

PACIFIC MUSICWORKS PRESENTS

¡Navidad!

VIRTUAL PREMIERE DECEMBER 12, 2020 7 PM PST



PACIFIC MUSICWORKS

PROGRAM

¡Navidad!

Baroque Christmas Music from Latin America

Featuring

Tess Altiveros and Danielle Sampson, *sopranos*
Tekla Cunningham and Christine Wilkinson Beckman, *baroque violins*
Caroline Nicolas, *baroque cello*
Maxine Eilander, *baroque harp*
Stephen Stubbs, *director, baroque guitar*
Henry Lebedinsky, *harpsichord and organ*
Antonio Gomez, *percussion*

<i>Jilguerillo sonoro</i>	José Orejón y Aparicio (ca. 1706 – 1765)
<i>Zuipaquê Santa Maria</i>	Anonymous, attr. Domenico Zipoli (1688-1726) Danielle Sampson, <i>soprano</i>
<i>Trio Sonata in D minor</i> Allegro – Andante – Allegro	Joan Baptista (1720-1773) and José (1728-1762) Plà
<i>Oiga Niño mío</i>	José Cascante (1646-1702)
<i>¡Qué Niño tan bello!</i>	Esteban Salas y Castro (1725-1803)
<i>Oygan una Xacarilla</i>	Rafael Antonio Castellanos y Quirós (ca. 1725-1791) Tess Altiveros, <i>soprano</i>
<i>Canarios – Cumbees – Gaitas</i>	Santiago de Murcia (1673-1739), arr. Stephen Stubbs
<i>La Chacona me piden, ¡vaya!</i>	Manuel Blasco (1628-1695)



¡NAVIDAD!

Program Notes

At its core, Christmas celebrates the intersection of cosmically disparate elements – the human and the Divine—in the person of Jesus, the infinite being fully, completely, shockingly embodied in the form of a newborn baby. A baby born out of wedlock and into poverty. The amazing quantity and richness of Christmas music preserved in Cathedral and Mission archives across Latin America mirrors that greater theme, blending native and imported musical elements, sacred and secular influences, and incorporating styles from the highbrow to the folksy. The result is music at once inspirational and approachable, with elegant bel canto melodies grounded in infectious Afro-Latin rhythms familiar to any contemporary lover of Latin music and dance.

Like Jesus himself, Latin American Baroque music was born in the shadow of empire. What to Europeans was the Age of Discovery was to the multitude of thriving indigenous cultures the dawn of the Age of Conquest, Exploitation, and Decimation. The tremendous natural resources of the New World fueled booms in mining and agriculture, resulting in the accumulation of monumental wealth across the Spanish Empire, built on the backs of forced indigenous labor. When that ran low, the transatlantic slave trade brought thousands of Africans to fill the ranks. Mining wealth funded the growth of impressive cities including Mexico City, Potosí, Quito, and Antigua, and along with the cities grew mighty cathedrals, many boasting music programs that equaled or surpassed those in the Old World. At the same time, Jesuit missionaries traveled to remote parts of South America, seeking to ‘civilize’ indigenous people and convert them to the colonizers’ religion. Music was often an integral part of the process of evangelization.

The first *maestros de capilla* in most Latin American cathedrals were almost always Spaniards lured to the positions by the high salaries these wealthy communities offered. In the 18th century, many of these posts were eventually assumed by *criollos*—people of Spanish ancestry born in the Americas, often trained by immigrant musicians. This unique blend of cultural influences extended to Catholic observances as well, and music for Christmas masses often included *villancicos*—a type of carol using the refrain-verse form developed in 16th century Spain. Their texts frequently blurred the line between the theatrical and the devotional, often veering into the fantastical and downright surreal. This new and unique style of blended music and its indigenous- and African-influenced dance forms found its way back to Europe through Spain

and especially Spanish-controlled Naples, losing much of its incarnate physicality and sensuality along the way. Those prurient connoisseurs of baroque music whose experience of the *chaconne* and *sarabande* are limited to the works of Bach and Lully would be best warned to hang on. You might be in for a bit of a surprise!

