
SEATTLE PRO MUSICA
KAREN P. THOMAS, CONDUCTOR

Smyth and Mozart

May 20, 2023

Our 50th anniversary is drawing to a close, and it's been a remarkable journey for all of us at Seattle Pro Musica. The whirlwind of preparing and performing five(!) concerts for our New American Composer Series was extremely challenging, but also extremely rewarding. It was an utter delight to work with each of our five composers—Marques L.A. Garrett, Melissa Dunphy, Shruthi Rajasekar, Saunder Choi, and Jerod Impichchaachaaha' Tate. We're honored to have made it possible for them to add vibrant new works to the choral field, and we're grateful for the musical insights they shared with hundreds of area students during their residencies in Seattle.

I also wish to acknowledge the special efforts of the staff and singers of Seattle Pro Musica, all of whom rose to the task of mounting an incredibly ambitious season with passion and dedication. Their hard work has helped make this season a fitting celebration of SPM's 50 years of bringing choral beauty to our city and beyond.

Tonight, we offer you not one, but two masses for chorus, soloists, and orchestra—the "*Great*" *Mass in C minor* by W.A. Mozart and the *Mass in D* by Ethel Smyth. You will find more information about these works in the program notes, but suffice it to say that we're pulling out all the stops to end the season on an exultant note.

Even as we bring to you our final concert of the 2022-2023 season, we're already making plans for next year's concerts. In December 2023, we will return to one of our most beloved holiday concert themes with *Celtic Christmas*. In March 2024, thanks to the generosity of our "Fund a Dream" supporters, we build upon the foundation of our New American Composer Series to bring Bay Area composer Eric Tuan to Seattle for the world premiere of a new choral work and a weeklong residency with SPM singers and area students. Finally, we join forces with Auburn Symphony in May 2024 for a maritime-themed concert anchored by Ralph Vaughan Williams's *Sea Symphony*.

Please enjoy tonight's performance of the Smyth and Mozart masses, and we hope you will join us for many more seasons as we continue to explore the power and beauty of choral music.



Karen P. Thomas
Artistic Director and Conductor

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May 20, 2023 | St. James Cathedral

The performers ask that you kindly hold your applause until the end of each half of the program.

PROGRAM

“Great” Mass in C minor.....W.A. Mozart (1756-91)

Kyrie (*chorus & soprano solo*)
Gloria in excelsis (*chorus*)
Laudamus te (*soprano solo*)
Gratias (*chorus*)
Domine Deus (*soprano duet*)
Qui tollis (*chorus*)
Quoniam (*sopranos & tenor trio*)
Jesu Christe / Cum Sancto Spiritu (*chorus*)
Credo in unum Deum (*chorus*)
Et incarnatus est (*soprano solo*)
Sanctus / Osanna (*chorus*)
Benedictus / Osanna (*solo quartet, chorus*)

INTERMISSION

Mass in D.....Ethel Smyth (1858-1944)

Kyrie (*chorus*)
Credo (*chorus, solo quartet*)
Sanctus (*mezzo solo, chorus*)
Benedictus (*soprano solo, chorus*)
Agnus Dei (*tenor solo, chorus*)
Gloria in excelsis (*chorus, solo quartet*)

Land Acknowledgement

Seattle Pro Musica acknowledges that we gather on Indigenous land: the traditional territory of Coast Salish peoples, specifically the *dx̣w̓ḍw̓ʔaḅš*, or Duwamish, ‘The People of the Inside.’ We are grateful to the land and its people, and we offer our support through Real Rent Duwamish (realrentduwamish.org). For more information about the Duwamish, visit duwamishtribe.org.

These performances are supported in part by ArtsFund, ArtsWA, 4Culture, and the City of Seattle, Office of Arts & Cultural Affairs.

Please mute all cell phones and electronic devices. No photography during performances. Thank you.

Restrooms including  are located off the north vestibule.

