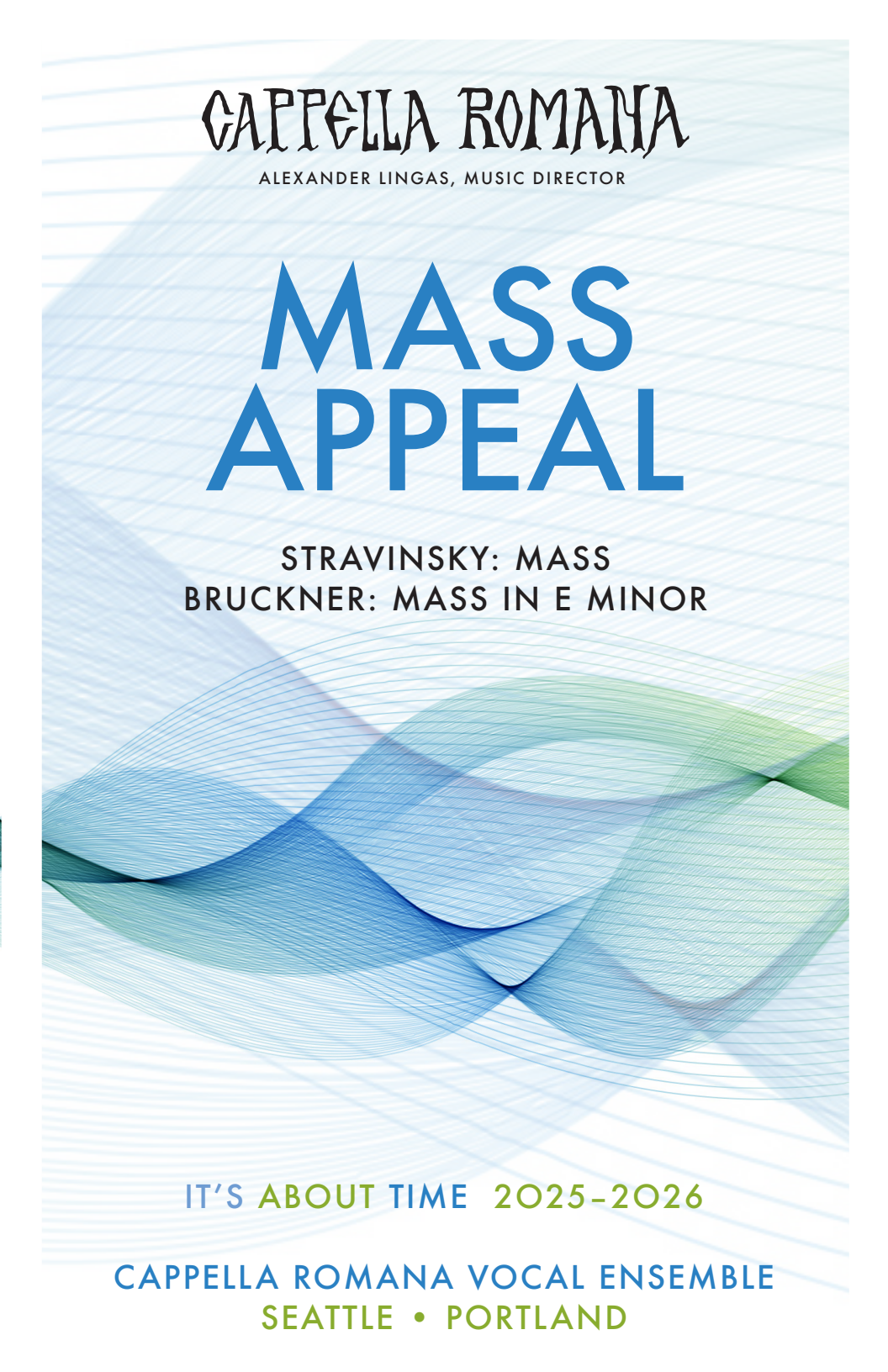




CAPPELLA ROMANA

ALEXANDER LINGAS, MUSIC DIRECTOR

MASS APPEAL

STRAVINSKY: MASS
BRUCKNER: MASS IN E MINOR

IT'S ABOUT TIME 2025-2026

CAPPELLA ROMANA VOCAL ENSEMBLE
SEATTLE • PORTLAND

COMING UP

NOV
14,15

LIVING MEMORIES

FEATURING *THE LAST ANTHEM* BY DIMITRIS SKYLAS



Cappella Romana

Alexander Lingas MUSIC DIRECTOR

The Last Anthem by rising star Dimitris Skylas gives voice to memories too important to be forgotten. Co-commissioned by Cappella Romana with the İstanbul Festival, *The Last Anthem* remembers those caught in the "Exchange of Populations" between Greece and Türkiye after World War I, with poetry in English, Greek, and Turkish. Plus poignant selections from the *Requiem* by Mikis Theodorakis (*Zorba the Greek*), a memorial work by John Tavener, and the world premiere of *Mystical Versicles* by Christos Hatzis.

cappellaromana.org

Dimitris Skylas (b.1987):

The Last Anthem NORTH-AMERICAN PREMIÈRE

Christos Hatzis (b.1953):

Mystical Versicles WORLD PREMIÈRE

Mikis Theodorakis (1925–2021):

Requiem (excerpts)

John Tavener (1944–2013): *Eonia*

SEATTLE

Fri 14 Nov 2025, 7:30 PM

St. James Cathedral

First Hill, Seattle

PORTLAND

Sat 15 Nov 2025, 2:00 PM

Holy Trinity Greek Orthodox Cathedral
Laurelhurst, Portland



DIMITRIS SKYLAS



Cappella Romana and Portland Youth Philharmonic *Camerata PYP*

David Hattner, Guest Conductor