Our 2020 ¡Navidad! program opens with a work by Peruvian priest, organist, and composer José Orejón y Aparicio. Orejón trained in Lima with two of Peru's most significant immigrant composers, the Spaniard Tomás de Torrejón y Velasco, composer of the first known opera written in the New World, and the Italian Roque Ceruti. In 1742, he became chief organist at the Cathedral in Lima, and in 1764, he was appointed *maestro de capilla*, the first person of mixed race to hold that post. His cantata *Jilguerillo sonoro* shows the blending of Italian musical elements and Spanish pastoralist stage drama typical of his works. Especially notable is the first aria, with its use of nature imagery, and the recitative, which concludes with a sublime duet.

In the six Jesuit missions in Bolivia's eastern Santa Cruz region, indigenous Moxos and Chiquitos musicians continued to play off of parts hand-copied from the 18th century originals well into the 20th century. The parts to the lovely *Zuipaquí Santa María* do not mention a composer, although it has been attributed by several scholars to Domenico Zipoli, many of whose works are preserved in the archive. Born in Tuscany, Zipoli studied with Alessandro Scarlatti in Naples, and his reputation was so great that early editions of Domenico Scarlatti's sonatas were published under the name Zipoli in order to sell more copies. After joining the Society of Jesus, he sailed to Paraguay, where he became one of the most highly sought-after composers in the New World before dying at the age of 37. The piece has two texts—one, presumably the original, in Latin, and the other in Chiquitano, which we are performing today.

Oboists Joan Baptista and José Plà came from a musical Catalan family (their brother Manuel (ca. 1725-1766) was a harpsichordist in Madrid) that worked as virtuoso oboists across Europe, spending time in Italy, Belgium, France, England, and Portugal. The two trio sonatas on today's program come from a collection published and/or composed jointly by the two brothers, whose 30+ trio sonatas and almost 100 other works blend their native Iberian dance forms and melodic idioms with the cosmopolitan, Italian-influenced style of the European late baroque.

Colombian composer José Cascante was born in Bogotá, the son of a Spanish immigrant musician of the same name who served as *maestro de capilla* for the cathedral in Bogotá, where the younger Cascante likely studied music, training as a priest as well as a musician. His output, all sacred music, is split between more learned, polyphonic works in the old style and villancicos like *Oiga niño mío*, full of infectious folk dance rhythms and set to a humorous, light-hearted text.

Born in Havana in 1725, Esteban Salas was the first known native-born Cuban Classical composer. While his music has enjoyed almost uninterrupted performance in Cuba, it is just now beginning to be recognized outside of his native country. Salas served most of his life as *maestro de capilla* at the cathedral in Santiago de Cuba, the country's second largest city. One of the most interesting aspects of Salas' life and music was his lifelong interest in the polyphony of Spanish Renaissance composers, especially Tomás Luis de Victoria and Francisco Guerrero. Salas transcribed, adapted, and borrowed from these composers, and was as comfortable writing in the *stile antico* as he was in the Classical idiom. His charming *¡Qué Niño tan bello!* is one of the latter, calling to mind the style of his contemporary, Haydn.

The Metropolitan Cathedral in Guatemala City holds one of the largest collections of sacred music from the Colonial era, and includes some of the only surviving copies of many works by many well-known

composers from across the Spanish empire from the Renaissance to the early 19th century. One of the most important contributors to the archive was Manuel José de Quirós, one of the first significant composers born in Guatemala, who served as *maestro de capilla* at the cathedral in Antigua (then known as Santiago de Guatemala) for 27 years until his death in 1765. Quirós was also highly regarded as a teacher, training a generation of musicians and composers, including his nephew Rafael Antonio Castellanos, who succeeded his uncle as *maestro de capilla*. Castellanos' lively *Oygan una xacarilla* is based on the Jácara, a Spanish dance often associated with theater music and one of many secular forms to dance its way into the church on Christmas Eve.

A native of Madrid, Santiago de Murcia worked as guitar master to Spanish queen Maria Luisa. His output consists of collections of dances as well as an important treatise on baroque guitar playing. Although he likely never traveled to the New World, a number of his works only survive in manuscript copies found in Mexico and Chile, including one only rediscovered in 2006. The suite of dances arranged by Stephen Stubbs on this program showcases the diversity of influences in Murcia's music, a testament to the global reach of the Spanish empire. *Cumbees*, based on African rhythms, is associated with a particularly salacious dance. *Caitas* invokes the drone and style of the Galician bagpipe of the same name. *Canarios* is based on the Tajaraste, a dance native to the Canary Islands.