Program notes, texts, and translations

“GREAT” MASS IN C MINOR by W.A. MOZART

As with his other monumental work, the *Requiem*, **Wolfgang Amadeus Mozart** left the *Mass in C minor* incomplete, missing portions of the *Credo* and the entire *Agnus Dei*. It is certainly his most ambitious and complex sacred work—even in its unfinished state, it is immense in conception. The choral writing ranges from four-part and five-part choruses to the eight-part *Osanna*, and includes an impressive fugue, *Cum Sancto Spiritu*. The contrapuntal writing (two or more independent melodic lines) for chorus clearly shows the influence of Mozart’s study of the music of Bach and Handel, while the writing for solo voices owes much to his fluency in Italian operatic style. The orchestration also goes beyond the forces Mozart had previously used in his liturgical music, calling for pairs of oboes, bassoons, horns and trumpets, as well as flute, timpani, trombones, and strings.

From the age of 16 to 24, Mozart was in the service of the Archbishop of Salzburg—an appointment which had been secured by his father, Leopold. Restrictions on the duration and dimension of music in the liturgy, along with severe limitations on his ability to travel to the musical centers of Europe to advance his career were a source of frustration for the young composer. He eventually asked to be released from the archbishop’s service in 1781. The break with the archbishop and Mozart’s subsequent move to Vienna was also a break with his father. His courtship of the young soprano Constanze Weber further widened the rift, and on August 4, 1782 the couple was married at St. Stephen’s Cathedral, Vienna, without having received Leopold’s blessing.

Mozart began writing the *Mass in C minor* in the summer of 1782, probably shortly after his marriage to Constanze. He mentioned the work in a letter to his father, dated January 4, 1783, with an indication that it was half finished. Wolfgang and Constanze arrived in Salzburg in July 1783, and the *Mass in C minor* was premiered on October 26 at the Benedictine Abbey Church of St. Peter, with Constanze singing the soprano solos. By all accounts, the visit did not go well—after this visit, the composer never returned to Salzburg. And though the music of the *Mass in C minor* was later recycled as the cantata *Davidde Penitente*, the work itself faded into obscurity, to be revived only in the 20th century.

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.

Glory to God in the highest,
and on earth peace to people of good will.

LAUDAMUS TE

Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.

We praise you, we bless you,
we adore you, we glorify you,

GRATIAS

Gratias agimus tibi propter magnam gloriam tuam.

we give you thanks for your great glory.

DOMINE DEUS

Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.

Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ, only Begotten Son,
Lord God, Lamb of God, Son of the Father,

QUITOLLIS

Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.

QUONIAM

Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus Altissimus,

JESU CHRISTE / CUM SANCTO

Jesu Christe
cum Sancto Spiritu in gloria Dei Patris.
Amen.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filius Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem descendit de caelis.

ET INCARNATUS EST

Et incarnatus est de Spiritu Sancto ex Maria Virgine.
Et homo factus est.

SANCTUS / OSANNA

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

BENEDICTUS / OSANNA

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

You take away the sins of the world, have mercy on us.
You take away the sins of the world,
receive our prayer.
You are seated at the right hand of the Father,
have mercy on us.

For you alone are the holy One, you alone are the Lord,
you alone are the Most High,

Jesus Christ.
with the Holy Spirit, in the glory of God the Father. Amen.

I believe in one God,
the Father Almighty,
maker of heaven and earth,
of all things visible and invisible.
I believe in one Lord Jesus Christ,
the only begotten Son of God,
born of the Father before all ages,
God from God, Light from Light,
true God from true God,
begotten, not made, consubstantial with the Father:
through him all things were made.
For us and for our salvation
he came down from heaven.

and by the Holy Spirit was incarnate of the Virgin Mary,
and became human.

Holy, holy, holy, Lord, God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

MASS IN D by ETHEL SMYTH

“The exact worth of my music will probably not be known till naught remains of the writer but sexless dots and lines on ruled paper,” **Ethel Smyth** wrote in 1928. It seems she was right, and her music is only recently beginning to get the attention it has so long deserved.

Ethel Smyth was a radical and a non-conformist from a young age. Born in Kent in 1858 into an upper-middle class family, she rebelled against the restrictions of her Victorian-era girlhood. Her father strongly opposed her desire to study music – so she locked herself in her room and refused to eat until he capitulated. She began studying at the Leipzig Conservatory in 1887 at the age of 19. Leipzig was a great center of music activity, and while there Smyth met influential composers such as Antonín Dvořák, Clara Schumann, Pyotr Ilyich Tchaikovsky, Edvard Grieg, and Johannes Brahms. Her best-known work, *The Wreckers*, was performed in Leipzig and Prague before being conducted in London by Sir Thomas Beecham in 1909. In 1903 she became the first woman to have a work performed by the Metropolitan Opera—*Der Wald (The Forest)*, and in 1922 she became the first female composer to be granted Damehood.

