

HARMONIA

ORCHESTRA & CHORUS

2026-2027 SEASON



[HARMONIASEATTLE.ORG](https://harmonia-seattle.org)

WELCOME TO THE 2026-2027 HARMONIA SEASON!

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

The 2026–2027 season marks William White's ninth as Harmonia's music director. White is a conductor, composer, teacher, writer and performer whose musical career has spanned genres and crossed disciplines. For four seasons he served as assistant conductor of the Cincinnati Symphony Orchestra, working closely with music director Louis Langrée and an array of guest artists, including John Adams, Philip Glass, Jennifer Higdon and Itzhak Perlman. A noted pedagogue, he has led some of the nation's finest youth orchestra programs, including Portland's Metropolitan Youth Symphony and the Cincinnati Symphony Youth Orchestra.

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

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

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

On May 3, 2018, William White was named the third music director of Orchestra Seattle and the Seattle Chamber Singers, now known as Harmonia. He also serves as artistic director of the Sedona Symphony in Sedona, Arizona.



WILLIAM WHITE – Music Director

Baroque Bangers, Vol. 1

Saturday, October 3, 2026 • 7:30 p.m.

First Methodist Church

Harmonia Orchestra & Chorus

William White, conductor

Seattle Early Dance • Anna Mansbridge, director and choreographer



CLAUDIO MONTEVERDI (1567–1643)

Toccata from *L'Orfeo*

JEAN-BAPTISTE LULLY (1632–1687)

Marche pour la Cérémonie des Turcs

from *Le bourgeois gentilhomme*, LWV 43

JEAN-PHILIPPE RAMEAU (1683–1764)

“Forêts paisibles” from *Les Indes galantes*, RCT 44

Natalie Ingrisano, soprano • **Lyon Stewart**, tenor

JOHANN SEBASTIAN BACH (1685–1750)

Badinerie from Orchestral Suite No. 2 in B minor, BWV 1067

Shari Muller-Ho, flute

JOHANN SEBASTIAN BACH

“Ach wie flüchtig, ach wie nichtig” from BWV 26

GEORGE FRIDERIC HANDEL (1685–1759)

Allegro from Concerto Grosso in B minor, Op. 6, No. 12

Stephen Provine, violin • **Janet Showalter**, violin

Matthew Wyant, cello

JOHANN SEBASTIAN BACH

“Jauchzet, frohlocket!” from Christmas Oratorio, BWV 248

CLAUDIO MONTEVERDI

“Vanne, Orfeo, felice e pieno” from *L'Orfeo*

HENRY PURCELL (1659–1695)

“Now Joyn your Warbling Voices”

from *The Fairy Queen*, Z. 629

Natalie Ingrisano, soprano

GEORGE FRIDERIC HANDEL

“Now Strike the Golden Lyre again” from *Alexander's Feast*, HWV 75

Lyon Stewart, tenor

HENRY PURCELL

March from *Funeral Music for Queen Mary*, Z. 860

HENRY PURCELL

Rondeau from *Abdelazer*, Z. 570

ANTONIO VIVALDI (1678–1741)

Allegro from Concerto for Two Cellos in G minor, RV 531

Matthew Wyant, cello • **Max Lieblich**, cello

ANTONIO VIVALDI

Allegro from Viola d'amore Concerto in A minor, RV 397

Grant Hanner, viola

ANTONIO VIVALDI

“Armatae face” from *Juditha triumphans*, RV 644

Natalie Ingrisano, soprano

GEORGE FRIDERIC HANDEL

Allegro from *Water Music* Suite No. 1, HWV 348

GEORGE FRIDERIC HANDEL

“Lucky Omens Bless Our Rites” from *Semele*, HWV 58

HENRY PURCELL

“Sound the Trumpet” from *Come Ye Sons of Art*, Z. 323

Natalie Ingrisano, soprano • **Patrick Hunninghake**, trumpet

GEORGE FRIDERIC HANDEL

Overture from *Royal Fireworks Music*, HWV 351

CLAUDIO MONTEVERDI

“Domine ad adjuvandum” from *1610 Vespers*

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

Seattle Early Dance wishes to thank Creative Dance Center for providing rehearsal space.