Jeronimite friar Manuel Blasco was likely born in Quito, Ecuador, and served as interim *maestro de capilla* at the Quito cathedral from 1682 until the year of his death. Blasco was instrumental in revitalizing the cathedral's music program, which had suffered from poor leadership and political infighting. Blasco's music survives in cathedral archives in Bogotá and Quito, as well as in a collection of looseleaf manuscript pages discovered in the city of Ibarra in northern Ecuador and only recently made available for study. None of the works have yet been published. Judging from inscriptions on the manuscripts, this collection was likely used as performance parts at one of the many convents in Quito, and some of the poetry could have well been composed by the nuns themselves. *La Chacona me piden* was originally written for four voices and *basso continuo* and arranged for this performance by Henry Lebedinsky.

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Texts and Translations

Jilguerillo sonoro

José Orejón y Aparicio (ca. 1706 – 1765)

*Jilguerillo sonoro, ruiseñor apacible
Festivo canta alegre rie
Hoy que sale luciente,
Hoy que raya sublime
De mi Dueño el dichoso lucero
De su extremo el favor indecible
Del amor el empeño glorioso.*

*Y puesto que en su luz da sus ensayos
pura nieve que enciende blancos rayos
Y pues la voz elevas preminente
al cielo luminoso de su frente
hará en unión feliz mía armonía
que el mismo sol adore tanto día.*

*Trina pues con dulce acento
De una gloria dilatada
La brillante perfección
Y dará el canoro intento
A la esfera más sagrada
Armoniosa la oblación.*

*Canta, apacible jilguerillo
A que el temprano arrebol
Que supo exceder al sol
En oriente de lucero
Donde su esplendor hace
Mejor cenit de luz en lo que esparce.*

Melodious goldfinch, gentle, happy nightingale,
Sing joyfully, laugh merrily;
For today shines brightly
The sublime ray of light,
Brilliant star of the Creator's lineage,
Love beyond our knowing,
A glorious undertaking.

And may it be that the light of his trials
Be the pure snow which reflects the brilliant rays
And may the voice you raise to the
Luminous heaven of his countenance
Form a happy union with my harmony,
That adores the same sun for all my days.

Trill forth then with sweet accents
Of an ever-expanding glory
The brilliant perfection,
And give your singing praises
To the most sacred sphere
As a harmonious offering.

Sing! Gentle goldfinch,
To he who soon arrives,
Who I know will outshine the sun
In the east with his light.
Where his splendor makes a higher zenith
From which to spread his light.

Zuipaquî Santa Maria

Anonymous, attr. Domenico Zipoli (1688-1726)

*Zuipaquî, Santa Maria,
napoquînu, nauxîca,
asataizo zuichacu.
Zumoncatî aemo caîma
zupanquiquia aibi zuiñemo
moquîmana, zuichacu*

*Zuipaquî, Santa Maria,
apoquîrui zuichacu,
apoquîrui anacatî, zai zuizoo.
Moo zome nottanu ape,
Zuipaquî, ta apari
auzuma sauacari.*

Oiga Niño mío

José Cascante (1646-1702)

*Oiga Niño mío de mi corazón,
que soy sacristán injerto en gorrón.
Escúcheme un rato tengan atención
que en villano injerto ya sacristán soy.*

*Pues está entre bestias no se admire no, no, no,
que vengan a hablarle esta noche dos.
Oiganos, que no hay cosa en el mundo de más sazón
Que escuchar a dos necios con presunción.*

*- Yo soy gran poeta - Yo poeta soy,
- Yo doy villancicos, - Yo ensaladas doy.*

*- Digo que he nacido - Digo que nació
- Digo que es Cordero, - Digo que es León.*

*- Que es creador digo, - Yo que es Redentor.
- Yo digo que es hombre, - Yo que es hombre Dios.*

*Y los dos, Niño mío, tenemos razón:
Que hombre y Dios amante,
Cordero y León.
Todo los sois vos.*

*Hurry to Blessed Mary,
Invoke the faithful Mother,
She is the strongest tower.
She will guide your thousand shields
And will strengthen your resolve
O, for three auspicious battles.*

