

PACIFIC MUSICWORKS PRESENTS

# Time Stands Still

VIRTUAL PREMIERE NOVEMBER 14, 2020 7:00 PM PST



PACIFIC MUSICWORKS



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Paul O'Dette & Stephen Stubbs, Artistic Directors

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## Welcome Note from Founding Artistic Director and Lutenist, Stephen Stubbs

I feel a very personal connection to the concert we have created here. Thanks to my high school madrigal choir I first heard and sang the sublime music of John Dowland. Discovering that he was a lutenist first kindled my desire to play that instrument. A few years later I was able to begin learning the lute thanks to the generosity of Eva Heinetz who loaned me a lute to play. Playing the lute songs of Dowland is a particular pleasure for the modern lutenist: since the lute music is written in tablature (a graphic notation that shows you exactly where to put your fingers) one has the experience of playing exactly what the composer did more than 400 years ago. Of course, the lute is only one half of the equation of the lute-song, the other being the singer. It is rare to find a singer with all of the talent and finesse needed to take full advantage of singing to the delicate accompaniment of the lute - as soon as I met and began to work with Reggie I realized that he was perfect for this repertoire.

Both the lute and the counter-tenor voice had to be rediscovered —reinvented!—in the 20th century. The extremely rich repertoire of English lute song beckoned to modern performers but required a very different approach than voices trained to sing Puccini. The early music revival beginning in the mid-twentieth century could draw on existing lutes in museums and instruction books from the past—but what should be the model for the modern countertenor? English cathedral choirs had kept alive a practice of singing in falsetto to replace or complement boys' voices, while some (particularly American) countertenors modeled their technique on operatic mezzo-sopranos like Marilyn Horne. Meanwhile, Reginald Mobley developed his countertenor voice in the unique atmosphere of the barbershop quartet—with its emphasis on exquisite tuning and blend. It turns out that this was the perfect preparation with which to unlock the magic of the lute song.

The lute songs of John Dowland are to English music as Shakespeare's sonnets are to English literature—a perfectly distilled art form. Hearing Reggie sing them, as well as the Shakespeare songs and the Purcell was an experience for me when literally: **Time Stands Still.**



PROGRAM

# Time Stands Still

English Song from Dowland to Purcell

*Reginald L. Mobley, Countertenor*

*Stephen Stubbs, Lute and Baroque Guitar*

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## Part I

### John Dowland (1563-1626) Book 1 (1597)

Come again, sweet love doth now invite  
If my complaints could passions move  
Come heavy sleep

#### LUTE SOLO

### Francis Cutting (1550-1595)

Packington's Pound

### John Dowland Book 2 (1600)

Sorrow stay  
Fine knacks for ladies  
Flow my teares

#### LUTE SOLOS

### Francis Pilkington (1565-1638)

Go from my window

### John Dowland

Fortune my foe

### John Dowland Book 3 (1603)

Time stands still

#### LUTE SOLO

### Anon./Francis Cutting

Greensleeves



### **John Dowland - Pilgrim's Solace (1612)**

Tell me true love  
Welcome black night

### **John Dowland - A Muscicall Banquet (1610)**

Lady, if you so spite me

## **Part II**

### **Shakespeare Songs: William Shakespeare (1564-1616)**

To be or not to be  
*Samuel Pepys (1633-1703)/Cesare Morelli*

Where the bee sucks there suck I (from The Tempest)  
*Robert Johnson (1583-1633)*

Full fathom five (from The Tempest)  
*Robert Johnson*

Take, o take those lips away  
*John Wilson (1595-1674)*

The willow song  
*Anonymous*

### **Nicola Matteis (c. 1670-1713) - Suite for the Guitar**

Prelude, Ayre, Giga

### **William Lawes (1602-1645) poetry by Robert Herrick (1591-1674)**

I'm sick of love  
How lilies came white

### **Henry Purcell (1659-1695) - Suite from King Arthur for solo guitar (arr. by Stephen Stubbs)**

Your hay it is mow'd  
Fairest Isle  
Come if you dare

### **Henry Purcell**

Here the Deities approve (from "Welcome to all the pleasures")  
Britain, thou now art Great! (from "Why are all the muses mute")  
O solitude (a Single Song from "Orpheus Britannicus")  
O how blest is the isle (from "Why are all the muses mute")





## PROGRAM NOTES

# Time Stands Still

Our program revolves around three iconic figures of English cultural history: John Dowland, William Shakespeare, and Henry Purcell. Shakespeare's universal fame is such that it might seem odd to put the two musicians, Dowland and Purcell, on the same short list, but from the musical point of view they undoubtedly deserve this elevated status.