MASS APPEAL

Friday, 24 October 2025, 7:30pm, St. Mark's Cathedral, Seattle
 Sunday, 26 October 2025, 2:00pm, St. Mary's Cathedral, Portland

Mass (KO77, 1944–1948)
 Kyrie, Gloria, Credo, Sanctus, Agnus Dei

Igor Stravinsky (1882–1971)

Intermission

Mass in E-minor (WAB 27, 1866, rev. 1882)
 Kyrie, Gloria, Credo, Sanctus, Agnus Dei

Anton Bruckner (1824– 1896)

Cappella Romana	TENOR	Portland Youth Philharmonic <i>Camerata PYP</i>	CLARINETS* Seojong Huh Michael Gong
Alexander Lingas Founder and Music Director	Blake Applegate Daniel Burnett John Cox* Tim Galloway Les Green Michael Hilton*	OBOES*† Alejandro Belgique Eleanor Price	HORNS* Rowan Oakes-Harada David Henock Jackson Porter Francis VanBockel
PROJECT CHORUSMASTER John Cox	BASS Jesse Cromer Chris Engbretson*†	BASSOONS*† Paul Brown Kyle Leung	†STRAVINSKY *BRUCKNER
SOPRANO Noelle Goodenberger Jen Milius Vakarè Petroliūnaitė* Carolyn Quick Maddy Ross	Erik Hundtoft* David Krueger Tim Tyler Nathan Zbinden	TRUMPETS*† Cameron Williams Cedar Zondervan	
ALTO Ann Wetherell Daphne Barnum Sarah Beaty* Kristen Buhler Susan Hale Jessica Israels Cecily Kiester	†CELEBRANT *STRAVINSKY SOLOISTS	TROMBONES*† Ziqi He Enpeng Cui Mo Erickson	
		ENGLISH HORN† Willem Abbassi	

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St. Philip Neri Church

Program: "YULE"

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LIVE. INTIMATE. INSPIRED.

