

# HARMONIA

ORCHESTRA & CHORUS



2025–2026 SEASON

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TESTAMENTS

[HARMONIASEATTLE.ORG](https://www.harmoniaseattle.org)

# WELCOME TO THE 2025–2026 SEASON OF HARMONIA!

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

PHOTO: John Cornello



**WILLIAM WHITE**  
Music Director

The 2025–2026 season marks William White's eighth as Harmonia's music director. Maestro White is a conductor, composer, teacher, writer and performer whose musical career has spanned genres and crossed disciplines. For four seasons he served as assistant conductor of the Cincinnati Symphony Orchestra, working closely with music director Louis Langrée and an array of guest artists, including John Adams, Philip Glass, Jennifer Higdon and Itzhak Perlman. A noted pedagogue, he has led some of the nation's finest youth orchestra programs, including Portland's Metropolitan Youth Symphony and the Cincinnati Symphony Youth Orchestra.

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

# Reflections

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

First Free Methodist Church

## Harmonia Chorus

William White, conductor

Anjali Chudasama, conductor



REENA ESMAIL (\*1983)

“The Unexpected Early Hour” from *A Winter Breviary*

SERGEI RACHMANINOV (1873–1943)

“Blessed art Thou, O Lord” from *All-Night Vigil*, Op. 37

TRADITIONAL / ARR. DARIUS LIM (\*1986)

*Dayung Sampan*

MARQUES L.A. GARRETT (\*1984)

*Invitation to Love*

HARRY T. BURLEIGH (1866–1949)

*He Met Her in the Meadow*

CAROL SAMS (\*1945)

*My Life Flows On*

HUNTLEY BEYER (\*1947)

*Reflections* — WORLD PREMIERE

SAMUEL BARBER (1910–1981)

*Reincarnations*, Op. 16

Mary Hynes • Anthony O’Daly • The Coolin’

SHEILA BRISTOW (\*1969)

*Winter Solstice*

KATERINA GIMON (\*1993)

*Boundless*

HENRY PURCELL (1659–1695)

*Hear My Prayer, O Lord*, Z. 15

GEORGE FRIDERIC HANDEL (1685–1759)

selections from *Israel in Egypt*, HWV 54

“Moses and the children of Israel” • “I will sing unto the Lord”

*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 following the performance.*

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### Harmonia Orchestra and Chorus

William White, music director • George Shangrow, founder

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## Maestro's Prelude

Dear Music Lovers,

Welcome to our annual concert featuring the Harmonia Chorus, in which we devote the entire evening to the vocal contingent of our organization. These all-choral programs are a real favorite of mine, since the repertoire offers such a wide stylistic range. Works for chorus tend to be shorter than those composed for orchestra (not to mention for chorus + orchestra), meaning that we can explore a far greater variety of music than is possible on our other concerts.

The choral repertoire is not only expansive, it's expanding, and tonight we have the opportunity to expand it even further. The titular work on this evening's program is Huntley Beyer's newest work, *Reflections*, for chorus accompanied by a quartet of instruments. Huntley is a longtime Harmonia collaborator, and this piece has everything we've come to expect from his music: poignant melodies, gorgeous harmonies, an infusion of pop music and knowing humor.

The other major work is Samuel Barber's *Reincarnations*, one of the staples of American choral writing. This — along with newer works by Darius Lim, Marques L.A. Garrett, and Katerina Gimón — will be conducted by our chorus's assistant conductor, Anjali Chudasama, an extremely fine musician whom I have come to rely upon for her knowledge of choral literature and vocal technique.

The Harmonia "house repertoire" is represented by works of Kia Sams and Sheila Bristow, both featuring music of such stunning beauty that I'm quite sure it's only a matter of time before they get taken up by the world at large.

I've already mentioned a great deal of music, but so much remains: a jovial opener by Reena Esmail, a movement of Rachmaninov's *All-Night Vigil* (reprised from our November concert), and an exquisite Purcell anthem. The grand finale — as is often my wont — is a preview of our next big oratorio concert, a movement from George Frederick Handel's *Israel in Egypt*. Its inclusion is a not-so-subtle hint to get your tickets now!