When John Dowland published his ***First Booke of Songs*** in 1597, he began the short but glorious Golden Age of the English Lute Song, which ended around 1620, and Dowland's own productions came to a close with the magnificent ***Pilgrimes Solace*** in 1612. In this brief span of publishing activity, (contemporary with Shakespeare's theatrical productions) Dowland produced a body of song that "dominated the beginning of the seventeenth century as surely as Purcell's does the end" (1). In an age when the lute was the primary solo instrument, Dowland was widely recognized as the greatest lutenist of his time, and the foremost composer of both lute solo and lute song repertoire. Lute songs ranged widely from the light and amorous (Come again, sweet love doth now invite), through the religious (Tell me true love) to Dowland's personal specialty: the melancholic (Come heavy sleep, Flow my tears, Sorrow stay). His Pavane entitled ***Semper Dowland Semper Dolens*** (ever Dowland ever doleful) might have served as a personal motto, or an assumed artistic persona. In any case, a pervasive contemporary fascination with melancholy is evidenced by Richard Burton's encyclopedic ***Anatomy of Melancholy*** (1621), and it is beyond doubt that Dowland created some of the most poignant and affecting portrayals of melancholy in the history of Western music.

*"Down, down, down,  
Down and arise,  
Down and arise...  
I never shall."*

(The final lines of Dowland's Sorrow stay.)



William Shakespeare (1564-1616) was an almost exact contemporary of John Dowland (1563-1635), and also the period of their productive careers is a close match (Shakespeare first publishing ***Venus and Adonis*** in 1593 and the latest plays, like ***The Tempest***, coming around 1611).

Music, particularly songs, was an important feature of the original theatrical productions under Shakespeare's care with the company first known as ***The Lord Chamberlain's Men***, then, after 1603 ***The King's Men***. One of the primary composers for this company was the lutenist Robert Johnson (1582-1633). Johnson did not publish a book of songs but luckily some of the songs he provided for Shakespeare's plays were published later by John Playford, and some are found in contemporary manuscripts. We include here his two songs from *The Tempest*: ***Where the bee sucks*** and ***Full fathom five*** sung by the character Ariel. In the case of ***The Willow Song*** used in *Othello*, we seem to be dealing with a song that had been in popular currency for some time. We are using the version from a manuscript collection of lute songs at the British Museum dated to 1616.

The fact that Shakespeare's plays continued their currency in the English theater well beyond his own lifetime brings us to the little known setting of the entire soliloquy from *Hamlet* — ***To be or not to be*** — from the manuscript collection of Samuel Pepys. Pepys (pronounced Peeps, 1633-1703) was an administrator of the English Navy and is still known now for his very extensive diaries in the years 1660-1669. This represents our most detailed knowledge of the early Restoration period, King Charles II having arrived back in England in 1660 to assume the crown. Francesco Corbetta, the virtuoso guitarist who had been the tutor to Louis XIV, also came to England at that time becoming the tutor to the new English King as well. Pepys, who became Charles's Secretary to the Admiralty, was an enthusiastic follower of musical fashion and was invited to hear Corbetta play in the chambers of the Duke of York on August 5, 1667:

*I there espied Signor Francisco tuning his Gittar, and Monsieur de Puy with him, who did make him play to me; which he did most admirably, so well as I was mightily troubled that all that pains should have been taken upon so bad an instrument.*

He was comparing the guitar to that most noble and most English instrument, the lute. Yet the guitar-disdaining Pepys, ever fashionable and musically avid, would shortly thereafter engage the services of another Italian, Cesare Morelli, for the study of both guitar and voice. Together they produced a unique manuscript of guitar-accompanied song designed for Pepys's baritone voice (and therefore also available to the counter-tenor voice). The setting of ***To be or not to be*** is a fascinating record, direct from the 17th century, of a rhetorical delivery of the most famous speech in the English language.

The troubled era between the death of Dowland and the birth of Purcell corresponds to the period of the Civil War and the resulting Commonwealth in England. No composer between those two could be compared to the importance of either, but the songs of Henry and William Lawes represent the high-water mark of the period. Particularly William (1602-1645), whose life was cut short by a bullet at the Battle of Chester, demonstrated the potential for musical greatness. His two songs here to texts by the poet Robert Herrick are exquisite miniatures characteristic of his art.