Refreshments will be available in the Fine Center following the concert.

Harmonia Orchestra and Chorus

William White, music director • George Shangrow, founder

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Maestro's Prelude

Dear Music Lovers,

As I listen to the selections on tonight's program, I find it tremendously challenging to write this column, because I can't. Stop. Dancing.

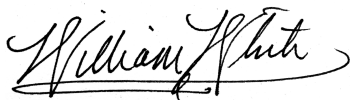
This may be a challenge that you yourself face while enjoying the concert this evening. I wish there were something I could do to help, but I probably can't have you dancing in the aisles (mainly because, at various times, members of Seattle Early Dance will be doing just that). But you are most welcome to bop around in your seat; I doubt I could prevent you from doing so, and I wouldn't want to try.

Music of the Baroque era shares many qualities with modern pop: it's rhythmically propulsive, danceable, hook-based, and usually comes in three-minute, radio-friendly chunks. It also relies on improvisation, particularly with regard to members of the "continuo" section — in our case, the two harpsichords and theorbo — who read chord symbols rather than written-out music like the rest of the players.

Baroque music has experienced a huge surge in popularity over the past 50 years, spurred by a pair of seemingly paradoxical developments running in parallel. First, there was a wave of musicological scholarship that began in the 1820s (well, arguably the 1780s) but really heated up in the 1920s and '30s, that unlocked huge troves of the repertoire, analyzed performance practices, and revealed the technical details of instrument construction from an earlier era.

Second was the technological development in microphone construction, amplification and recording technology. The sound of Early Music as we know it today is a contemporary construct, as much as some of its practitioners would have you believe that it is an "authentic" recreation of an art long thought lost to history.

For me, all this adds up to the fact that Baroque music is a playground: an area ripe for innovation, exploration and frivolity. In a season about the Great Powers of music, this music might be the most powerful of all — powerful enough to hijack your body and get it moving, one hard-going track at a time.

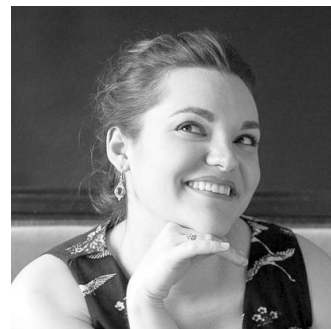


P.S. If, at the end of this evening's performance, you find yourself yearning for even more Baroque music, perhaps of the double-album variety in contrast to tonight's string of A-sides, Harmonia has you covered. As always, we will present Handel's beloved oratorio *Messiah* in December, and March brings Bach's immortal St. John Passion.

Dance your way over to www.harmoniaseattle.org right now to secure your tickets — or, better yet, a pro-rated season subscription so that you can experience powerful music from other eras, including Elgar's "Enigma" Variations, Prokofiev's Symphony No. 5, Bernstein's *Chichester Psalms*, and much, much more.

Guest Artists

Soprano **Natalie Ingrisano** enjoys performing in the Pacific Northwest and Midwest, from intimate community concerts to Chicago's United Center. Solo appearances include Buxtehude's *Membra Jesu Nostri*, Haydn's *The Seasons* and *The Creation*, Mother in *Amahl and the Night Visitors*, Pergolesi's *Stabat Mater*, the Bruckner and Mozart Requiems, Couperin's *Leçons de ténèbres*, Handel's *Messiah*, Charpentier's *Te Deum*, Vivaldi's *Gloria*, Monteverdi's 1641 Vespers, a guest faculty-artist recital with organist David Schrader at Lyon College, and Mahler's Symphony No. 4. As a chorister, she sang in the Grant Park Symphony Chorus before relocating to Seattle, where she is now a resident member of the Mägi Ensemble (with which she has toured Estonia) and frequently performs with the Byrd and Emerald Ensembles. Ms. Ingrisano recently finished recording her first solo EP with harpsichordist Jillon Stoppels Dupree, and regularly appears with East Coast-based Celtic band The Beggar Boys. She received her Bachelor and Master of Music degrees from the Chicago College of Performing Arts at Roosevelt University, is a graduate of the Artist Diploma in Early Music program at Cornish College of the Arts, and has studied Baroque dance with Anna Mansbridge for nine years.