Mass Appeal

It was 2018 when David Hattner first proposed pairing Bruckner's *Mass in E minor* with Stravinsky's *Mass* in a project with Cappella Romana and Portland Youth Philharmonic, and I immediately recognized the rightness of it. Though separated by eighty years and vast stylistic differences, these works share deep connections. Both set the same Roman Catholic ordinary text. Both are scored for winds and brass without strings. They are sonically distinct, yet the underlying principles of their structure and musical content reveal more commonalities that we will see here.

Both composers wrestled with how to honor tradition while creating something new. Bruckner faced criticism from conservative Catholics who found his masses too individual, too personal, too influenced by Wagner and modern trends. Stravinsky,

after years away from the church, returned to his Russian Orthodox faith and created here what he called a "real Mass"—ascetic, ritualistic, uncompromising. Both might be called "holy fools" in their own way—religious artists willing to risk ridicule for their convictions. And each composer refused to follow conventions slavishly. As Bruckner himself wrote:

They want me to be different; I could be, but I must not. Out of thousands it was me to whom the loving God has given a talent; one day I will need to give an account of myself. How would the Lord God judge me if I followed others and not Him?

Both composers looked to the past, whether real or imagined, and allowed it to inform their own choices. As G.K. Chesterton said, "Tradition means giving a vote to most obscure of all classes, our ancestors. It is the democracy of the dead." Predecessors get a vote. Both Bruckner and Stravinsky drew on Renaissance polyphony,

Venetian polychoral traditions, and—in Stravinsky’s case—Slavic Orthodox chant. Yet neither composer produced mere conscious counterfeits of what came before. They created living works that could only exist because of the traditions from which they emerged.

Shared Values

For us, Cappella Romana’s vision is to explore music of the Christian East and West and to find in it glimmers of a common inheritance, Orthodox and Catholic, ancient and modern. Both of these masses embrace an ancient saying of the early church *lex orandi, lex credendi*—the law of prayer is the law of belief. The liturgical text in each case receives reverent, clear treatment. Words shape the music rather than the other way around. What we pray is what is believed.

Musical repetition in both works creates ritual time, a sense of entering into something eternal. Bruckner transforms themes through intricate fugal development. Stravinsky employs static, unchanging ostinato—“stubborn” repetition without development. Sometimes they each repeat the text itself for emphasis. Stravinsky’s threefold “Lord, have mercy” might resonate with the Orthodox litanies he knew well, while the triple repetition of Kyrie and Agnus Dei phrases likewise mystically invokes the Holy Trinity.

The choice of winds and brass—no strings—creates ceremonial gravity and blends naturally with the human voice. For Stravinsky this departs from Orthodox tradition, which ordinarily prohibits

instruments in worship. Yet even Orthodoxy makes exceptions: in the Ionian Islands, brass bands often accompany the Holy Friday funeral procession outdoors before the participants reenter the church and they set their instruments aside.

Stravinsky’s Mass

“Cold music that will appeal directly to the spirit” —Igor Stravinsky

The Greek poet George Seferis, whose poem «Αρνιση» (“Denial”) was famously set to music by Mikis Theodorakis,¹ wrote the preface to Stravinsky’s *Poetics of Music*. Required reading for me when I was an undergraduate, *Poetics of Music* still retains its power to challenge and inspire. Seferis writes that

Stravinsky’s “most profound expression” lies not in words but in sound itself, offering listeners “catharsis” and “deliverance,” more than mere emotional release

and rescue. “These Greek terms—*kathársis* (cleaning) and *lýtrosis* (ransom through sacrifice) underscore how Stravinsky strips away what is inessential, sacrificing excess to deliver listeners from sentimentality, “cold music that will appeal directly to the spirit.” In the same vein of musical asceticism, Arvo Pärt would later say: “It is enough when a single note is beautifully played.”

Stravinsky completed his mass between 1944 and 1948 in Los Angeles. It was one



Stravinsky on the cover of *Time*, July 26, 1948

¹We will perform selections of the *Requiem* by Theodorakis next month in November 2025.