Henry Purcell (1659-1695) in his short, Mozart-like life, was able to establish himself firmly as the dominant composer of the late 17th century in England, and is often considered the greatest English composer of all time. He contributed major works to almost every contemporary category: opera, instrumental suite, anthem, ode and solo song; and yet it is arguably in this last category that he left his most indelible impression on English music. Some of his greatest creations for voice with continuo (available to harpsichord, lute, theorbo, or the extremely fashionable baroque guitar) are built upon the ostinato bass borrowed from Italian models. Sometimes the unit of the repeating bass pattern modulates to related keys, but in some of the most remarkable pieces such as ***O solitude and Here the deities***, the bass simply repeats the pattern throughout, relying on the incredible richness of Purcell's melodic invention for variety. Some of Purcell's best creations for solo voice are part of the large-scale Odes and Welcome Songs. In our program the solo ***Here the deities*** is taken from the ***Saint Cecilia Ode*** called ***Welcome to all the pleasures*** and the solos ***Britain thou now art great*** and ***O how blest is the Isle*** are both from the sublime Welcome Song called ***Why are all the muses mute***. Welcome Songs were composed and performed on the occasion of the return of the King to court after hunting season. The conceit here is that, in the King's absence, all the muses have been mute, but now rejoice at his return. The ending presents an image of the world ending without the life-giving presence of the King. The verse is little more than sycophantic drivel, but in Purcell's musical setting, no King ever received a more beautiful compliment.

*His fame shall endure till all things decay;  
His fame and the world together shall die,  
Shall vanish together away*

(the last lines of Purcell's Welcome Song ***Why are all the muses mute***.)

Stephen Stubbs 2020

(1) English Song Dowland to Purcell, Ian Spink, London 1974







## TEXTS

# Time Stands Still

### 1. Come again: sweet love doth now invite

Come again: sweet love doth now invite,  
Thy graces that refrain,  
To do me due delight,  
To see, to hear, to touch, to kiss, to die,  
With thee again in sweetest sympathy.

Come again that I may cease to mourn,  
Through thy unkind disdain:  
For now left and forlorn,  
I sit, I sigh, I weep, I faint, I die,  
In deadly pain and endless misery.

All the night my sleeps are full of dreams,  
My eyes are full of streams,  
My heart takes no delight,  
To see the fruits and joys that some do find,  
And mark the storms are me assigned.

Gentle love draw forth thy wounding dart,  
Thou canst not pierce the heart.  
For I that do approve,  
By sighs and tears more hot than are thy shafts,  
Did tempt while she for triumph laughs.

### 2. If my complaints

If my complaints could passions move,  
Or make love see wherein I suffer wrong:  
My passions were enough to prove,  
That my despairs had governed me too long.  
O love, I live and die in thee,  
Thy grief in my deep sighs still speaks:  
Thy wounds do freshly bleed in me,  
My heart for thy unkindness breaks:  
Yet thou dost hope when I despair,  
And when I hope, though makst me hope in vain.  
Thou saist thou canst my harms repair,  
Yet for redress, thou letst me still complain.

Can love be rich, and yet I want?  
Is love my judge, and yet I am condemned?  
Thou plenty hast, yet me dost scant:  
Thou made a God and yet thy power contemned.  
That I do live, it is thy power:  
That I desire, it is thy worth:  
If love doth make men's lives too sour,  
Let me not love, nor live henceforth.  
Die shall my hopes, but not my faith,  
That you that of my fall may hearers be  
May hear despair, which truly saith,  
I was more true to love than love to me.

### 3. Come heavy sleep

Come heavy sleep the image of true death;  
And close up these my weary weeping eyes:  
Whose springs of tears doth stop my vital breath,  
And tears my heart with sorrow's sigh-swoll'n cries:  
Come and possess my tired thoughts-worn soul,  
That living dies, 'til thou on me be stole.

Come shadow of my end, and shape of rest,  
Allied to death, child to his black-faced night:  
Come thou and charm these rebels in my breast,  
Whose waking fancies do my mind affright.  
O come sweet sleep, come, or I die for ever:  
Come ere my last sleep comes, or come never.

### 4. Sorrow stay

Sorrow stay, lend true repentant tears,  
To a woeful wretched wight,  
Hence despair with thy tormenting fears:  
O do not my poor heart affright,  
Pity, help now or never,  
Mark me not to endless pain,  
Alas I am condemned ever,  
No hope, no help, there doth remain,  
But down, down, down I fall,  
Down and arise I never shall.