Originally from Australia and the United Kingdom, choreographer, dancer and educator **Anna Mansbridge** now resides in Seattle. She holds a First-Class Honors Degree in Dance and Education from Bedford College and an MFA in Choreography and Performance from Mills College. After emigrating to the U.S. in 1998, she founded **Seattle Early Dance**, dedicated to recreating dances from the European Renaissance and Baroque periods. The ensemble has collaborated with local musicians and performed around the Pacific Northwest. Ms. Mansbridge has choreographed and directed opera productions in Europe and the U.S., including Gluck's *Orfeo ed Euridice* and Purcell's *Dido and Aeneas* with Pacific Musicworks, Lully's *Le Bourgeois Gentilhomme* at Cornish Playhouse, and John Blow's *Venus and Adonis* in Varazdin, Croatia. As a solo dancer, her recent performances include *Dancing with the Sun King* for the Whidbey Island Music Festival and *Emperor of the Moon* for the San Francisco Early Music Society. She has taught and reconstructed 18th-century European dances using Beauchamp-Feuillet notation at the University of Washington, Cornish College of the Arts and Utah Valley University.



Program Notes

Opening and closing tonight's program are works by Italian composer **Claudio Monteverdi**, whose life spanned the end of the Renaissance and the beginning of the Baroque era. His first opera, *L'Orfeo, favola in musica* (1607), is the earliest surviving opera still regularly performed today. In five acts, it relates the Greek legend of Orpheus, his love for Eurydice, and his attempts to rescue her from Hades. The opera opens with a toccata "to be played three times, with all the instruments, before the curtain is raised" that employs musical material also found in the opening chorus ("Domine ad adjuvandum") of Monteverdi's 1610 *Vespers*, leading scholars to believe that this fanfare was the personal entry music of the Duke of Mantua (Monteverdi's employer at the time, who commissioned both works). Midway through this concert we also hear the closing number from *L'Orfeo*, "Vanne, Orfeo, felice e pieno," in which nymphs and shepherds celebrate the ascension of Orpheus into heaven at the invitation of Apollo and dance a *moresca*.

At age 14, the Florence-born composer Giovanni Battista Lully traveled to Paris, where he developed his talents as a violinist, guitarist, dancer, singer and composer, eventually finding his way into the employ of King Louis XIV. In 1662 he adopted the name **Jean-Baptiste Lully** and over the next decade enjoyed a fruitful collaboration with the playwright Molière. Their 1670 *comédie-ballet* (a spoken-word play incorporating music and dance) *Le Bourgeois gentil-homme* concerns a merchant who, aspiring to the aristocracy, seeks to marry off his daughter to a man masquerading as a Turkish nobleman.

A noted music theorist, **Jean-Philippe Rameau** dominated French opera during the last decade of his life, assuming a mantle once held by Lully (whose disciples very much disapproved of Rameau's innovations). The four acts of Rameau's *Les Indes galantes* ("The Amorous Indies"), an *opéra-ballet* dating from 1735 and 1736, each visit a different exotic location, the last of which is North America: a Native American competes with a Spaniard and a Frenchman for the love of a woman, but all ends peacefully with the concluding chorus ("Forêts paisibles").

During the early 18th century, German composers such as Johann Christoph Graupner, Johann Friedrich Fasch and Georg Philipp Telemann wrote dozens of "orchestral suites," collections of instrumental dances with a grand opening movement called an *ouverture* (a creation of one Jean-Baptiste Lully) that featured a slow introduction (marked by dotted rhythmic patterns) followed by a faster fugal episode.

Johann Sebastian Bach, the most supremely talented of all Baroque composers, wrote at least four works that we call "orchestral suites," but which he dubbed *ouvertures* after the style of their opening movements. He may have created early versions of these works during his time at Anhalt-Köthen, where from 1717 through 1723 he concentrated on producing instrumental music and other secular pieces, but the surviving versions of his four suites likely date from his time in Leipzig, where in 1723 he took up a

post that he held until his death. Scored for the smallest forces (solo flute, strings and continuo), the second of these suites features a "Badinerie" (from the French *badiner*, "to jest") as its concluding movement.