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of few works of his not created on a commission; he seems to have had an internal need to write it, not only for himself, but to align it with serious liturgical use.

Stravinsky achieves his spiritual directness through musical restraint, particularly the use of the octatonic scale and polyvalency. The octatonic scale—alternating whole and half, or half and whole steps—is tonally ambiguous with eight possible tonal centers. It suggests something mysterious, beyond the physical realm. Listen especially in the Gloria at “qui tollis peccata mundi” (who takes away the sins of the world), where harmony neither progresses nor retreats, creating an eternal present of Christ’s sacrifice.

Even with accompaniment, his Creed echoes those sung in Russian churches, yet he expands harmonic colors far beyond conventional Slavic chant, having done the same in his earlier *a cappella* setting of the Creed written in the 1930s, also

sung to block chords. At “Et incarnatus est” (and was made incarnate), the otherworldly octatonic and earthly diatonic elements are present together—an aural icon of the mystery of the Incarnation: Christ fully divine and fully human, two natures without confusion.

Polyvalency—simultaneous presentation of multiple tonal centers—appears most strikingly in the Sanctus. Two solo voices sing quasi-Byzantine melodies in one tonal center while instruments occupy others, creating sonorities that conventional analysis cannot easily parse. These polytonal passages resonate with the ancient understanding of *perichóresis* (περιχώρησις), the mutual indwelling of the Persons of the Holy Trinity, to Whom we and the angels cry “Holy, Holy, Holy.”

Despite Stravinsky’s insistence that his Mass was free of external influence (he claimed it was an antidote to Mozart masses he called “sweets of sin”), his work

CONCERTS

THE SAINT MARK'S
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Mass Appeal

Capella Romana with Portland Youth Philharmonic Camerata

FRIDAY, OCTOBER 24, 7:30 PM

Peace & Thanksgiving

Skyros Quartet

SUNDAY, NOVEMBER 23, 3 PM

Organ Plus

in Thomsen Chapel

Henry Lebedinsky, *organ* & Brian Shaw, *trumpet*

SATURDAY, JANUARY 17, 3 PM

SUNDAY, JANUARY 18, 3 PM

Encountering the Divine

Keith Kirchoff, *piano*

SUNDAY, FEBRUARY 22, 3 PM

Flentrop Organ Concert

Stephen Price, *organ*

SUNDAY, MARCH 22, 3 PM

Sing My Soul

The Choir of Magdalen College, Oxford

TUESDAY, APRIL 14, 7:30 PM

All Bach

on the Flentrop Organ

Renée Anne Louprette, *organ*

FRIDAY, MAY 15, 7:30 PM

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TAFELMUSIK: Brilliant Baroque

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Nordstrom Recital Hall

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Tafelmusik Baroque Orchestra
Rachel Podger, director ▶



clearly engages with tradition. The vocal lines often filter medieval Ars Nova polyphony through a modernist lens. The orchestration pays homage to polychoral music with its separate choirs of singers and winds and brass from Venice, which would become Stravinsky’s final resting place in 1971.

Bruckner’s Mass in E minor

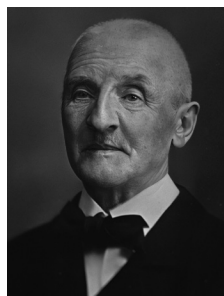
Anton Bruckner composed this Mass in 1866 for the dedication of Linz’s new Cathedral of the Immaculate Conception. Construction delays meant only a votive chapel stood completed, so he wrote it for outdoor performance with winds and brass—and no strings. He revised it in 1882, and we present that version today with a chamber ensemble appropriate for interior space.

Bruckner knew wind instruments well. Austrian “country masses” commonly employed winds drawn from municipal

or military bands with local singers. But this is no simple country mass despite its folk-inspired orchestration. It demands much from singers and players: intricate polyphony and wild chromatic passages that require precise intonation and stamina.