### 5. Fine knacks for ladies

Fine knacks for ladies, cheap, choice, brave and new,  
Good penny-worths but money cannot move,  
I keep a fair but for the fair to view,  
A begger may be liberal of love,  
Though all my wares be trash, the heart is true,  
The heart is true,  
The heart is true.

Great gifts are guiles and look for gifts again,  
My trifles come, as treasures from my mind,  
It is a precious jewel to be plain,  
Sometimes in shell the orient pearls we find,  
Of others take a sheaf, of me a grain,  
Of me a grain,

Of me a grain.

Within this pack pins, points, laces and gloves,  
And diverse toys fitting a country fair,  
But in my heart where duty serves and loves,  
Turtles and twins, courts brood, a heavenly pair,  
Happy the heart that thinks of no removes,  
Of no removes,  
Of no removes.

### 6. Flow my tears

Flow my tears, fall from your springs,  
Exiled forever: Let me mourn  
Where night's blackbird her sad infamy sings,  
There let me live forlorn.  
Down vain lights, shine you no more,  
No nights are dark enough for those  
That in despair their lost fortunes deplore,  
Light doth but shame disclose,  
Never may my woes be relieved,  
Since pity is fled,  
And tears, and sighs, and groans  
My weary days of all joys deprived.  
From the highest spires of contentment,  
My fortune is thrown,  
And fear, and grief, and pain  
For my deserts are my hope since hope is gone.  
Hark you shadows that in darkness dwell,  
Learn to contemn light,  
Happy, happy they that in hell,  
Feel not the world's despite.

### 7. Time stands still

Time stands still with gazing on her face,  
Stand still and gaze for minutes, hours and years, to  
her give place:  
All other things shall change,  
But she remains the same,  
'Til heavens changed have their course  
And time hath lost his name.  
Cupid doth hover up and down  
Blinded with her fair eyes,



And fortune captive at her feet,  
Contemned and conquered lies.

### 8. Tell me true Love

Tell me true Love where shall I seek thy being,  
In thoughts or words, in vows or promise-making,  
In reasons, looks, or passions never seeing,  
In men on earth, or women's minds partaking.  
Thou canst not die, and therefore living  
Tell me, where is thy seat, why doth this age expel  
thee?

### 9. Welcome black night

Welcome black night, Hymen's fair day,  
Help Hymen Love's due debt to pay,  
Love's due debt is chaste delight.  
Which if the turtles want tonight,  
Hymen forfeits his Deity,  
And night in love her dignity,  
Help, help black night, Hymen's fair day,  
Help Hymen Love's due debt to pay.  
Hymen, O Hymen, mine  
Of treasures more divine,  
What deity is like to thee,  
That freest from mortality?

### 10. Lady, if you so spite me

Lady, if you so spite me,  
Wherefore do you so oft kiss and delight me?  
Sure that my heart oppressed and over-cloyed,  
May break thus over-joyed,  
If you seek to spill me,  
Come kiss me sweet and kill me,  
So shall your heart be eased,  
And I shall rest content and die well pleased.

### 11. To be or not to be

To be or not to be, that's the question:  
Whether't be nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a seas of troubles,  
And by opposing end them? To die: to sleep;

No more; and by a sleep to say we end  
The heartache and the thousand natural shocks  
That flesh is heir to, 'tis a consummation  
Devoutly to be wished. To die, to sleep;  
To sleep: perchance to dream: ay, there's the rub;  
For in that sleep of death what dreams may come  
When we have shuffled off this mortal coil,  
Must give us pause: there's the respect  
That makes calamity of so long life;  
For who would bear the whips and scorns of time,  
The oppressor's wrong, the proud man's contumely,  
The pangs of despised love, the law's delay,  
The insolence of office, and the spurns  
That patient merit of the unworthy takes,  
When he himself might his quietus make  
With a bare bodkin? Who would these fardels bear,  
To groan and sweat under a weary life,  
But that the dread of something after death,  
That undiscovered country from whose bourn  
No traveler returns, puzzles the will  
And makes us rather bear those ills we have  
Than fly to others that we know not of.  
Thus conscience makes cowards of us all;  
And thus the native hue of resolution  
Is sickly'd o'er with the pale cast of thought,  
And enterprises of greatest pith and moment,  
With this regard their currents turn awry,  
And lose the name of Action.





### 12. Where the bee sucks

Where the bee sucks there suck I,  
On a cowslip's bell I lie,  
There I couch when owls do cry,  
On the bat's back I do fly,  
After simmer merrily.  
Merrily, merrily shall I live now,  
Under the blossom that hangs on the bough.