Part of Bach's duties as Cantor and Director of Music at St. Thomas' Church and Choir School in Leipzig involved providing music for each Sunday's church service (except for the Lenten periods preceding Christmas and Easter), as well as various feast days—roughly 60 dates per year. Although he could have performed pre-existing music, on Trinity Sunday 1723 Bach set about composing a new cantata for each of these occasions. He then repeated the process for 1724–1725, and then again for 1725–1726, and again for 1728–1729. "Ach wie flüchtig, ach wie nichtig" ("Ah, how fleeting, ah how insignificant") is one of roughly 40 cantatas in Bach's second cycle that took the form of a chorale cantata, for which the entire piece (both text and melody) is based on a single Lutheran hymn. "The instrumental ritornello to the opening chorale fantasia of BWV 26," writes Bach biographer John Eliot Gardener, "is a stupendous musical confectionery illustrating the brevity of human life and the futility of earthly hopes."

Bach occasionally composed cantatas for secular purposes, including a work to commemorate the 34th birthday of Maria Josepha, Queen of Poland and Princess Elector of Saxony, that premiered on December 8, 1733. Scored for an orchestra including three trumpets and timpani, "Tönet, ihr Pauken! Erschallet, Trompeten!" (BWV 214) begins with a jubilant D-major choral dance in A–B–A form and $\frac{3}{8}$ time. The following year, he repurposed this music as "Jauchzet, frohlocket," the opening movement in the first of six cantatas that comprise his Christmas Oratorio (BWV 248).

At the end of his life, the Italian composer Arcangelo Corelli (not represented tonight—cast your votes now for Baroque Bangers, Vol. 2) prepared a set of 12 *concerti grossi* for publication; they appeared in 1714, shortly after Corelli's death, as his Op. 6. Each was scored for strings, with solo parts for two violins and a cello. In 1739, the German-born **George Frideric Handel** implicitly paid tribute to Corelli with his own great set of 12 concerti, also Op. 6, which Handel's publisher sold by subscription for a fee of two guineas, attracting over 100 musicians and members of the English aristocracy. While Corelli refined his concerti through years of performances, Handel produced his set in about five weeks; he was able to work so quickly in part because he recycled several of the concerto movements from compositions for other forces (and in some cases from music by other composers). "The running opening motive of the [second-movement] *Allegro*" from Op. 6, No. 12, notes Martin Pearlman, "derives from the aria 'Nel mondo e nell'abisso,' which Handel originally composed for his opera *Riccardo primo* and which he used again in a later version of *Tamerlano*."

Born the same year as J.S. Bach, Georg Friedrich Händel (as he was christened), grew up in Halle, Germany, before moving to Hamburg and then heading to Italy, where he sought to learn the art of Italian opera. Upon his return to Germany, Handel made a stop at the court of Georg Ludwig,

Electoral of Hanover, who hired Handel as his Kapellmeister and then immediately granted him leave to visit London, where Italian opera was just coming into vogue: Handel made a splash with several such works. In 1714, Georg Ludwig ascended to the British throne as King George I. The new monarch inherited the court composers of his predecessor, so Handel had no official position in spite of George I previously being his de facto employer, but he remained in London with the king's blessing.

From *Rinaldo* in 1711 to *Deidamia* in 1741, Handel composed some three dozen Italian-language operas for English audiences, until competition from English-language operas that appealed to a wider public helped spur Handel's transition to a brand-new genre: English-language oratorio. One of the works of this type most frequently performed during Handel's lifetime was his 1736 *Alexander's Feast*, set to a libretto by John Dryden, in which Alexander the Great hosts a banquet in Persepolis, a Persian city captured by his forces. The second act opens with the bard Timotheus, who in the first act has praised Alexander as a god and moved him to tears, beginning to incite the leader to rage and revenge.