“She was a force of nature, a feminist composer of phenomenal talents, whose music set records and won great acclaim. She had passionate affairs with prominent women—including the celebrated suffragette Emmeline Pankhurst—and a lasting friendship with Virginia Woolf,” writes Beverley D’Silva of the BBC. “Her unstoppable spirit shocked polite society...her activism landed her in prison.”

All her life she fought to have her music performed in the face of misogyny and male critics who dismissed her as a “lady composer.” Dr Amy Zigler, assistant professor of music at Salem College, wrote that if Smyth and others wrote music that was “energetic, loud, forceful or virile” it was damned as “unnatural and unbecoming of a woman”. If they wrote music that was “graceful, soft, lyrical or sentimental, it was deemed to be just ‘parlour’ music for young women to play at home—unimportant or inferior.” While fighting such sexist attitudes, Smyth won the support of conductors like Sir Thomas Beecham, Bruno Walter, Arthur Nikisch, and Adrian Boult.

In 1910, at the age of 52, Smyth joined the Women’s Social and Political Union to campaign for women’s suffrage, giving up her music career for two years to further the cause. With Emmeline Pankhurst, she felt “the fiery inception of what was to become the deepest and closest of relationships”. She and Pankhurst went on a campaign in March 1911 in response to adverse comments by a secretary of state about the Votes for Women campaign; they broke windows at the Houses of Parliament, were arrested, and sent to Holloway Prison. Smyth spent two months there, telling of cockroaches and mistreatment. On visiting her in prison, Thomas Beecham arrived in the courtyard at Holloway to see the spectacle of a “noble company of martyrs marching round it and singing lustily their war chant, while the composer, beaming approbation from an overlooking upper window, beat time in almost Bacchic frenzy with a toothbrush”. This “war chant” was the work Smyth wrote and dedicated to Pankhurst, *The March of the Women*, which became the anthem of the women’s suffrage movement.

Smyth was also passionate in her personal life, amassing a long list of relationships with women, including Pauline Trevelyan, Lady Mary Ponsonby, Violet Gordon-Woodhouse, the Empress Eugenie, and Pankhurst.

At the age of 71, she met the writer Virginia Woolf, and was smitten: “I don’t think I have ever cared or anyone more profoundly,” she wrote in a diary. Woolf herself wrote: “How we differ! Our minds are too entirely and integrally different: which is why we get on,” and their friendship endured until Woolf’s death in 1941.

Smyth composed the *Mass in D* following a renewal of her Anglican faith, stimulated by reading *The Imitation of Christ*, by Thomas à Kempis, while she was ill in Munich on Christmas Eve 1889. The book belonged to her Catholic friend Pauline Trevelyan, to whom Smyth dedicated the *Mass*. She composed much of it while a guest of Empress Eugénie at Cape Martin near Monaco, in the summer of 1891.

The Mass in D was premiered in January 1893 with about 1000 performers in the enormous Albert Hall in front of an audience of 12,000 people. The “Gloria” was performed as a festive finale at the end of the *Mass*, as she specified. In spite of the enthusiastic reception at the premiere, the work languished and did not receive a second performance until 30 years later. Smyth blamed this on prejudice against female composers.

The *Mass* was revived in February 1924 by the Birmingham Festival Choral Society, conducted by Adrian Boult. Its success led to another performance in March 1924 at Queen’s Hall in London. George Bernard Shaw reviewed the

INTERMISSION

performance, and thought the *Mass* “magnificent.” In the years following, it was performed a number of times. In 1934 a performance of the *Mass* conducted by Thomas Beecham, and attended by Queen Mary, was the culmination of the Festival Concerts celebrating Smyth’s 75th birthday. By this time, Smyth had lost her hearing and was suffering from tinnitus—she turned from music to writing, producing 10 mostly autobiographical books. She died in Woking, Surrey, in 1944, at the age of 86.