The opening Kyrie—four-part unaccompanied sopranos and altos—immediately recalls Renaissance models. Bruckner controls consonance and dissonance as did Palestrina while expanding harmonies with Romantic chromaticism. The same music follows with tenors and basses before expanding to full choir with brass punctuation.

This Mass emerged during the Cecilian Movement, a Catholic reform



Anton Bruckner in Vienna, 1894. By Josef Löwy (1834–1902)



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An epic story: how a broken promise and unexpected adversity lead to redemption and celebrations of simple grandeur on Christmas Eve. On the snow-swept island of Skiathos, Papa Frangouli and his flock brave treacherous seas to reach a neglected sanctuary, where they kindle fires that illuminate ancient frescoes. As the Divine Liturgy begins, shipwrecked sailors cry for rescue, demanding another act of courage.

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initiative in German-speaking lands that advocated returning to Gregorian chant and Renaissance polyphony in the style of Palestrina. Reformers rejected recent modern church music (including Mozart and Beethoven) for adapting opera and concert conventions—those “sweets of sin” that Stravinsky also eschewed—that transformed liturgy into entertainment and had the potential of drawing more attention to artists than to sacred ritual. In our case, that ritual must be imagined since we must admit that our performance exists in a liminal space between actual ritual and concert experience.

Bruckner’s relationship to the Cecilian Movement was complex. His boss, the Bishop of Linz who commissioned this Mass, strongly supported Cecilian goals. As a devout Catholic and initially sympathetic to the movement, Bruckner did study Gregorian chant and Palestrina and embraced the forms and values he found: liturgical appropriateness, corporate expression, and textual clarity in polyphonic treatment. Yet his harmonic language

was veering far outside of Renaissance models, opening toward Wagner’s chromatic harmonies. This ruffled the feathers of some conservative Catholics: they viewed Bruckner’s masses with suspicion, seeing too much individual vision rather than selfless service. As I wrote about Josef Rheinberger and his *Mass for Double Choir* last season, Bruckner too found a synthesis between the seemingly competing forces of tradition and innovation.

Likewise, choosing winds over strings was a clever Cecilian move—since strings suggested opera and symphony, not church. This choice also made the Mass more accessible: not every parish could afford an orchestra, and wind players cost less than string players since they were often municipal employees under a different union.

The Gloria gives winds prominent place, with choral lines resembling fanfare wind parts in their wide melodic leaps and triadic turns. Folk elements expand through modal harmony that evokes plainsong and pre-tonal polyphony, carrying archaic associations of timelessness. Yet the Gloria

navigates harmonic territory that defies ordinary analysis, culminating in one of the choral canon's most complex fugues—clearly honoring Bach while astonishingly departing into distant and ambiguous Wagnerian harmonies.

Like Stravinsky's Creed, Bruckner's follows liturgical convention with the priest intoning its first line "I believe in God." Subsequent acclamations feature block chords, not unlike Stravinsky's Slavic-informed treatment. But at "Et incarnatus est," Bruckner allows for a moment of meditation through repetitions and counterpoint. At "Crucifixus" (and was crucified), plain declamation also yields to a more contemplative interlude. The outbursts at "Resurrexit" (and rose) and "et expecto resurrectionem mortuorum" (I expect the resurrection of the dead), with a sudden stop of rhetoric on the word "death," are corporate proclamations. Yet one can't help but hear Bruckner's personal faith expressed as well. The creed after all is traditionally said in the first person, "I believe," not "We believe."

The Sanctus begins as an elegant eight-part motet, opening with winds into a forceful paean to the heavenly realm. Here, even more explicitly than in the Stravinsky, we hear echoes of Venetian separated choirs of singers and brass. The Agnus Dei opens subdued—choir in low unison—but quickly exploits the soprano range with a high B-flat crying for mercy and peace. In a gesture in which time

nearly stops, its sober conclusion stretches out the final word "pacem," "peace." Grant us peace indeed.