One of the occasions for which Handel composed music for George I was a July 17, 1717, concert on the River Thames. A royal barge set sail from Whitehall Palace toward Chelsea, followed by a second barge holding 50 musicians, who performed Handel's *Water Music* no fewer than three times as the procession made its way up the Thames and back. The selection heard this evening comes from the first of three suites Handel composed for the event. A decade later, the House of Lords passed legislation making Handel a British citizen. When George I died less than four months later, his son ascended to the throne as George II.

To celebrate the 1748 treaty of Aix-la-Chapelle, ending the War of Austrian Succession, George II staged a festive evening in London's Green Park on April 27, 1749, featuring music written for the occasion, accompanied by a massive fireworks display. Handel immediately (albeit somewhat reluctantly) acquiesced and even followed the monarch's edict not to include any stringed instruments in his orchestra, assembling a massive band of double reeds, brass and percussion. The work begins with a grand overture in the French style, with a regal introduction leading to a vigorous fugal *Allegro* in triple meter, all in glorious D major.

Although Handel's oratorios were largely on biblical subjects, *Semele* (1744) concerns the title character, daughter of King Cadmus of Thebes, engaging in an affair with the god Jupiter, to the great displeasure of Juno, Jupiter's wife. Act I opens with Cadmus seeking approval at the temple of Juno for Semele's betrothal to Athamas, Prince of Boeotia.

A generation before Handel became England's most famous resident composer, **Henry Purcell** reigned as the country's preeminent musical figure (and, as many would have it, the last great homegrown composer until Edward Elgar). In honor of the 15th wedding anniversary of King William III and Queen Mary II in 1692, he composed five masques for *The Fairy Queen*, a semi-opera adapting Shakespeare's *A Midsummer Night's Dream*. "Now Joyn your War-

bling Voices" comes from an Act II masque for Titania. And mere months before his own death at age 36, Purcell wrote several pieces of music for the March 5, 1695, funeral of Mary II at Westminster Abbey, including the solemn march heard this evening.

During the last five years of his life, Purcell composed incidental music for no fewer than 40 Restoration plays. While some of these productions merited only an odd song or two, many benefited from rich and varied collections of airs and dances. Indeed, Purcell composed some of his finest instrumental music for the theater. *Abdelazer* (or *The Moor's Revenge*), written by Mrs. Aphra Behn, was first staged in 1676 and published the following year. Purcell provided incidental music for a 1695 revival: an overture and eight instrumental pieces, as well as a song. The Rondeau has become one of Purcell's most famous tunes due to its appropriation by Benjamin Britten as the theme for his set of symphonic variations known as *A Young Person's Guide to the Orchestra*.

A year before the death of Queen Mary II, Purcell contributed an ode, *Come Ye Sons of Art*, for the monarch's birthday festivities. Originally a countertenor duet, "Sound the Trumpet" is heard this evening in a version for soprano and trumpet.

The Venice-born composer **Antonio Vivaldi** was a master of the concerto form, writing an astounding 230-plus for solo violin and orchestra (including his most famous quartet of works, *The Four Seasons*) and 39 for bassoon (sadly, not represented on tonight's program—cast your votes now for Baroque Bangers, Vol. 2). In addition, there are a number of concertos for two or more soloists, such as RV 531, a concerto in G minor for two cellos, likely composed during the 1720s. Unusually, the first movement begins with the two soloists (rather than an opening statement from the orchestra before the initial solo entrance).

Vivaldi also composed at least seven concertos for the viola d'amore, an archaic instrument with six or seven strings, plus several additional "sympathetic strings" that would resonate when the main group of strings were bowed. Michael Tabolt has theorized that the composer's spelling of the instrument as "AMore" in RV 397 and one other concerto for this unusual instrument is an allusion to "Anna Maria," one of Vivaldi's students at the Ospedale della Pietà (a Venetian orphanage and music school where he taught for three decades) who remained at the school her entire life, and for whom Vivaldi wrote a number of other concertos.