## Featured Artist

**Anjali Chudasama** is a singer, educator and conductor focused on developing individual identities and connecting with the community through music. She is the Director of Choirs at Shoreline Community College, where she serves students in classroom-based, ensemble and private-studio contexts. She completed the MM in Choral Conducting program at the University of Washington in 2023, where she delved into the breadth and depth of collegiate music education by working with students in the Treble Choir and Chamber Singers, as well as in the Music History and Music Education departments. She calls the vibrant Seattle community home, and enjoys participating as a conductor and

singer in community and professional ensembles such as Harmonia Chorus, Choir of the Sound and the Evergreen Ensemble, as well as serving as an interim director of the Chamber Singers at Seattle University. Ms. Chudasama is currently working on the launch of Wind-up Vocal Project, a professional sextet debuting in April at Meany Hall, bringing cutting-edge new and experimental music to Seattle and breathing new life into seldom-performed early-music genres. As an avid learner, she has enjoyed opportunities to provide pre-concert lectures at the Seattle Symphony, present at Northwest and Midwest ACDA conferences, and to serve as a clinician in the Seattle area for choral and vocal disciplines, often with a focus on treble voices.

## Program Notes

Indian-American composer **Reena Esmail's** 2021 *A Winter Beviary*, a "set of three carols on new texts by poet Rebecca Gayle Howell, traces a journey through the solstice, the longest night of the year. The texts follow the canonical hours of Evensong, Matins and Lauds, and the music maps onto Hindustani raags for those same hours." The third carol, "The Unexpected Early Hour," merges Lauds with Raag Ahir Bhairav. Esmail calls her work "a meeting of cultures, and of the many ways we honor the darkness, and celebrate the return of light."

**Sergei Rachmaninov** composed his *All-Night Vigil* over a mere two weeks in early 1915, mixing new thematic material with actual plainchants, some of them newer Greek and Kiev chants, but others ancient *znameni* (from the Russian for "signs") handed down via oral tradition for centuries and then encoded in special notation, or signs. The 15 movements of the *All-Night Vigil* consist of six vespers (for an evening prayer service) followed by nine *matins* (for morning prayer). In the Russian Orthodox Church, these would be sung beginning on the eve of a holy day, from 6:00 p.m. on a Saturday to 9:00 a.m. on Sunday morning. The ninth movement, "Blessed art Thou, O Lord," is one of the *matins* derived from the *znameni*. Barrie Martyn calls it "one of the most elaborate items in the whole composition and illustrates the way in which Rachmaninov uses countless rhythmic and harmonic variations and choral shadings of a brief chant for a whole narrative."

"*Dayung Sampan* was originally an Indonesian folk song that was later adapted by immigrants who came to Singapore in the 19th century," writes Singaporean composer and conductor **Darius Lim**, who arranged the song for "the VOCO Singapore Ladies Choir," seeking to evoke "the idea of the fearless immigrants traveling by sea to Singapore's sunny shores in search of a new life, where despite the highly dangerous voyages, travelers were spurred on by the promise of a better life. The work begins with the original melody of *Dayung Sampan*, after which the adventure of sailing the seas begins."

A Virginia native, **Marques L.A. Garrett** is currently Associate Professor of Choral Studies at the University of North Texas. An avid composer of choral and solo-vocal

music, his compositions have been performed to acclaim by all-state, collegiate and professional choirs. He wrote *Invitation to Love* for the Florida State University Women's Glee Club. "The text of Paul Laurence Dunbar invites Love no matter what the circumstances may be," writes the composer. "After tuneful melodies and imitation, an aleatoric section at the end allows the choir to welcome Love."

"**Harry T. Burleigh** was born in Erie, Pennsylvania, and sang in a number of churches and synagogues throughout his formative years," writes Marques Garrett. "Burleigh's legacy usually rests with the fact that he sang Negro spirituals to Antonín Dvořák then, later, was among the first composers to set the spiritual as an art song. His non-idiomatic art songs, however, are still undiscovered by many."

"I wrote *My Life Flows On* in 2001 for my church's male soloists, Jerry Sams, Ralph Cobb, Skylar Carroll and Peter Henry," says **Carol Sams**, "and quickly everyone seemed to want to sing it. I wanted to write something sweet and calming for the luscious sounds of men's voices. It's been performed with French horn and piano," but is heard this evening with English horn. "I consider it one of my gems and am delighted Harmonia has decided to perform it!"

"*Reflections* is based on a poem by W.S. Merwin," writes composer **Huntley Beyer**. "The text resonated with me because it's from the perspective of an older man looking back on life, reflecting on life ('my lifelong afternoon late in this season of no age') and giving thanks. Often in the poem the two words 'thank you' reoccur, like a theme. I resonated with the poem not only because I love Merwin's rather mystical use of language, but also because I, an older guy, am looking back on my life and can see many things to be grateful for. Merwin's poem names many that I share: natural beauty, true love (my wife), words that come out of silence (I would add creating music that comes to me out of silence), friends, even mistakes (part of me), a spiritual sense guiding me home, the whole body and all the senses. To capture the reiteration of all the 'thank you' phrases in the poem, I used one theme for 'thank you' throughout the piece. So the piece is a 'thank you' rondo. The other material provides variety in character and pace. Everything ends on a serene

note. It is a work of gratefulness, a gratefulness that extends to William White and Harmonia for premiering this work."