*Under Mary[’s protection] in this fight
You need not fear the horrors of war—
Victory is assured.
The world rages, flesh trembles,
Conquering Death continually roars,
Yet you rule over the battlefield.*

*Listen to me, child of my heart.
I am a priest disguised as a scoundrel.
Listen for a while, pay attention,
For in these humble trappings I am a priest.*

*Well, it is among the beasts—do not admire it, no,
That these two come to talk to him this night.
Listen—there is nothing older in the world
Than listening to two arrogant fools.*

*- I am a great poet - I’m also a poet
- I’ll write him a carol - I’ll write him a quodlibet*

*- I’ll announce his birth - I’ll proclaim that he was born
- I’ll say that he’s a lamb - I’ll say that he’s a lion*

*- He’s the Creator, I’ll say - I’ll say that he’s the Redeemer
- He is made human - He’s both man and God.*

*And we both, my child, are correct.
You are both human and loving God,
The Lamb and the Lion.
You are all in all.*

¡Qué Niño tan bello!

Esteban Salas y Castro (1725-1803)

Estribillo

*¡Que Niño tan bello!
¡Qué Esposo tan fiel!
¡Qué Madre tan Virgen!
¡Ay Dios! qué tres!
¡O! Quanto tesoro
Se encierra en Bethlén.*

Coplas

*1. Es tal su esplendor
Que estudian en él
Blancura el jazmín
púrpura el clavel.*

*2. Es tal la pureza
de el Esposo fiel
Que de la major
Compañero*

Refrain

What a beautiful child!
What a faithful Husband!
What a Virgin Mother!
Oh my God! What a trinity!
O how much treasure
Is contained within Bethlehem.

Verses

1. Witness such splendor
All who would behold it -
The whiteness of jasmine,
The purple of the carnation.

2. Such is the purity
Of her faithful husband,
For he is the finest
Of all partners.





Oygan una Xacarilla

Rafael Antonio Castellanos y Quirós (ca. 1725-1791)

*Oygan una xacarilla
De una niña soberana
Que luce y brilla farol
Clavel rayo rosa y llama
Oygan que en ecos e de cantarla.*

*Ya la niña concebida
Vida graciosa y sin mancha
Ancha le da Dios eterno
Terno de luz soberana*

*Arca de Dios y su Nave,
Ave que sube à la escala,
A la cumbre donde estrella,
Ella à Luzbel es desgracia.*

*Alma en que Dios se recrea
Crea el mundo que es sin falta,
Alta por que se confirme,
Firme suya enamorada.*

Listen to a little xácar
About a maiden queen
That shines like a radiant light,
A carnation pink and aflame,
Listen to a song of echoes.

A maiden conceived without sin,
Full of grace and without blemish,
The eternal Triune God has made her
Queen of Heavenly light.

Ark of God and God's vessel,
Bird that ascends the ladder
To the highest peak where she shines like a star,
And brings misfortune down upon Beelzebub.

Soul in which God is born,
Bring about a new world without sin,
A new firmament on high,
Created as a sign of love.

La Chacona me piden, ¡vaya!

Manuel Blasco (1628-1695)

Estribillo

*La chacona me piden, ¡vaya!
Que ha mil años que no se canta
Si Aguinaldo nos dan señores
Cantaremos con mil primores
Lleno de gracias y flores
Un tonillo como de Pascua.*

Coplas

*Enmendemonos de cultura
O que celestial y pura
Con despejo y hermosura
La verdad se nos declara.*

*Cuando nace de una azucena,
Quien a todos nos engaña
Dándonos la Noche Buena
Nadie venga hacerla mala.*

*Este Niño me da desvelos
que movido de unos celos
quebrantó los mismos cielos
y sus celos no quebrantan.*

*Pues el frío le tiene quedo
De la nieve decir puedo
Que ha sus hampos tiene miedo.
La chacona me piden, ¡vaya!*

Refrain

They ask me for a chaconne – come on!
It's been a thousand years since it's been sung.
If, my lords, you would give us a generous bonus,
We will sing with a thousand skills,
Full of grace, crowned with flowers,
A tune like on Easter.