In her late seventies, writing in her final memoir *As Time Went On*, Smyth declares that the musician in her “won through in the end,” in spite of her deafness:

“If you are still in possession of your senses, gradually getting accustomed, as some people do, to a running accompaniment of noises in your head; if instead of shrinking from the very thought of music you suddenly become conscious of desire towards it... why, then anything may happen... and once more you begin to dream dreams.”

KYRIE

Kyrie eleison. Lord, have mercy.
Christe eleison. Christ, have mercy.
Kyrie eleison. Lord, have mercy.

CREDO

Credo in unum Deum,
Patrem omnipotentem,
factorem coeli et terrae,
visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filiū Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.
Genitum, non factum, consubstantialē Patri:
per quem omnia facta sunt.
Qui propter nos homines,
et propter nostram salutem descendit de caelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine.
Et homo factus est.
Crucifixus etiam pro nobis sub Pontio Pilato:
passus, et sepultus est.
Et resurrexit tertia die, secundum Scripturas.
Et ascendit in caelum:
sedet ad dexteram Patris.
Et iterum venturus est cum gloria,
iudicare vivos et mortuos:
cujus regni non erit finis.
Et in Spiritum Sanctum Dominum, et vivificantem:
qui ex Patre Filioque procedit.
Qui cum Patre, et Filio simul adoratur et conglorificatur:
qui locutus est per Prophetas.
Et unam, sanctam, catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et expecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

SANCTUS / OSANNA

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua.
Hosanna in excelsis.

BENEDICTUS / OSANNA

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
miserere nobis.
Agnus Dei, qui tollis peccata mundi:
dona nobis pacem.

GLORIA

Gloria in excelsis Deo
et in terra pax hominibus bonae voluntatis.
Laudamus te. Benedicimus te.
Adoramus te. Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi,
suscipe deprecationem nostram.
Qui sedes ad dexteram Patris,
miserere nobis.
Quoniam tu solus sanctus. Tu solus Dominus.
Tu solus Altissimus, Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris.
Amen.

Holy, holy, holy, Lord, God of hosts.
Heaven and earth are full of your glory.
Hosanna in the highest.

Blessed is he who comes in the name of the Lord.
Hosanna in the highest.

Lamb of God, you take away the sins of the world.
Have mercy on us.
Lamb of God, you take away the sins of the world.
Have mercy on us.
Lamb of God, you take away the sins of the world.
Grant us peace.

Glory to God in the highest,
and on earth peace to people of good will.
We praise you, we bless you,
we adore you, we glorify you,
we give you thanks for your great glory.
Lord God, heavenly King,
O God, almighty Father.
Lord Jesus Christ, only Begotten Son,
Lord God, Lamb of God, Son of the Father,
You take away the sins of the world, have mercy on us.
You take away the sins of the world,
receive our prayer.
You are seated at the right hand of the Father,
have mercy on us.
For you alone are the holy One, you alone are the Lord,
you alone are the Most High, Jesus Christ,
with the Holy Spirit, in the glory of God the Father.
Amen.

Soloists



Noted for her “enthraling” (*Seattle Times*) and “particularly soulful” interpretations (*Los Angeles Times*), soprano **Tess Altiveros** is equally at home in a wide range of repertoire from the 17th century to the 21st. In the 2022-23 season, Ms. Altiveros brings her portrayal of Soldier in *The Falling and the Rising* to Des Moines Metro Opera, Arizona Opera, Intermountain Opera and Opera Memphis. She returns to her home company of Seattle Opera as Giannetta in *L’Elisir d’Amore* and Nana in the world premiere of *A Thousand Splendid Suns*. Concert engagements include *Messiah* with Boise Phil, *Chansons d’Auvergne* with West-Sound Symphony, Mozart’s *Requiem* with Evansville Philharmonic, Bach’s *St Matthew Passion* with Dame Jane Glover and Music of the Baroque, and the U.S. premiere of Ripper’s *Cinco Poemas de Vinicius de Moraes* with Seattle Symphony. Opera credits include Susanna in *Le Nozze di Figaro*, Fiordiligi in *Così fan Tutte*, Euridice/Proserpine in *L’Orfeo*, Clorinda in Seattle Opera’s acclaimed production of *The Combat*, Pamina in *Die Zauberflöte*, Maria in *West Side Story*, Musetta in *La Bohème*, Miss Jessel in *Turn of the Screw*, and Elle in *La Voix Humaine*.