**Samuel Barber's** *Reincarnations* sets three 1918 poems by Irishman James Stephens (1880–1950) that reimagine the works of Gaelic poet Antoine Ó Raifteirí. "In 'Mary Hynes,'" writes Meurig Bowen, "Barber perfectly captures the urgency and breathless excitement of passionate love," while in "Anthony O'Daly," "warmth gives way to the stark anger and desperation of grief." In "The coolin'," which translates as "The fair-haired one," Stephens "sought to represent that state which is almost entirely a condition of dream, wherein the passion of love has almost overreached itself and is sinking into a motionless languor."

**Sheila Bristow** is a church musician, composer and collaborative keyboardist who serves as the choral accompanist and orchestral keyboardist for Harmonia. The poem on which she based *Winter Solstice*, "conjures visions of our primeval ancestors sitting around the fire in the dead of winter. As they sit in this community, they mark the turning of the season, from the longest night of the year to the rebirth of the light. To represent this scene, I have used modern equivalents of basic musical instruments combined with communal singing. Between each choral phrase, the clarinet repeats a folk-like melody over a harmonic pattern derived from a Lassus motet" performed on the March 2024 concert at which the Harmonia Chorus premiered this work.

*Boundless*, a 2012 composition for a cappella treble chorus by Vancouver-based Canadian composer **Katerina Gimon**, is a "fun and lively work," imbued with the spirit "of empowerment, exploration and creativity. This music begins with sections of aleatory and textural exploration before resolving into a more structured and rhythmic celebratory conclusion."

The eight-part choral anthem *Hear My Prayer, O Lord*, composed around 1682 by **Henry Purcell**, sets the first verse of Psalm 102. The second part of **George Frideric Handel's** 1739 oratorio *Israel in Egypt* opens with the brief "Moses and the children of Israel," followed by the superbly Handelian double chorus "I will sing unto the Lord," in which galloping horses can be heard in the choral rhythms.

## Soprano

Barb Anderson<sup>β</sup>  
Ann Bridges  
Karen Dunstan<sup>β</sup>  
Alivia Jones  
Peggy Kurtz §  
Elena Loomis<sup>β</sup>  
Danny Maggs<sup>β</sup>  
Nancy Shasteen  
Abigail Tamarack  
Cassie Van Pay  
Jennylynn Vidas<sup>β</sup>  
Cassandra Willock<sup>β</sup>

## Alto

Sharon Agnew  
Janelle Burriss  
Elyse Christensen<sup>β</sup>  
Anjali Chudasama<sup>β</sup>  
Susanna Erber  
Deanna Fryhle  
Pamela Ivezić<sup>β</sup>  
Ellen Kaisse  
Jan Kinney  
Theodora Letz §  
Laurie Medill  
Esther Ranjbar

## Tenor

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

## Bass

Juan Pablo Bustos  
Andrew Jones  
Jeremy Pfister Schneider  
Glenn Ramsdell  
Kevin Read  
Will Rivitz  
Gabe Salmon  
Steve Tachell  
Derrick White  
William Willaford §  
Rick Wyckoff

## Oboe

Margaret Siple

## Clarinet

Christopher Peterson

## Viola

Grant Hanner

## Cello

Matthew Wyant

## Keyboards

Sheila Bristow

<sup>β</sup> *Boundless*

§ *section leader*

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Dan Charlson  
Ralph & Sue Cobb  
Jeff Crabb  
Susanna Erber ♪  
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E. Kay Heikkinen  
Maria Hunt  
& Moc Escobedo  
Sven & Marta Kalve  
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Katherine McWilliams  
& Curt Feig  
Ken & Lisa Nowakowski  
Susan & David Ovens  
Jeremy Rosenberg  
Ellen M. Smith  
June Spector  
& Max Lieblich ⌘ ⌘  
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James & Emily van Zee  
Derrick White  
Matthew Wyant  
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Rick Wyckoff & Carol Judge  
Janet Young ⌘ ⌘

### Presto [\$250–\$499]

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Greg Canova & Barbara Linde  
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Rodney Combellick  
Alison Cullen  
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Deborah Daoust  
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Eric Ishino & Ron Shiley  
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Steve Tachell & Kathryn Weld  
Christina Tanner  
Nicole Tsong  
Jamie & Skip Walter  
James Whitson  
& Patricia Adams

