

PACIFIC MUSICWORKS PRESENTS

Fandango

VIRTUAL PREMIER MARCH 20, 2021 7PM PDT



PACIFIC MUSICWORKS

PROGRAM

Fandango

Music for Harp, Lute and Guitar from Italy and Spain

Maxine Eilander, Italian arpa doppia & Spanish cross-strung harp

Stephen Stubbs, Baroque guitar, lute, director

Italy, Early 17th century

Ballo del gran duca	Emilio de' Cavalieri (1589)
Toccata per l'arpa	Giovanni Maria Trabaci (c. 1575-1647)
Sinfonia a due	Francesco Corbetta (1615-1681)
Ciacona	Girolamo Frescobaldi (1583-1643)
Pur ti miro	Claudio Monteverdi (L'incoronazione di Poppea, 1642)

Spain

Pabanas	diferencias para Guerau & Ribayaz
Folia	Ribayaz ((Luz y Norte Musical, 1677)
Espagnoletas	Francisco Guerau (Poema Harmonico, Madrid, 1699)
Guardame las vacas	Fernandez de Huete (c.1650-c.1710)
Pavanas para chitarra	Gaspar Sanz, (Libro primo de Musica sobre la Guitarra Española, Zaragoza, 1697)
Marionas	Lucas de Ribayaz -(Luz y Norte Musical, 1682)
Fandango	Santiago de Murcia (Saldivar Codex c. 1732, discovered in Mexico in 1943)

Intermission

A preview from our April 17th Game of Crowns program

Italy, Late 17th century

Toccata	Alessandro Stradella (1639-1682)
3 movements from Sonata III Opus 5. (Rome 1700)	Arcangelo Corelli (1653-1713)
Adagio—Allegro—Allegro (arranged by Santiago de Murcia)	
Sonata for Lute	Antonio Vivaldi (1678-1741)
Allegro—Larghetto—Allegro	
Encore: Paraguayan traditional	Colorado

Fandango

Italy, Early 17th century

The harp and the guitar were both present in European music since before the 16th century—but at the end of that century they both entered the center-stage of European music from opposite ends of the social spectrum.



The harp was the quintessential instrument of the wealthy elite. The instrument itself was very expensive, awkward to transport and carried associations, as the instrument of the angels, with the highest reaches of any hierarchy.



The guitar, as one of the most affordable and easily carried of instruments, was strongly associated with the rough and ready itinerant players of street theater called the *Commedia dell' arte* troupes.

The two instruments were destined to share the musical role of the “basso continuo” throughout the 17th century, which put them at the center of all secular music-making. But there was one particularly important event which brought them together in a very prominent manner: the dynastic marriage of Europe-wide consequences celebrated in 1589 in Florence between the powerful house of the Florentine Medici and the French royal line in the person of Christina of Lorraine, favorite grand-daughter of Catherine de Medici, Queen of France. The high-point of the week-long celebrations came in the form of the fabulously staged *Intermedi* with music by the most prominent composers, musicians and singers in Italy. Cavalieri's lavish *Ballo del Gran Duca* became the iconic hit-tune of the event and survives in many versions for various instruments. In the original production, sections of choral music alternated with sections for three sopranos who accompanied themselves on guitars. This was at once an expression of the new fashion and also a springboard for



the larger destiny of the small instrument. In the same performance, the singer and composer Giacomo Peri took on the role of the mythical singer Anfione and is pictured with a fanciful “mythological” harp:



The rapid ascendancy of the guitar in Europe is a fascinating chapter of music history. Not only did the guitar have the strong association with dance and self-accompanied song, but it had developed a unique notation system

known as *Alfabeto* (using the letters of the alphabet to stand for chords) much like the “chord charts” of modern pop music. Certain virtuosi of the guitar, like Francesco Corbetta (c. 1615, Pavia—d. 1681, Paris) began to consciously “steal” the plucking technique and the actual music of the lute, and in so doing helped to make the instrument more artful and court-worthy. Corbetta’s older Roman contemporary, Frescobaldi, specialized in music for keyboards. This was the main source for contemporary harpists of solo music for the harp, as harpists themselves guarded their compositions jealously and rarely published their works. Corbetta’s career expresses the meteoric rise of the guitar, documented in publications which begin in 1639 (published in Bologna), still largely dedicated to the strummed *Alfabeto* style and culminating with the two books dedicated to his royal students Charles II of England and Louis XIV of France respectively. (*La Guitarre Royale* of 1671, London and 1674, Paris). Opera in the 17th century was not only the center of musical life for most musicians and music lovers, it was also an important source of employment for the professional lutenists and guitarists of the time. We are largely lacking documentary evidence of which instrumentalists played in which productions but we are sometimes left with tantalizing clues in the printed works of the guitarists such as the Chiaccona from Domenico Pelligrini’s 1650 book (*Armoniosi Concerti sopra la Chitarra Spagnuola*) which makes an extended quotation of Monteverdi’s *Pur ti miro* from his *Poppea* of 1642.