### 13. Full fathom five

Full fathom five thy father lies,  
Of his bones are coral made:  
Those are pearls that were his eyes,  
Nothing of him that doth fade,  
But doth suffer a sea change  
Into something rich and strange.  
Sea nymphs hourly ring his knell,  
Hark now I hear them: ding, dong, bell.

### 14. Take, o take those lips away

Take, o take those lips away,  
That so sweetly were foresworn,  
And those eyes that break of day,  
Lights that do mislead the morn,  
But my kisses bring again  
Seals of love, but sealed in vain.

Hide, o hide those hills of snow,  
That thy frozen blossom bears,  
On whose tops the pinks that grow,  
Are yet of those that April wears:

But first set my poor heart free,  
Bound in those ice chains by thee.

### 15. The Willow Song

The poor soul sat sighing by a Sycamore tree,  
Sing willow, willow, willow,  
With his hand on his bosom, and his head upon his  
knee,  
Oh! Willow, willow, willow, shall be my garland.  
Sing all a green willow, willow, willow, willow,  
Ah me, the green willow shall be my garland.

He sighed in his singing, and made a great moan,  
Sing willow, willow, willow,  
I am dead to all pleasure, my true love he is gone,  
Oh! Willow, willow, willow, shall be my garland.  
Sing all...

The mute bird sat by him, was made tame by his  
moans,  
Sing willow, willow, willow,  
The true tears fell from him, would have melted the  
stones,  
Oh! Willow, willow, willow, shall be my garland.  
Sing all...

Take this for my farewell and latest adieu,  
Sing willow, willow, willow,  
Write this on my tomb, that in love, I was true,  
Oh! Willow, willow, willow, shall be my garland.  
Sing all...



## 16. To Sycamores

I'm sick of love!  
O, let me lie under your shades, to sleep or die!  
Either is welcome, so that I have,  
Or here my bed, or here my grave.  
Why do ye sigh, and sob,  
And keep time with the tears that I do weep?  
Can ye have sense, or do you prove,  
What Crucifixions are in Love?  
I know you do, and that's the why ye weep,  
Being sick of Love as I.

## 17. How lilies came white

White though ye be, yet lilies, know,  
From the first ye were not so;  
But I'll tell ye what befell ye:  
Cupid and his mother lay in a cloud  
While both did play;  
He with his pretty finger press'd  
The ruby niplet of her breast,  
Out of the which the cream of Light,  
Like to a dew, fell down on you,  
And made ye white.

## 18. Here the Deities

Here the Deities approve,  
The God of Music and of Love,  
All the talents they have lent you  
All the Blessings they have sent you,  
Pleased to see what they bestow  
Live and thrive so well below.

## 19. Britain, thou now are great

Britain, thou now are great, great indeed:  
Arise, and proud of Caesar's god-like sway,  
Command the world, while Caesar you obey.

## 20. O, how blest is the Isle

O, how blest is the Isle to which Caesar is given,  
The glory of Earth and the darling of Heaven!  
His name shall the Muses in triumph rehearse,

As long as there's number or music in verse,  
His fame shall endure 'till all things decay;  
His fame and the world together shall die,  
Shall vanish together away.





## Performers

### Reginald L. Mobley

Particularly noted for his “crystalline diction and pure, evenly produced tone” (Miami Herald), countertenor Reginald Mobley is highly sought after for baroque, classical and modern repertoire. Recent highlights include an extensive tour of sixteen concerts around Europe singing Bach’s Matthäus-Passion with the Monteverdi Choir and English Baroque Soloists led by Sir John Eliot Gardiner; an ensemble to which he returned for a further European tour, where international reviews commented on his ‘purity of timbre’ and ‘homogeneity of tone’. He also performed concerts of Händel’s Messiah with the Royal Scottish National Orchestra, Purcell’s King Arthur with the Academy of Ancient Music in London and Mozart Requiem with Orkiestra Historyczna in Poland.

Reginald also made his Paris recital debut at the Musée d’Orsay in May 2019 which was enthusiastically received, and recently completed a tour of Germany and Belgium with Balthasar Neumann Chor & Ensemble, performing Bach Cantatas and Händel: Dixit Dominus, and a further tour of Germany with Freiburg Barockorchester under Kristian Bezuidenhout, performing at several prestigious venues. He also recently performed Händel’s Messiah with Boston Händel and Haydn society under Masaaki Suzuki, and made his debut in Hong Kong with Methodist International Church.