On the concert stage, her voice has been hailed as “darker, creamy, sensuous... sprezzatura personified” (*Opera Today*) and “pure gold” (*Opera Magazine*). Ms. Altiveros has been featured with the Colorado Symphony, Pacific Symphony, the Boulder Philharmonic, Portland Baroque, Early Music Vancouver, Shreveport Symphony, San Francisco Early Music Society, Pacific MusicWorks, and the Vancouver Bach Festival.



Soprano **Miriam Gnagy** (she/they) holds a degree in Vocal Performance from Central Washington University. She has worked extensively as a Soloist and Section Leader throughout the Greater Seattle Area, and currently sings with Seattle Pro Musica, and various other projects. Miriam has a background in Human Resources and currently works in Communications for a non-profit organization. They’re parent to two amazing kiddos, and an outspoken Body Liberation Activist.



Mezzo-soprano **Dawn Padula** is a versatile performer of opera, oratorio, art song, jazz, and musical theatre. Principal opera roles include Carmen in *Carmen*, the Witch in *Hansel and Gretel*, Maddalena in *Rigoletto*, Cherubino in *Le Nozze di Figaro*, Meg in *Falstaff*, Dangeville in *Adriana Lecouvreur*, Isabella in *L’Italiana in Algeri*, Erika in *Vanessa*, and the Sorceress in *Dido and Aeneas*. Her concert repertoire includes solo work in Durufle’s *Requiem*, Handel’s *Messiah*, *Israel in Egypt*, and *Judas Maccabeus*, Vivaldi’s *Gloria*, Mozart’s *Requiem*, *Solemn Vespers*, *Mass in C-Minor*, and *Coronation Mass*, Rossini’s *Stabat Mater*, Bernstein’s *Chichester Psalms*, and Haydn’s *Mass in the Time of War*. She has appeared as a soloist with the Houston Symphony Orchestra, the Houston Masterworks Chorus, the Oregon Symphony, the Seattle Bach Choir, the Houston Chamber Choir, the Alamo City Men’s Chorale, the Sons of Orpheus Men’s Ensemble, CANTARE Houston, Mercury Baroque, the Woodlands Symphony Orchestra, the Men’s Consort of Houston, the Symphony North of Houston, the Black Note Ensemble, the

Bay Area Chorus, and the Foundation for Modern Music. She performed as the mezzo-soprano soloist in Penderecki’s *Credo* with the Houston Symphony Orchestra under the direction of Maestro Jahja Ling of the San Diego Symphony. Dr. Padula is Professor of Voice and Director of Vocal Studies at the University of Puget Sound School of Music, where she is the Chair of the Vocal Studies Area, directs the Opera Theater, and will co-direct the newly-established Songwriting major. In 2020, Dr. Padula was honored to receive Puget Sound’s Tom A. Davis Teaching Award.

Soloists



Tenor **Zach Finkelstein** has performed as a tenor soloist for the past decade, from Seattle’s Benaroya Hall, New York’s Lincoln Center, and London’s Sadler’s Wells, to the National Arts Center in Beijing, China. Recently, he toured the Spanish opera *Comala* with the Zohn Collective from Guadalajara, Mexico, to Chicago, Illinois and will tour it again in Germany in 2023. Hailed by the New York Times’s Anthony Tommasini as a “compelling tenor,” Mr. Finkelstein released two albums on Scribe Records: *Britten and Pears: the Canticles* (2017) and *Dark is Yonder Town*, (2020) featuring guitarist Dieter Hennings Yeomans and new compositions by Ricardo Zohn-Muldoon and Jesse Jones. In the concert world, he is known for his “refined” and “elegant” (*Vancouver Observer*) interpretation of the works of Bach, Mozart and Handel, among others. In recent seasons, he has performed as a concert soloist all over North America, including the Seattle Symphony, Quebec’s Les Violons du Roy, the Florida Orchestra, the Calgary Philharmonic, and the Mark Morris Dance Group. Mr. Finkelstein is

represented by Dean Artists Management and holds an Artist Diploma (Voice) from the Royal Conservatory of Music’s Glenn Gould School in Toronto and a BA in Political Science from McGill University, in Montréal. Mr. Finkelstein is currently pursuing an MBA with a concentration in Marketing at the Kelley School of Business at Indiana University. He works as a Senior Product Insights Researcher for Wizards of the Coast, leading custom qualitative and quantitative research projects for the collectible card game *Magic: The Gathering*. He lives in Seattle with his wife, Devora, and his three-year-old son, Remy.