Spain

The association of the harp and the guitar was made even more explicit in Spain through publications like Lucas Ruiz de Ribayaz’s *Luz y Norte Musical* from 1677. The full title of that publication is: *Luz y norte musical, para caminar por las cifras de la guitarra Española, y arpa* - Musical Light and Guiding Star, by which to walk through the tablatures of the Spanish Guitar and the Harp. The five-course baroque guitar was recognized everywhere as the Spanish Guitar - Italian publications usually referring to *la Chitarra Spagnuola* and even Spanish publications like Ribayaz using the phrase *la guitarra Española*. For this reason, it is somewhat surprising that Italian guitarists and their publications (Foscarini, Corbetta, Granata etc.) dominated the first half of the 17th century. But with publications of great substance and quality (Gaspar Sanz, 1674, 1675, 1697,

Francisco Guerau, 1694, and finally Santiago de Murcia 1714) the Spanish school asserted its mastery of the repertoire and technique of its native instrument in the latter 17th and early 18th centuries.



The harp in Spain was a fundamentally different instrument than the harp of Italy (and by extension, most of the rest of Europe). The Italian “arpa doppia” was an elegant, tall and slender instrument with three rows of strings - two diatonic rows on the outside and chromatics in the middle as can be seen in the exquisite Barberini harp illustrated above. The Spanish harp (and by extension the harp as it became known in Latin America) had a shape that flared at the bottom and an arrangement of two rows of strings that cross in the middle. The sound of the Spanish harp is strikingly more pungent - especially in the upper range, as opposed to the bell-like high range of the Italian harp - and suits the rhythmic nature of the repertoire of Spanish dance music which forms its core repertoire.

Italy, Late 17th and early 18th century

By the third quarter of the 17th century Italian music and musicians had reasserted their dominance throughout Europe. The Italian opera was at the center of music-making everywhere except in France where

the transplanted Italian, Gianbattista Lulli (Jean-Baptiste Lully) had succeeded in founding the French *Tragedie Lyrique* as a true and viable alternative to the imported Italian opera. Together with opera, the institution of the orchestra and its leadership through the virtuoso violin were all hallmarks of the new Italian dominance. One figure stood out above all others, the violinist and composer Arcangelo Corelli (1653-1713). Corelli and his slightly older contemporary Alessandro Stradella (1639-1682), created the new forms and norms of contemporary music including the Concerto Grosso, the Trio Sonata and Solo Violin Sonata. This meant that, for the first time, harpists, lutenists and guitarist looked less to their inheritance from previous generations of players of their own instrument and much more to the “translation” of Corelli’s compelling violin style to the idioms of their instruments. In a word, Corelli had cracked the code of what we now call “tonality” for creating large scale structures that are propelled by an inner harmonic logic that seems so “inevitable”, that some modern listeners experience it as “obvious”. In its own time, the new style was anything but obvious, and great virtuosos of the plucked instruments such as the Spanish guitarist Santiago de Murcia (1673-1739) and the Welsh harpist John Parry (1710-1782), returned to Corelli again and again to create compelling new music for their own instruments. Stradella’s international fame was based more on his colorful death (the basis of no less than 6 full-scale 19th-century operas!) than on his music. But in Rome, he was as important as Corelli in the formulation of the tonal structure of music. In the unique Toccata here (which could be for either keyboard or harp) he uses the typical harp figure of the arpeggio to spin a continuously engaging piece which is much more substantial than the toccata form of earlier generations.





If Corelli was clearly the leading violinist/composer of his generation, by the time of Corelli's death in 1713, Antonio Vivaldi (1678-1741), was more than ready to inherit that mantle. His most striking contribution to musical evolution was his concentration on the form of the concerto for solo instruments and orchestra.