Verses

Let us deepen our understanding,
For how heavenly and pure,
With beauty and bounty,
Does the Truth reveal itself to us!

Then he is born of a lily,
He who charms us all
By giving us Christmas Eve –
Don't let anyone come on the wrong night!

The Child keeps me awake at night,
Despite the cold, I will stay
For moved by zeal,
The very skies broke open.

The cold is making him quiet down.
I can say this about the snow:
It makes even the brigands afraid.
They ask me for a chaconne – come on!



Performers

Stephen Stubbs, Founding Artistic Director



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.

Tekla Cunningham, Co-Artistic Director



Praised as "a consummate musician whose flowing solos and musical gestures are a joy to watch", and whose performances have been described as "ravishingly beautiful" and "stellar" and lauded for "long, amber-tinted lines and pertly articulated phrases", baroque violinist (and occasional violist and viola d'amorist) Tekla Cunningham enjoys a multi-faceted career as a chamber musician, concertmaster, soloist and educator devoted to music of the baroque, classical and romantic eras. She is concertmaster and orchestra director of Pacific MusicWorks, and Artist-in-Residence at the University of Washington. She founded and directs the Whidbey Island Music Festival, now in its fifteenth season, which produces vibrant period-instrument performances of music from the 17th-19th centuries and she plays

regularly as concertmaster and principal player with the American Bach Soloists in California.

A passionate chamber musician, she founded the Novello Quartet which for over ten years explored the music of Josef Haydn and his contemporaries with Cynthia Freivogel, Anthony Martin and Elisabeth Reed.

With La Monica Ensemble, she explored instrumental and vocal chamber music of the 17th century, with performances praised as "sizzling" and for their "pitch-perfect timing". In a performance of Mozart's g-minor string quintet at the 2018 Valley of the Moon festival " Ms. Cunningham's violin playing was unutterably sweet and rich...Ms. Cunningham's playing took the lead, and the quartet in turn followed. The depth of sorrow in this interpretation was heartrending. The concluding movement, adagio-allegro, began with a lovely singing and deftly phrased lament by Ms. Cunningham...it was an inspired and inspiring performance".

She has appeared as concertmaster/leader or soloist with the American Bach Soloists, Baroque Chamber Orchestra of Colorado, Seattle Baroque Orchestra, Musica Angelica, and Pacific Baroque Orchestra, Pacific MusicWorks, TENET and has played with Apollo's Fire, Los Angeles Opera, Philharmonia Baroque Orchestra, and at the Berkeley, Carmel Bach, San Luis Obispo Mozart Festival, Indianapolis, Oregon Bach, Vancouver Bach, Savannah, Bloomington and Valley of the Moon Festivals as well as on leading Early Music series across the United States and Canada including Music Before 1800, Boston Early Music Festival, Houston Early Music, San Francisco Early Music Society, Pittsburgh Renaissance and Baroque Society, Stanford's Bing Hall, San Diego Early Music Society and Early Music Vancouver.

Tekla's first solo album of Stylus Phantasticus repertoire from Italy and Austria will be released in the Spring of 2021 on Reference Records, with violin sonatas from Farina, Fontana, Uccellini to Biber, Schmelzer and Albertini accompanied by an extravagant continuo group of Stephen Stubbs (baroque guitar and chittarone), Maxine Eilander (baroque harp), Williams Skeen (bass violin), Henry Lebedinsky (harpsichord and organ). She can be heard on live and studio recordings with American Bach Soloists, Disney's Casanova soundtrack, Apollo's Fire, Pacific Music Works, The Baroque Chamber Orchestra of Colorado, Pacific MusicWorks, Philharmonia Baroque, La Monica, The Novello Quartet, Seattle Baroque Orchestra, Seattle Baroque Soloists and many more.

A dedicated teacher, Tekla directs the Baroque Ensemble at the University of Washington School of Music and recently taught the UW modern violin class as sabbatical replacement for Ronald Patterson.

Tekla received her undergraduate degree in History and German Literature at Johns Hopkins University while attending Peabody Conservatory where she first studied baroque violin with Web Wiggins. She studied at the Hochschule für Musik und Darstellende Kunst in Vienna Austria with Josef Sivo and Ortwin Ottmaier, and earned a Master's Degree in violin performance at the San Francisco Conservatory with Ian Swenson and chamber music studies with Paul Hersh, Mark Sokol and Bonnie Hampton. Tekla is a graduate of the Seattle Public Schools and an alumna of the Seattle Youth Symphony and serves on the Board of Directors of Early Music America and the Whidbey Island Arts Council.

