seattle

Vocal Soloists: Danielle Reutter-Horrah, Cecilia Duarte, James Reese, Tyler Duncan | Choir: The Evergreen Ensemble  
 PROGRAM: Telemann Concerto for 3 oboes and 3 violins, TWV 44:43; JS Bach Cantata 140 "Wachet auf" and Cantata 147 "Herz und Mund und Tat und Leben"

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Stephanie Read  
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Murl Allen Sanders  
& Janet Hesslein  
Kenna Smith-Shangrow  
& Robert Shangrow  
Thurbon Tukey ♪ ♪  
James van Zee  
Sam Williams

### Vivace [\$500–\$999]

Anonymous (2)  
Greg Canova  
& Barbara Linde  
Stephen Carl  
Jeff Crabb  
Suzanne Denison  
Susanna Erber ♪  
Susan Finn  
John Griffin  
Jason Hershey  
Nancy & Rod Hochman  
Eric Hodel & Hsing-Hui Hsu  
Maria Hunt & Moc Escobedo  
Eric Ishino & Ron Shiley  
Virginia Knight Janof  
& Tim Janof  
Peggy & David Kurtz  
Katherine McWilliams & Curt Feig  
Kara Novak  
Susan & David Ovens  
Christopher Peterson  
& Carrie Stoltzman  
Ellen M. Smith  
June Spector & Max Lieblich ♪ ♪  
Nicole Tsong  
Rick Wyckoff & Carol Judge  
Janet Young ♪ ♪

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Rodney Combellick  
Alison Cullen  
& Chris Bretherton  
Genevieve Dreosch  
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Beth Fineberg  
Kathleen Flood  
Alison Heald  
E. Kay Heikkinen  
Laura & Michael Hooning  
Sophie Hager Hume  
Patrick Hunninghake  
& Lyon Stewart

Carol Jaeger  
Sven & Marta Kalve  
Pam Kummert  
Carlin Ma  
Jack Meyer  
Marian Nachman  
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Jean Provine  
Annie Roberts ♪ ♪  
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Derrick White

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Anonymous  
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Pamela Cahn  
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Elyse Christensen  
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Julan Chu  
Jennifer Chung & Aaron Keyt  
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Bridget Dubois  
Cynthia Ely  
The Gianola Family  
Phillip Gladfelter  
Sherman Griffin  
Jamia Hansen-Murray  
Laurie Heidt & Joe Jimenez  
Ron and Virginia Hebron  
Nori Heikkinen  
Jim & Joanne Hendrickson ♪ ♪  
Elizabeth Hewitt  
William & Irmgard Hunt  
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Elizabeth Kennedy  
& Robert Kechley  
Jan Kinney  
Penelope Koven  
Kathy Kreps  
& Mark Wysoski  
Yuh-Pey Lin  
Ellyn Liu  
Joseph & Helga Marceau  
Jodi Markus  
Lila Woodruff May  
Rebecca Minich ♪ ♪  
Judy Mininch  
Erica Pardee ♪ ♪

Kyla Roberts  
John & Ruth Rugh  
Sheila Smith & Don Ferguson  
Robin Stangland  
Steve Tachell & Kathryn Weld  
John Tirpak  
Matthew Tracy  
Peter & Tjitske van der Meulen  
Christine Vaughan  
Karoline Vass  
Nancy White  
James Whitson &  
Patricia Adams  
Michael Winkelhorst  
Matthew Wyant & Bonnie Light  
Evelyn Yenson

### Andante [\$50–\$99]

Carmen AlmaJose • Lynn Baab •  
David Campana • Colleen  
Chlastawa • Marcia Coté •  
Miriam Espeseth • Byron Gega •  
Lisa Hirayama • Jody Jacobs •  
Kenneth Johnson • Anna Kwa •  
Susan Lampe • Emily Leslie •  
Anna & Jeffrey Lieblich •  
Andrew Maki • Missy Meyer •  
Christine Moss • Gabe Salmon •  
Megsie Siple • Nerissa Teichroew •  
Nancy Tipton • Amy Vandergron •  
Byron & Cathy Wright