Charles Robert Stephens’s career spans a wide variety of roles and styles in opera and concert music throughout the US. His performances have shown “a committed characterization and a voice of considerable beauty.” (*Opera News*, 1995) He sang many roles at New York City Opera, and was hailed by the *New York Times* as a “baritone of smooth distinction.” He has sung on numerous occasions at Carnegie Hall in a variety of roles with the Opera Orchestra of New York, the Oratorio Society of New York, the Masterworks Chorus, and Musica Sacra. Now based in Seattle, Mr. Stephens has sung with the Seattle Symphony, Seattle Opera, Tacoma and Spokane Symphonies and Opera Companies, Portland Chamber Orchestra, and many other orchestras and opera companies. Recent highlights include Bach’s *St. John Passion* with Les Fêtes Galantes in Paris, the role of Tiresias in the Boston Early Music Festival’s production of Steffani’s *Niobe*, *Queen of Thebes*, and Judge Turpin in *Sweeney Todd* with the Helena Symphony. Mr. Stephens has an active voice studio in Seattle.

Welcome to St. James Cathedral

St. James is the Cathedral Church for the Catholic Archdiocese of Seattle and its Archbishop, the Most Reverend Paul D. Etienne. We are also a parish church for a vibrant faith community of 2,500 households, with a long history that reaches back to Seattle’s early days. We are an inner-city parish with an extensive social outreach to the homeless and disadvantaged of our city. We are a diverse community that welcomes, accepts, and celebrates the differences we all bring.

The Cathedral is also a center for many musical, cultural, and ecumenical events, and a crossroads where ideas and challenges both old and new are explored in the light of the Gospel of Jesus Christ. The Cathedral is a place where the rich and ongoing tradition of sacred music and art is treasured and expanded. Above all, St. James Cathedral is a community of prayer.

We welcome you to St. James Cathedral. Find out more at www.stjames-cathedral.org.

St. James Cathedral

The Most Reverend Paul D. Etienne, Archbishop of Seattle
The Very Reverend Michael G. Ryan, Pastor of St. James Cathedral
Joseph Adam, Director of Music and Cathedral Organist
Christopher Stroh, Assistant Director of Music and Organist

Stacey Sunde, Director of Youth Music
Marjorie Bunday, Administrative Assistant for Music and Concert Manager
Corinna Laughlin, Director of Liturgy

Seattle Pro Musica

Seattle Pro Musica Singers

SOPRANO

Lillian Balmforth
Jordan Berg
Julia Bezems
Lauren Carr
Marisa Dahlman
Jonna Farley
Erin Gabriel
Miriam Gnagy
Carole Jones
Shadia Kawa Choudhry
Katherine Lu
Tami McTaggart
Sylvie Nemeth
Teresa Nemeth
Jennifer Newland
Ada Ng
Amy Peer
Kristin Percy Calaff
Inge Pham-Swann
Katie Skovholt
Jenny Spence
Jan Strand
Judy Williams
Camille Watson
Catherine Wolff

ALTO

Liz Adams
Audra Anderson
Deb Arnold
Raka Banerjee
Shirley Beresford
Sarah Bergquist
Heidi Blythe
Jordan Brattain
Marilyn Colyar
Lauren Cree
Cathy Federici
Mara Forster-Smith
Elly Hale
Nancy Haver
Liz Langeland
Meaghan Leferink
Teena Littleton
Karen Maneman
Rose Morrison
Susan O'Brien
Corina Rahmig
Liz Reed Hawk
Karen Segar
Marit Trelstad
Hannah Won

TENOR

Jae Bernado
Kaelee Bolme
Peter Budny
Jacob Buys
Eric Faris
David Horton
David Johnson
Kevin Kralman
Matt Li
Seth Lifland
Danny Szydlo
Vesteinn Þórsson
Robert Wade