Living Tradition

In pairing these masses together, we continue our mission to explore music in this tradition as something alive, not static. Stravinsky perhaps expressed this best in his *Poetics of Music*: "A real tradition is not the relic of a past that is irretrievably gone; it is a living force that animates and informs the present. Far from implying the repetition of what has been, tradition presupposes the reality of what endures. It appears as an heirloom, a heritage that one receives on condition of making it bear fruit before passing it on to one's descendants."

Both Bruckner and Stravinsky shared the impulse to conserve the best of tradition while creating something new. Bruckner synthesized the counterpoint of Palestrina with Romantic harmony while meeting liturgical needs. Stravinsky merged Orthodox and Catholic traditions with modern, astringent harmony and counterpoint. Each found way of uniting past and present as a viable creative path. True freedom comes through tradition, not against it, with the result of that freedom giving us today the possibility of glimpsing the sublime.

—Mark Powell

Mass ordinary

Kyrie

Kyrie, eleison (Κύριε, ἐλέησον).
Christe, eleison (Χριστέ, ἐλέησον).
Kyrie, eleison (Κύριε, ἐλέησον).

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

Gloria

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

Laudamus te, benedicimus te,
adoramus te, glorificamus te,
gratias agimus tibi propter magnam
gloriam tuam,
Domine Deus, Rex cælestis,
Deus Pater omnipotens.
Domine Fili Unigenite, Iesu 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,
Iesu Christe, cum Sancto Spiritu:
in gloria Dei Patris. Amen.

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.

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—OREGON ARTSWATCH



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Season five begins with an exploration
of the myriad of ways humanity responds
to the end of life and grapples with the
ineffable question of what comes next.

FEATURING

Triptych by Tarik O'Regan

When David Heard by Eric Whitacre

Amihan by Ily Matthew Maniano

Credo

Credo in unum Deum,
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium,
Et in unum Dominum Iesum Christum,
Filium 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 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,
cuius 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 exspecto resurrectionem mortuorum,
et vitam venturi saeculi. Amen.

I believe in one God,
the Father Almighty,
Maker of heaven and earth,
and of all things visible and invisible.

And in one Lord, Jesus Christ the
Only-begotten Son of God.

Born of the Father before all ages.

God of God, Light of Light,
true God of True God.

Begotten, not made, consubstantial with
the Father.

By whom all things were made.

Who for us humans and for our salvation
came down from heaven.

And became incarnate by the
Holy Spirit of the Virgin Mary:
and was made human.

He was also crucified for us, suffered
under Pontius Pilate, and was buried.

And on the third day He rose again
according to the Scriptures.

He ascended into heaven and
sits at the right hand of the Father.

He will come again in glory
to judge the living and the dead and
His kingdom will have no end.

And in the Holy Spirit,
the Lord and Giver of life,
Who proceeds from the Father
and the Son

Who together with the Father and the
Son is adored and glorified,
and who spoke through the prophets.

And one holy, Catholic and
Apostolic Church.

I confess one baptism

for the forgiveness of sins

and I await the resurrection of the dead
and the life of the world to come. Amen.



Sanctus, Benedictus

Sanctus, Sanctus, Sanctus
Dominus Deus sabaoth
Pleni sunt caeli et terra gloria tua
Hosanna in excelsis.

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

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

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

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. Pacem.

Lamb of God, who takes away the sins of
the world: have mercy on us.
Lamb of God, who takes away the sins of
the world: have mercy on us.
Lamb of God, who takes away the sins of
the world: grant us peace. Peace.

ALEXANDER LINGAS

Alexander Lingas is Music Director of Cappella Romana, which he founded in 1991 to explore through scholarship and performance the sacred musical inheritance of Old Rome and the West and New Rome (Constantinople) and the East.