♪ George Shangrow Society  
♪ ♪ Ostinato Giving Program

### In Memoriam

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

### In Honor of

David Brewer  
Kyla DeRemer ♪  
Stephen Hegg & David Reyes  
Jon Lange  
Katherine McWilliams  
Gregor Nitsche (5)  
David & Susan Ovens  
Megsie Siple & John Walter (3)  
William White (14)

### Matching Gifts

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Harmonia, a non-profit 501(c)3 arts organization, thanks all of the supporters who have made our first 55 years possible. The above list includes tax-deductible gifts received from August 1, 2023, through March 21, 2025. Please e-mail [giving@harmoniasseattle.org](mailto:giving@harmoniasseattle.org) if you notice omissions or inaccuracies. Contributions are fully tax-deductible. To make a donation, please visit [harmoniasseattle.org/support](http://harmoniasseattle.org/support) or call 206-682-5208.



## About Harmonia

Harmonia Orchestra and Chorus is a vocal-instrumental ensemble unique among Pacific Northwest musical organizations, combining a 75-member orchestra with a 55-voice chorus to perform oratorio masterworks alongside symphonic and a *cappella* repertoire, world premieres and chamber music.

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

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

## Support Harmonia

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

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

To contribute, visit [harmoniasattle.org/support](http://harmoniasattle.org/support) or visit the lobby during intermission or after the concert.

## Land Acknowledgement

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

## Harmonia Board of Directors Harmonia Staff

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## SALVATION

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

Shorecrest Performing Arts Center • Shoreline

### Harmonia Orchestra & Chorus

**Cassandra Willock** *soprano*

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

**Grażyna Bacewicz** *Overture*

**Samuel Barber** *Prayers of Kierkegaard*

**Béla Bartók** *Concerto for Orchestra*

## MAJESTY

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

First Free Methodist Church • Seattle

### Harmonia Orchestra & Chorus

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

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

**George Frideric Handel** *Dixit Dominus*

**Ludwig van Beethoven** *Symphony No. 7*

## HARMONIA CHAMBER PLAYERS

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

University Unitarian Church • Seattle

## MESSIAH

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

First Free Methodist Church • Seattle

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

Bastyr University Chapel • Kenmore

### Harmonia Orchestra & Chorus

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

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

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

**Handel** *Messiah*

## INNOCENCE

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

Northshore Concert Hall • Kenmore

### Harmonia Orchestra

**Katherine Goforth** *tenor*

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

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

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

**Dmitri Shostakovich** *Symphony No. 5*

## INVENTION

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

First Free Methodist Church • Seattle

### Harmonia Chorus

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

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

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

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

**Marques Garrett** *The Lesson*

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

**Ken Burton** *A Prayer*

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

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

**Aaron Key** *Nizina* **WORLD PREMIERE**

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

## HARMONIA CHAMBER PLAYERS

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

University Unitarian Church • Seattle

## MASS IN B MINOR

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

First Free Methodist Church • Seattle

### Harmonia Orchestra & Chorus

**Arwen Myers** *soprano*

**Brendan Tuohy** *tenor*

**Clarice Alfonso** *soprano*

**Sarah Larkworthy** *mezzo-soprano*

**Zachary Lenox** *baritone*

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

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

## HARMONIA CHAMBER PLAYERS

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

University Unitarian Church • Seattle

## SPRING RITES

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

First Free Methodist Church • Seattle

### Harmonia Orchestra & Chorus

**Carson Ling-Efird** *cello*

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

**Vincenzo Bellini** *Overture to Norma*

**Robert Schumann** *Cello Concerto*

**Felix Mendelssohn** *Die erste Walpurgisnacht*

## GALA: AMADE-ISH

**Friday \* May 30, 2025**

Brockey Center at South Seattle College