### Allegro [\$100–\$249]

Julia Akoury  
Tamara Anderson  
Anonymous  
Tom Bird  
Ann Bridges  
Pamela Cahn  
Erika Chang  
Sixing Chen  
Elyse Christensen  
Emily Crawford  
Cristina Cruz-Uribe  
Charles Doak  
Eugene Duvernoy  
Cynthia Ely  
Miriam Espeseth  
Kathleen Flood  
Jason Forman  
Liam Frye-Mason  
The Gianola Family  
Sherman & Amy Griffin  
Nori Heikkinen  
Elizabeth Hewitt  
Lisa Hirayama  
William & Irmgard Hunt  
Dana Jackson  
Elizabeth Kennedy  
& Robert Kechley  
Jan Kinney  
Carey LaMothe  
Emily Leslie  
Gwendolyn Lewis  
Yuh-Pey Lin  
Ellyn Liu  
Lila Woodruff May  
Kevin McCarthy  
Rebecca Minich ⌘ ⌘

Erica Pardee ⌘ ⌘  
Lynn Phillips  
Kyla Roberts  
Terry & Karin Rogers  
Michael & Edith Ruby  
John & Ruth Rugh  
Maiké Scharp  
Abigail Tamarack  
Matthew Tracy  
Peter & Tjitske van der Meulen  
Myrnie Van Kempen  
Karoline Vass  
Christine Vaughan  
Nancy White  
Penelope Yonge

### Andante [\$50–\$99]

Carmen AlmaJose  
Jane Barziunas  
David Campana  
Colleen Chlastawa  
Debbie Fitzgerald  
Byron Gega  
Phillip Gladfelder  
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### In Memoriam

Jim Hattori ♪  
Liesel van Cleeff (2)

### In Honor of

Stephen Hegg & David Reyes  
Katherine McWilliams  
Gregor Nitsche (5)  
David & Susan Ovens (2)  
Kia Sams  
Megsie Siple & John Walter (2)  
Harold & Tish Tukey  
William 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](https://www.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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William Willaford

### Harmonia Staff

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Anjali Chudasama *assistant chorumaster*  
Sheila Bristow *staff accompanist*  
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## A JOYOUS TRILOGY

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

Shorecrest Performing Arts Center • Shoreline

**Harmonia Orchestra & Chorus**

**Serena Eduljee** *soprano*

**Charles Robert Stephens** *baritone*

**Quinn Mason** *A Joyous Trilogy*

**Antonín Dvořák** *Te Deum*

**Johannes Brahms** *Symphony No. 1*

**HARMONIA CHAMBER PLAYERS**

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

University Unitarian Church • Seattle

## DANCES OF DEATH

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

First Free Methodist Church • Seattle

**Harmonia Orchestra & Chorus**

**Zachary Lenox** *baritone*

**Alfred Schnittke** *Agitato*

**Sergei Rachmaninov** "Blessed Art Thou, O Lord"

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

**Sergei Rachmaninov** *Symphonic Dances*

**HARMONIA CHAMBER PLAYERS**

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

University Unitarian Church • Seattle

## HANDEL'S MESSIAH

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

First Free Methodist Church • Seattle

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

Bastyr University Chapel • Kenmore

**Harmonia Orchestra & Chorus**

**Ellaina Lewis** *soprano*

**Sarah Larkworthy** *mezzo-soprano*

**Edward Graves** *tenor*

**José Rubio** *baritone*

**Handel** *Messiah*

**HARMONIA CHAMBER PLAYERS**

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

University Unitarian Church • Seattle

## REFLECTIONS

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

First Free Methodist Church • Seattle

**Harmonia Chorus**

**Samuel Barber** *Reincarnations*

**Huntley Beyer** *Reflections* **WORLD PREMIERE**

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

## PATHOS

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

Northshore Concert Hall • Kenmore

**Harmonia Orchestra**

**Rachel Lee Priday**, *violin*

**Jean Sibelius** *Karelia* Overture

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

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

## ISRAEL IN EGYPT

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

First Free Methodist Church • Seattle

**Harmonia Orchestra & Chorus**

**George Frideric Handel** *Israel in Egypt*

**HARMONIA CHAMBER PLAYERS**

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

University Unitarian Church • Seattle

## THE PLANETS

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

Benaroya Hall • Seattle

**Harmonia Orchestra & Chorus**

**Wellspring Ensemble**

**Rose Beattie** *mezzo-soprano*

**Robert Kechley** *Fanfare*

**Lili Boulanger** *Psaume XXIV*

**Lili Boulanger** *Du fond de l'abîme*

**Gustav Holst** *The Planets*

**GALA FUNDRAISER**

## PEACOCKS & PEARLS

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

Brockey Center at South Seattle College

**William C. White** *La Bonne Chose*