Although Vivaldi claimed to have written 94 operas, music historians have only documented 50 or so, many of which have been lost. His only surviving oratorio, *Juditha triumphans* (1716), relates the story of Judith (from the biblical Apocrypha), a widow who seduces an Assyrian general and beheads him, saving her city. (The plot served as an allegory for a victory by Venetian forces over the Turks at the siege of Corfu earlier that year.) In the rage aria "Armatae face," one of the general's servants reacts to the beheading by pleading for the Furies to enact revenge on those responsible.

—Jeff Eldridge

Violin

Jason Forman
Jason Hershey
Manchung Ho
Fritz Klein*
Pam Kummert
Ellyn Liu
Gregor Nitsche
Susan Ovens
Stephen Provine**
Elizabeth Robertson
Janet Showalter
June Spector

Viola

Grant Hanner*
Raymond Hsu
Katherine McWilliams
Alexa Woodard

Cello

Christy Johnson
Max Lieblich
Katie Sauter Messick
Matthew Wyant*

Bass

Ericka Kendall
Steven Messick*

Flute

Shari Muller-Ho

Piccolo

Virginia Knight Janof

Oboe

Yuh-Pey Lin
Rebecca Salmon*
Margaret Siple

Bassoon

Jeff Eldridge*
Kerry Philben

French Horn

Barney Blough
Laurie Heidt*
Carey LaMothe
Robin Stangland

Trumpet

Patrick Hunninghake
Nick Simko
Janet Young

Trombone

John Griffin*
Bruce Reed

Percussion

Kaisho Barnhill
Ginny Bear
Dan Oie*

Harpichord

Sheila Bristow
William White

Theorbo

Daniel Frizzell

Seattle Early Dance

Melinda Abendroth
Natalie Ingrisano
Jackie Lindsey
Catherine Ludlow
Anna Mansbridge
Mike Stephan

Soprano

Barb Anderson
Ann Bridges
Michelle Chee
Susanna Erber
Peggy Hudson
Alivia Jones
Elena Loomis
Veena Ramakrishnan
Kyla Roberts
Ananya Saxena
Nancy Shasteen
Cassie Van Pay

Alto

Sharon Agnew
Elyse Christensen
Jennifer Chung
Emily Crawford
Beth Fineberg
Deanna Fryhle
Pamela Ivezić
Ellen Kaisse
Jan Kinney
Kayla Kutes
Laurie Medill
Esther Ranjbar

Tenor

Juan Pablo Bustos
Dan Charlson §
Sixing Chen
Steve Kauffman
Aaron Keyt
Geoffrey Lambeth
Matt McLeod
Lyon Stewart

Bass

Tim Bourns
Stephen Carl
Billy Eshleman
Charles Liu
Jeremy Pfister Schneider
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* principal

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SUN, OCT 25 2026 | 3:00 pm | Trinity Lutheran, Lynnwood

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SOLOISTS – Sherezade Panthaki, soprano – Cecilia Duarte, mezzo-soprano – James Reese, tenor – Tyler Duncan, baritone

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& Hsing-Hui Hsu
Pamela & Željko Ivezić
Ellen Kaisse ♪
& Gary Roberts
Virginia Knight Janof
& Tim Janof
Pam Kummert
Jon & Elizabeth Lange
Gregor & Kathy Nitsche
Susan & David Ovens
Mary Lee Peters
& James Pritchett

Christopher Peterson
& Carrie Stoltzman
Stephanie Read
& Edward Walker
Kenneth & Elizabeth Robertson
Jean Ross
Murl Allen Sanders
& Janet Hesslein
Janet & Michael Showalter
Wilson Wyant

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

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Sixing Chen
Colleen & Liam Chlastawa
Eugene Cho
Ralph & Sue Cobb
Alison Cullen
& Chris Bretherton
Suzanne Denison
Kathleen Flood
Aaron Giles
Laurie Heidt & Joe Jimenez
E. Kay Heikkinen
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Valerie Ross
Liz Rush
Pamela Silimperi
Ellen M. Smith
June Spector
& Max Lieblich ♪ ♪
Robin Stangland
Emily van Zee
Derrick White
Janet Young ♪ ♪