In recognition of Dr. Lingas’s contributions to the field, His All Holiness, Bartholomew I, Archbishop of Constantinople-New Rome and Ecumenical Patriarch bestowed on him the title of *Archon Mousikodidaskalos* (Leading Teacher of Music) in 2018.

Dr. Lingas is also Professor of Music at the Institute for Orthodox Christian Studies (Cambridge, UK), Professor of Music and Associate Director of the Institute of Sacred Arts at St. Vladimir’s Orthodox Theological Seminary in New York, and Professor Emeritus in the Department of Performing Arts at City St. George’s, University of London. In June 2025 he was elected to a four-year term as Chair of the International Society for Orthodox Church Music.

He received post-doctoral grants from the Fulbright Program and the Onassis Foundation for musical studies with Byzantine cantor +Lycourgos Angelopoulos and from the Canadian Social Sciences and Humanities Research Council for theological studies with +Metropolitan Kallistos (Ware), followed by additional awards from the Stavros Niarchos Foundation, the British Academy, the Romanian Orthodox Church, and the National Forum for Greek Orthodox Church Musicians (USA). In 2023 he formed and directed the Byzantine Chant Ensemble for the Coronation of Their Majesties King Charles III and Queen Camilla.

CAPPELLA ROMANA

The professional vocal ensemble **Cappella Romana** and its recording label **Cappella Records** are dedicated to combining passion with scholarship in its exploration of the musical traditions of the Christian East and West, with emphasis on early and contemporary music. Its performances “like jeweled light flooding the space” (*Los*

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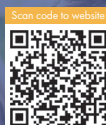
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This November



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— THOMAS MAY,
GRAMOPHONE MAGAZINE

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Angeles Times), Cappella Romana is known especially for its presentations and recordings of medieval Byzantine chant, Greek and Russian Orthodox choral works, and other sacred music that expresses the historic traditions of a unified Christian inheritance. Founded in 1991, Cappella Romana has a special commitment to mastering the Slavic and Byzantine musical repertoires in their original languages, thereby making accessible to the general public two great musical traditions that are little known in the West. Critics have consistently praised Cappella Romana for its unusual and innovative programming, including numerous world and American premieres. The ensemble has presented annual concert series in Portland, Oregon, Seattle, Washington, and San Francisco, California, in addition to touring nationally and internationally, most recently to the Utrecht Early Music Festival, Netherlands, the largest early music festival in the world, where it performed its *Lost Voices of Hagia Sophia* program and *Good Friday in Jerusalem* before sold-out hous-

es. Other recent appearances abroad have included venues in Hungary, Serbia, Germany, Belgium, Greece, and the UK.

Cappella Records has released more than 30 recordings, including its chart-topping *Lost Voices of Hagia Sophia* (44 weeks on Billboard), *Hymns of Kassiani*, featuring the earliest music in the world we have by a female composer, and most recently *A Ukrainian Wedding*, folk songs and sacred works sung by an all-female ensemble led by Nadia Tarnawsky, and *Ukrainian War Requiem* by Benedict Sheehan, sung by the Axios Men's Ensemble and Pro Coro Canada, Edmonton.

Cappella Romana Publishing was established in 2022 primarily to produce elegant and complete books of settings of English liturgical texts to Received Tradition Byzantine chant, as well as a comprehensive textbook on reading its notation, and publications of newly edited medieval Byzantine chants.

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An introspective escape from the holiday hustle and bustle, IM's beloved annual December concert returns to fill the darkest nights with warmth, light, and soul-stirring music. The program will include traditional songs and carols from around the world, music by Perotin, Murray Schafer, and Matthew Larkin among others, in this 20-year-old Portland tradition.