Tekla plays on a violin made by Sanctus Seraphin in Venice, Italy in 1746, with bows made by David Hawthorne, Stephen Marvin and Ralph Ashmead.

Henry Lebedinsky, Co-Artistic Director

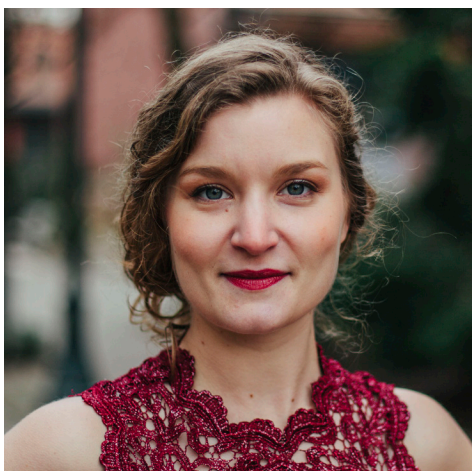


Henry Lebedinsky has performed on historical keyboards with the Seattle Symphony, Seattle Opera, the St. Paul Chamber Orchestra, the Charlotte Symphony, Seraphic Fire, Sonoma Bach, and the Cantata Collective, among others. Recent conducting engagements include the Seattle Baroque Orchestra and Sonoma Bach's Live Oak Baroque Orchestra. Mr. Lebedinsky is co-director of the San Francisco Bay Area-based Agave Baroque, with which he has recently released two albums with countertenor Reginald L. Mobley for VGo Recordings. Their next collaboration, *American Originals*, featuring music by Black and brown composers born in the Americas, will be released by Acis Productions next year. He and Mr. Mobley have spent the past decade introducing listeners near and far to music by Black

composers from the past 250 years, including recent appearances at the Musée d'Orsay in Paris and *Festival Printemps Musical des Alizés* in Morocco.

Mr. Lebedinsky has lectured and led master classes on 17th and 18th century repertoire and performance practice at the University of Edinburgh's Dashkova Centre for Russian Studies, Bowdoin College, and UNC School of the Arts, among others, and is a former music critic for Fanfare Magazine. An active composer and poet, his sacred music for choir and organ is published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA.

Danielle Sampson



Danielle Sampson has performed with Boston Early Music Festival, Seattle Symphony Orchestra, Seattle Opera, California Bach Society, Baroque Chamber Orchestra of Colorado, and Early Music Vancouver among others. Her most recent live performances included a semi-staged production of Isabella Leonarda works entitled "Eternal Beloved" with Pacific MusicWorks alongside countertenor Reginald L. Mobley, and Bach's *Magnificat* and *Wachet Auf* with the Byrd Ensemble and Pacific Baroque Orchestra, both in the fall of 2019. She then rang in the holiday season with Pacific MusicWorks in their annual *¡Navidad!* Christmas music concert, and Early Music Vancouver's "Festive Cantatas." She enjoyed a handful of boisterous Jarring Sounds house concerts (with Adam Cockerham on guitar, theorbo, baroque

guitar, and lute) in California just before live concerts were cancelled for the foreseeable future. She sings frequently with Seattle's Byrd Ensemble and Pacific MusicWorks. Danielle received her BM from the University of Denver's Lamont School of Music and her MM from the San Francisco Conservatory of Music. She lives in Seattle with her husband and two children.

Tess Altiveros



Noted for her “particularly soulful” (L.A. Times) interpretations and a “captivating combination of skilled singing and magnetic acting” (Pioneer Press), soprano Tess Altiveros is equally at home in a wide range of repertoire from the 17th century to the 21st. Her recent portrayal of Female Soldier in Seattle Opera’s *The Falling and the Rising* was described as “a triumph” (Classical Voice North America) and “enthraling” (Seattle Times), while Opera Magazine described her voice in Pacific MusicWorks’s “Leading Ladies” as “...darker, creamy, sensuous, but she can fill it with so much drama that the stereotyped tropes of a Baroque lament offers a fully rounded portrait of a woman’s pain...sprezzatura personified.”