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Christopher Acconcia
& Lynn Acconcia-Wei
Paul Anderson
Anonymous
Virginia Bear
Tom Bird
Ann Bridges
Pamela Cahn
Erika Chang
& Matthew Tracy
Olivia Chew
Jennifer Chung & Aaron Keyt
Emily Crawford
Deborah Daoust
Genevieve Dreosch
Bridget Dubois
Roberta Eldridge
Miriam Espeseth
Lucinda & Wallace Freece
Robert Furlong
Sally Gilbert de Vargas
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Mark Wysoski
Penelope Yonge
Kathryn Zufall

Andante [\$50–\$99]

Jane Barziunas
Elyse Christensen
Wolf Fineburg
Byron Gega
Katherine George
Elizabeth Hewitt
Phillip Kraushar
Kathleen Lofstedt
Mary Lynn
Shari Muller-Ho & Manchung Ho
Phyllis Rust
Phyllis Salmon
Jon White
Nancy White

♪ George Shangrow Society
♪ ♪ Ostinato Giving Program
♪ Commissioning Club

In Memoriam

Jim Hattori ♪
Liesel van Cleeff

In Honor of

Kyla DeRemer ♪
Stephen Hegg & David Reyes (2)
Katherine McWilliams
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Harmonia, a non-profit 501(c)3 arts organization, thanks all of the supporters who have made our first 57 years possible. The above list includes tax-deductible gifts received from August 1, 2025, through September 27, 2026. Please e-mail giving@harmoniasseattle.org if you notice omissions or inaccuracies. Contributions are fully tax-deductible. To make a donation, please visit 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-plus decades, the ensemble has performed all of the greatest choral-orchestral masterpieces, including Beethoven's Ninth Symphony and *Missa Solemnis*, Stravinsky's *Symphony of Psalms*, Mendelssohn's *Elijah*, Brahms' *German Requiem*, Haydn's *The Seasons* and Britten's *War Requiem*. Meanwhile, the orchestra, partnering with world-class soloists, has explored the symphonic repertoire, programming beloved warhorses alongside seldom-performed gems.

After George Shangrow lost his life in a car crash in 2010, the volunteer performers of Harmonia partnered with a number of distinguished guest conductors to carry on the astounding musical legacy he had created. Clinton Smith served as the ensemble's second music director from 2013 to 2017, and William White began his tenure in 2018. In 2021, the organization rebranded as Harmonia Orchestra and Chorus.

SUPPORT HARMONIA

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

Harmonia accepts gifts in many forms beyond one-time cash donations, including financial instruments such as stocks, properties and annuities. We also encourage donors to consider a recurring monthly contribution as part of our Ostinato Giving Program. Our Commissioning Club sponsors the creation of new works, including some you will hear this season.

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

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



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@HarmoniaSeattle



venmo

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Baroque Bangers, Vol. 1

Saturday, October 3, 2026 • 7:30 p.m.

First Free Methodist Church • Seattle

Natalie Ingrisano soprano
Seattle Early Dance
Anna Mansbridge choreographer

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

Rule, Britannia!

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

First Free Methodist Church • Seattle

Zachary Lenox baritone

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

Harmonia Chamber Players I

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

University Unitarian Church • Seattle

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

Handel's Messiah

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

First Free Methodist Church • Seattle

Sunday, December 13, 2026 • 2:30 p.m.

Bastyr University Chapel • Kenmore

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

Handel *Messiah*

Harmonia Chamber Players II

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

University Unitarian Church • Seattle

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

Comrades

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

Northshore Concert Hall • Kenmore

Cristina Valdés piano

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

Dark Choral

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

St. Stephen's Episcopal Church • Seattle

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

St. John Passion

Saturday, March 20, 2027 • 7:00 p.m.

First Free Methodist Church • Seattle

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

J.S. Bach St. John Passion

Harmonia Chamber Players III

Saturday, April 10, 2027 • 2:00 p.m.

University Unitarian Church • Seattle

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

The Americans

Saturday, May 1, 2027 • 7:30 p.m.

First Free Methodist Church • Seattle

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

GALA FUNDRAISER

Midsummer Madness

Friday, May 21, 2027 • 6:00 p.m.

The Brockey Center at South Seattle College

Tickets and information: HARMONIASEATTLE.ORG