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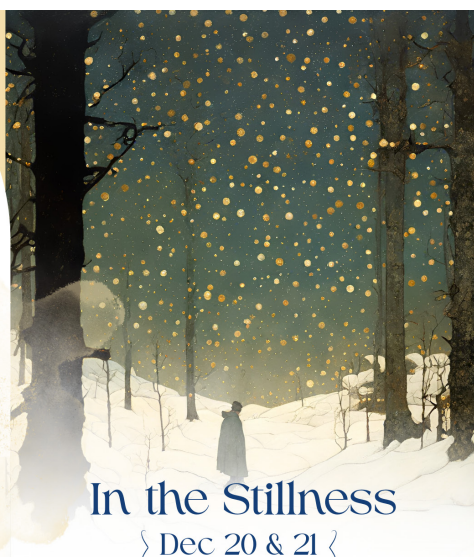
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In the Stillness

{ Dec 20 & 21 }

PORTLAND YOUTH PHILHARMONIC

DAVID HATTNER, MUSICAL DIRECTOR



Presents

Rising Winds Beethoven's "Emperor"

Saturday, November 8, 2025 @ 7:30^{p.m.} – Arlene Schnitzer Concert Hall

- **Percy Grainger** - The Duke of Marlborough Fanfare
- **Percy Grainger** - Lincolnshire Posy
- **Gabriela Ortiz** - La Calaca
- **Ludwig van Beethoven** - Piano Concerto No. 5 in E-flat Major "Emperor," Op. 73
Featuring *Lucy Joo*, 2025 Portland Piano International Concerto Competition winner



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PORTLAND YOUTH PHILHARMONIC

Founded in 1924, Portland Youth Philharmonic (PYP) is America's first youth orchestra and remains a leader in training young musicians for artistic excellence and community impact. Today, PYP includes six ensembles for musicians ages 9 to 23: Portland Youth Philharmonic, Camerata PYP, the Portland Youth Conservatory Orchestra (PYCO), the Wind Ensemble, the String Ensemble, and the Percussion Ensemble.

Beyond the concert hall, PYP engages thousands of students each year through outreach and community programs, including free Children's Concerts, peer mentoring, and workshops for young wind, brass, and string players. For more than a century, PYP has inspired generations of musicians and audiences alike. With new collaborations, commissions,

and performances each season, the organization continues to shape the future of orchestral music in Oregon and beyond.

Learn more at portlandyouthphil.org.

DAVID HATTNER GUEST CONDUCTOR

Conductor David Hattner has been praised for performances that are "calmly authoritative" (*The New York Times*) and "brilliant in all departments" (*The Chicago Tribune*). His deep musical insight and technical command are matched by a collaborative spirit that inspires confidence and unlocks new artistic possibilities. Animated and energetic on the podium, Hattner balances that vitality with an inner composure and refinement, creating concert experiences that feel both polished and exhilarating.

Hattner is the fifth Musical Director in Portland Youth Philharmonic's century-long history, and the first born in

the United States. Renowned for his wide-ranging knowledge of American repertoire, his programming is thoughtful, relevant, and described as “especially attractive” (*The Chicago Tribune*).

Recent seasons have brought conducting debuts with the Phoenix Symphony, Olympia Symphony, Baton Rouge Symphony, Corvallis/OSU Symphony, and Chamber Music Northwest, in addition to performances with the Oregon Symphony and the Musicians of the Fort Worth Symphony. His guest appearances also include engagements with the Cincinnati Chamber Orchestra, Interlochen Philharmonic, Brooklyn Symphony Orchestra, International Contemporary Ensemble, Eugene Symphony, Ensemble Sospeso,

Kansas City Symphony, Oregon Mozart Players, and the Massapequa Philharmonic, among others.

An accomplished clarinetist as well as conductor, Hattner performs frequently on live broadcasts with All Classical Portland. He has held principal clarinet positions with the Princeton Symphony Orchestra, Cascade Music Festival Orchestra in Bend, New Jersey Opera Theater, and Key West Symphony Orchestra. Hattner graduated with honors from Northwestern University and was a three-time Conducting Fellow at the American Academy of Conducting at Aspen.

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Berry. May God bless
your efforts to bring
beauty, joy, and the
healing salve of music
into our lives and the
world.
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