Other roles include Susanna in *Le Nozze di Figaro* (Kentucky Opera), E in Seattle Opera’s *O + E*, Clorinda in Seattle Opera’s *The Combat*, Fiordiligi in *Così fan Tutte* (Skylark Opera Theatre), L’enfant in *L’Enfant et les Sortilèges* (Pacific Symphony), Dalila in Handel’s *Samson* (Pacific MusicWorks), Hannah in *The Merry Widow* (Inland Northwest Opera), Pamina in *Die Zauberflöte* (Pacific Symphony), Maria in *West Side Story* (Central City Opera/Boulder Philharmonic), Bach *St. Matthew Passion* (Colorado Symphony, staged), Donna Anna in *Don Giovanni* (Juneau Lyric Opera), Musetta in *La Bohème* (Colorado Symphony), Carmen in *La Tragédie de Carmen* (Skylark Opera Theatre), Susanna in *The Marriage of Figaro* (Angels & Demons Entertainment), Miss Jessel in *Turn of the Screw* (Eugene Opera).

Recent season concert work includes *Missions and Mysteries* with Stephen Stubbs at the Berkeley Festival and Exhibition, Arneson’s *Magnificat* (Minot Chamber Chorale), *Mass for the Oppressed* (Anchorage Concert Chorus), Rossini’s *Messe Solonelle* (South Bend Chamber Singers), Vaughan Williams *Dona Nobis Pacem* (Seattle Pro Musica, Philharmonia Northwest), and Handel’s *Messiah* (Symphony Tacoma, Bremerton Symphony, Great Bend Center for Music). Tess also has the privilege of singing a number of world premieres, including Emerson Eads’s *Princess Sophia* (The Orpheus Project), Donald Skirvin’s *Canticles of Crimson*, and John Muehleisen’s *Borders* at Carnegie Hall.

Upcoming season highlights include Female Soldier in *The Falling and the Rising* (Opera on the James), Gianetta in *L’Elisir d’Amore* (Seattle Opera) *Mozart C Minor Mass* (Seattle Pro Musica), *Wayward Sisters* (Pacific MusicWorks), and *Rodas Recordada* (Music of Remembrance).

A native Seattleite, Ms. Altiveros has been a regular anthem singer for the Seattle Mariners for over a decade.

Christine Beckman



Christine Wilkinson Beckman is a baroque violin specialist living in Olympia, WA. She enjoys performing throughout her native Northwest with early music ensembles large and small and appears regularly with such groups as the Portland, Seattle, and Pacific Baroque Orchestras, Bach Collegium San Diego, and Pacific MusicWorks. Christine began her studies on baroque violin with Ingrid Matthews, and she graduated in 2013 with an MA from the Historical Performance Practices program at Case Western Reserve University where she studied with Julie Andrijeski. She received her BM in Violin Performance from St. Olaf College. In addition to performing, Christine teaches Suzuki violin to a busy studio of young musicians in Olympia. When not performing or teaching, Christine

enjoys baking, reading about linguistics and the natural sciences, drinking tea with lots of milk and sugar, and listening to the rain with her husband and young children.

Maxine Eilander



Maxine Eilander plays on a range of specialized Baroque and classical harps. She has most recently started working on a project of harp and violin music by little known female composers of the Classical and Romantic with violinist Tekla Cunningham.

Born in The Netherlands, Maxine grew up in South Africa, where she earned her Bachelor of Music on the classical harp. Her special interest in early music led her to further study at the Hochschule für Kunst in Bremen, Germany, where she completed her post-graduate diploma in early harps and continuo (accompaniment) practice. Since then she has appeared as a soloist with many leading ensembles including Tragicomedia and Tafelmusik, and regularly appears in the

opera and chamber opera productions of the Boston Early Music Festival as well as being regular harpist for Seattle's Pacific MusicWorks. Maxine has performed at numerous opera houses and festivals including the Covent Garden Festival, Staatstheater Stuttgart and Netherlands Opera, playing continuo in productions of various baroque operas and chamber music. In 2012 Maxine was invited to perform Handel's Harp Concerto at the World Harp Congress in Vancouver.