Upcoming engagements include Händel’s Messiah with the City of Birmingham Symphony Orchestra in June 2020, projects with Philharmonia Baroque and Pacific MusicWorks, and a recital at Columbia university with acclaimed pianist Simone Dinnerstein. In the 2021 season, he will sing Ottone L’incoronazione di Poppea with the Budapest Festival Orchestra, and embark on a European tour of Bach’s St John Passion with the Monteverdi Choir.

### Stephen Stubbs

Stephen Stubbs, who won the **GRAMMY Award** as conductor for Best Opera Recording in 2015, maintains a busy calendar as a guest conductor, specializing in baroque opera and oratorio.

Stubbs began his career as an opera conductor with Stefano Landi’s ***La Morte d’Orfeo*** at the 1987 Bruges



festival, which led to the founding of the ensemble **Tragicomedia**. Since 1997 Stephen has co-directed the bi-annual Boston Early Music Festival opera and is the permanent artistic co-director. BEMF's recordings were nominated for six Grammy awards in 2005, 2007, and 2009, 2015, 2017, and 2019. The 2015 Grammy win was for Charpentier's **La descente d'Orphee**. Also in 2015 BEMF recordings won two **Echo Klassik** awards in Germany, and the **Diapason d'Or de l'Année** in France. In 2017 they were presented with the **Preis der deutschen Schallplattenkritik**.

In 2008 he established **Pacific MusicWorks** in Seattle. The company's inaugural presentation was a revival of South African artist William Kentridge's acclaimed multimedia staging of Claudio Monteverdi's **The Return of Ulysses** in a co-production with the San Francisco Museum of Modern Art. With Pacific MusicWorks, he went on to conduct staged productions of Handel's *Semele*, Mozart's *Magic Flute*, Gluck's **Orphée** and concert performances of Monteverdi's 1610 *Vespers*, Bach's **St John Passion**, and Handel's **Trionfo del Tempo, Apollo and Daphne, Messiah** and **Samson**. In its celebratory tenth season (2018/19) Pacific MusicWorks released its first commercial recording: **Total Eclipse: Handel's Tenor** featuring GRAMMY Award-winning Tenor, Aaron Sheehan.

Following a successful debut conducting the Seattle Symphony Orchestra, he was subsequently invited back to conduct the Symphony's performances of **Messiah**, a work he has also conducted with Houston Symphony, Edmonton Symphony, Alabama Symphony, and Symphony Nova Scotia. Other guest appearances include the Los Angeles Chamber Orchestra, Baroque Chamber Orchestra of Colorado, Musica Angelica, and Early Music Vancouver.

As a guest conductor of opera, Stubbs has made multiple appearances with Opera Omaha including Handel's **Agrippina, Semele**, and in the 19/20 season was booked there for Stradella's **San Giovanni Battista**. Other recent opera engagements include Monteverdi's **Tancredi et Clorinda** and **Tirsi et Clori** with Seattle Opera, and Stefano Landi's **La Morte d'Orfeo** for Los Angeles Opera. Overseas, he has led performances of Gluck's **Orfeo** and Handel's *Giulio Cesare in Egitto* in Bilbao, Spain, and Monteverdi's **Orfeo** at Amsterdam's Netherlands Opera.

Much in demand for work with student and emerging performers, he is a regular at leading conservatories and training programs, including the Juilliard School, where he most recently conducted Cavalli's **La Calisto** and Rameau's **Hippolyte et Aricie**, and UCLA Opera where he has conducted Cavalli's **Giasone**, Handel's **Agrippina, Amadigi**, and **L'Allegro**, Monteverdi's **Poppea**, and Charpentier's **La descente d'Orphee**; Mozart's **Il re pastore** at the Merola Opera Institute; Handel's **Rodelinda** with the A.J. Fletcher Opera Institute at the University of North Carolina School of the Arts; and Mozart's **Così fan tutte** and **Die Zauberflöte** at the Hawaii Performing Arts Festival. From 2013-2018 he was Senior Artist in Residence at the University of Washington's School of Music.

Stephen Stubbs was born in Seattle, Washington, where he studied composition, piano and harpsichord at the University of Washington. In 1974 he moved to England and then Amsterdam, and soon became a mainstay of the burgeoning early-music movement there, working with Alan Curtis on Italian opera in Italy, William Christie on French opera in France, as well as various ensembles in England and Germany, particularly the Hilliard Ensemble, which led to his career as a conductor and musical director.



## Credits

Gary Payne, Videographer and Photographer  
Aaron Westman, Audio Engineer

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