BASS

Jim Bartscher
Matthew Bosley
David Carpman
John Carroll
Paul Drayna
Ben Flynn
Ryan Gao
Peter Hemmen
Matthew Johns
Lee Maneman
James Mayclin
Chris Rule

Staff Members

Karen P. Thomas
Artistic Director & Conductor
Katie Skovholt
Executive Director
Kate Kelley
Operations & Administrative Associate
Dwight Beckmeyer
Collaborative Pianist
Heidi Blythe
Assistant Conductor
Jenny Spence
Soprano & Alto Section Leader
Jae Bernado
Tenor & Bass Section Leader
Jenn Newland
Stage Manager

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VIOLIN I

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John Kim
Tom Dziekonski
Petro Krysa
Annika Kounts

VIOLIN II

Cecilia Archuleta, Principal
HyeKyung Seo
Ingrid Fredrickson
Coral Sepulveda

VIOLA

Eileen Swanson, Principal
Betty Agent
Sue Jane Bryant
Brian Jankanish

CELLO

Page Smith, Principal
Roberta Downey
Rajan Krishnaswami
Virginia Dziekonski

DOUBLE BASS

Ross Gilliland, Principal

FLUTE

Susan Telford
Laura Werner

OBOE I

Dan Williams

OBOE II / ENGLISH HORN

Logan Esterling

CLARINET

Sean Osborn
Rachel Yoder

BASSOON

Francine Peterson
Mona Butler

HORN

Rodger Burnett
Richard Reed
Ryan Stewart
Jill Jaques

TRUMPET

Charles Butler
Brian Chin

TROMBONE

Grant Reed
Patrick Raichart
David Krosschell

TIMPANI

Matthew Kocmierski

PERCUSSION

Paul Hansen

Friends of Seattle Pro Musica

Be a part of our vision

Nothing compares to sitting in a concert hall and sharing in the joy and wonder of hearing choral music performed at the highest levels of artistry. The power of music created with only the human voice creates a special link between singers and audience. Another way to connect with us, one that helps to make our artistry possible, is to support Seattle Pro Musica with a donation.

Subscriptions and ticket sales cover only a third of our concert expenses, so we rely on supporters like you to help us achieve our mission of making choral beauty accessible to as many as possible. Seattle Pro Musica is a registered 501(c)3 organization, so your gift can qualify as a charitable donation for tax purposes. In addition to knowing that your gift will support our art, your name will be included with our thanks in all our concert programs.

We're thrilled to have you in our audience, and we thank you for considering a deeper relationship with us. We look forward to welcoming you into our giving family!

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Do you want to help SPM flourish for generations to come? Consider including Seattle Pro Musica in your will.

Email us at admin@seattlepromusica.org and ask about planned giving.

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OUR MISSION

To enrich and inspire our audiences, singers, and community through the experience of choral artistry, and to increase access to and appreciation of choral music.

OUR STATEMENT ON CULTURAL EQUITY

Everyone deserves equal access to a full and vibrant creative life, and this access is essential to a free and healthy society. To support the creative life of our community, Seattle Pro Musica commits to policies and practices of cultural equity that foster equal access, inclusion, and justice.

We recognize cultural equity as a framework of values, policies, and practices that ensures arts institutions serve the needs of all people, especially those who have historically been underserved based on race/ethnicity, age, disability, size, sexual orientation, gender identity or expression, socioeconomic status, geography, citizenship status, or religion.

As we pursue our artistic mission, we will hold ourselves accountable to cultural equity. By acknowledging and challenging inequities, both as an individual arts organization and in partnership with others, we can and will make change happen.



Follow us on Facebook, Twitter, YouTube, and Instagram.
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BERKSHIRE CHORAL
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Dr. Rollo Dilworth
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BCI Festival Chorus
Northwest Sinfonietta



Haydn: *Mass in the Time of War*
Dilworth: *Freedom's Plow* & African-American spirituals





Kimberly E. Jones, soprano
Meg Bragle, mezzo-soprano
Cornelius Johnson, tenor
Enrico Lagasca, bass-baritone

Saturday, June 24, 7:30 pm

Meany Center for the Performing Arts, UW
Free, reservations requested
Tix: <https://bit.ly/BCISeattle>

ENGEL & VÖLKERS
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Karen Abbey

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