Recordings featuring Maxine as a soloist include *Handel's Harp*, released on ATMA, with all of Handel's obligato music written for the harp, including his famous harp concerto, which she has also recorded with Tafelmusik (A Baroque Feast, Analekta). The release of William Lawes' *Harp Consorts* on ATMA garnered much favorable press, including five stars from Goldberg Magazine. Other recordings include: *Sonata al Pizzico*, a recording of Italian music for harp and baroque guitar with duo partner Stephen Stubbs (ATMA) and *Teatro Lirico* released on the ECM label.

Maxine teaches in her home studio in Santa Clarita, California, as well as through online Zoom sessions.

Caroline Nicolas



Acclaimed cellist/gambist Caroline Nicolas enjoys an active and multifaceted career as one of the outstanding performers of music from the Renaissance to the Romantic eras. She regularly appears with leading ensembles as a soloist, chamber musician, and music director, and has collaborated with such eminent musicians as Andrea Marcon, Amandine Beyer, Kristian Bezuidenhout, Jordi Savall, William Christie, Rachel Podger, Harry Bicket and Stephen Stubbs. Noted for her “eloquent artistry and rich, vibrant sound” (Gainesville Times), she has been praised for her ability to combine emotionally rich interpretations with a historically inquisitive spirit.

Awards include having been selected as a fellow of The English Concert in America, given to young musicians “who appear likely to make significant contributions to the field of early music.” As the winner of The Juilliard School’s Historical Performance concerto competition, she made her solo debut in Alice Tully Hall, New York City. Ensembles she has worked with include Trinity Baroque Orchestra, Mercury Baroque Orchestra, Ars Lyrica, Juilliard Baroque, Kammerorchester Basel and Sinfonieorchester Liechtenstein. Festival appearances include the Boston Early Music Festival, Bach Festival Leipzig and Styriarte Festival in Austria. Her performances have been broadcast on KING FM in Washington, KUHF in Texas, WDIY in Pennsylvania, and CCTV in China.

A dedicated educator, Caroline is often invited by early music organizations to lecture on various topics in historical performance practice, from Renaissance improvisation to bow technique. She has taught at the Peabody Conservatory at Johns Hopkins University, the University of Victoria and at the University of Washington School of Music. This year, she has also been appointed Music Director of the New Baroque Orchestra, where she will be leading programs that explore the musical life of the radical intellectual, Christina, Queen of Sweden. Caroline’s commitment to bringing classical music to the community has led her to curate a wide range of programs for elementary schools, hospitals, nursing homes, prisons and bars. She has also assisted in developing school music curriculum for children with neurodevelopmental disorders.

A native of Winnipeg, Canada, Caroline was first introduced to the cello by her mother, an elementary school music teacher. After falling in love with the expressive possibilities of gut strings, she studied with Phoebe Carrai at The Juilliard School and Christophe Coin and Paolo Pandolfo at the Schola Cantorum Basiliensis. She lives in Seattle with her husband, lutenist Kevin Payne, where she serves on the board of Pacific Northwest Viols.

Antonio Gomez



Antonio M. Gómez is an educator, percussionist, arts administrator and public media producer who is passionate about connecting communities and learners with compelling cultural stories and arts experiences. A former K-12 teacher, Tony manages economically and culturally accessible education programs at Tacoma Arts Live, where he also designs curricula, as he has done for PBS' Latino Americans and Italian Americans series and the Museum of Pop Culture's American Sabor: Latinos in U.S. Popular Music. As a percussionist, Tony specializes in Afro-Latin and Mediterranean genres. He performs with Trío Guadaleví, the Eurasia Consort, and Tango del Cielo. Recent projects include Ramas & Raíces – a transnational musical collaboration between Mexico and Washington state; and Diáspora

en Diálogo, focused on the African diaspora in the Americas. He has been a frequent speaker on arts and culture for Humanities Washington and various universities and school districts. Tony was a Jubilation Foundation Fellow in arts education who works to shift marginalized stories to the center, from integrating K12 arts with culture and social studies to producing the National Race & Pedagogy Institute's Migrations: Forced & Chosen. He holds an MA in education from the University of California, Berkeley, a BA from the University of Puget Sound, and has done musical study in Mexico, Cuba, Argentina, Panamá, Spain, Italy, and Morocco.

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