Violin concertos (like the Four Seasons) were the mainstay, but there was a proliferation of concerti for various instruments (including lute and mandolin) which took advantage of the specific color and articulation of the solo instruments. The trio here is a chamber music version of the concerto form - a creation which is immediately identifiable as both lutenistic and Vivaldian.



Stephen Stubbs

2020-21 VIRTUAL CONCERT SEASON

GeniusUnbound

Act II: Fandango, Game of Crowns
& Genius Unbound

www.pacificmusicworks.org

Virtual Concert: Fandango

March 20, 2021, at 7PM PDT

Virtual Concert: Game of Crowns

April 17th, 2021, at 7PM PDT

Virtual Concert: Genius Unbound

May 22nd, 2021, at 7 PM PDT



PACIFIC MUSICWORKS



PERFORMERS

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. She is also adjunct professor of historical harps at the Thornton School of Music, USC.

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.

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.

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.

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.

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. With the Boston Early Music Festival Orchestra he has led yearly performances at the Musikfest Bremen for the last several years.

PRODUCTION TEAM

Gary Payne



Gary Payne is a professional photographer (commercial/editorial—www.garypaynephoto.com) with a vibrant multi-decade freelance career. He is the current board president of the Bach Collegium San Diego (www.bachcollegiumsd.org), board member of Early Music America (www.earlymusicamerica.org), past President of the Board of Trustees of the Museum of Photographic Arts (www.mopa.org), and co-founder of the community early music group the Kensington Baroque Orchestra.

After starting his photography career in Seattle, he then spent 5 years as a correspondent in Latin America (Mexico and Argentina) as a photojournalist for the photo news agency Gamma Liaison and later Getty Images (working for publication like Newsweek, BusinessWeek, and the New York Times). Back

in his native San Diego he works today mostly for local/regional magazines, architectural and commercial clients, Getty Images, and has a particular focus recently in photographing arts performance, including the San Diego Ballet, Opera NEO, and the San Diego Opera.

Lately Gary has turned his eye and attention to video production for commercial and arts performance clients like Pacific Music Works and the Bach Collegium San Diego.

Gary is an amateur mandolinist and violinist, and an Aikido instructor (martial arts). Gary's wife, Zoraida, originally from Argentina, is a decorative painter, and history teacher. They live in San Diego and have three children.

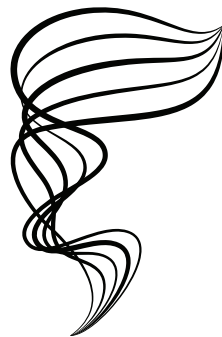
Aaron Westman



Aaron Westman, audio producer and engineer, was a “metal-head” growing up in California. He now plays the electric guitar of the 17th-century. Described as “expressive and virtuosic” (SF Classical Voice) and a “brilliant virtuoso violinist” (Early Music America) and violist, Aaron has made a career for himself as “one of the most popular period instrumentalists on the west coast” (Press Democrat). Since 2005, he has performed as a chamber, principal player, or soloist with most of the major baroque ensembles in California, and toured extensively throughout the world. As a principal player, Aaron works with American Bach Soloists, Bach Collegium San Diego, California Bach Society, El Mundo, Los Angeles Master Chorale, Musica Angelica, Magnificat, New Hampshire Music Festival, and Philharmonia Baroque Orchestra (since 2006).

Aaron co-directs the chamber ensemble Agave Baroque, which will soon release their third album with star countertenor Reginald Mobley, and which recently signed with Schwalbe & Partners management. He is also Associate Director of the Live Oak Baroque Orchestra, and violist in the Sylvestris Quartet, which will continue its residency at Hawaii Performing Arts Festival in the Summer of 2022.

Aaron holds an MM from the Indiana University School of Music. His principal teachers were Stanley Ritchie, Elizabeth Blumenstock, Geraldine Walther, and Alan de Veritch. Aaron is currently on faculty at Mills College in Oakland, he directs the Santa Rosa Symphony’s Young People’s Chamber Orchestra, teaches in Italy each summer at the *Music Adventure program*, and has guest taught at Sonoma State University, Appalachian State, University of North Carolina School of the Arts, and for three years at California Institute of the Arts. In his spare time, he is an audio engineer and producer. This is the second virtual concert Aaron has produced for Pacific MusicWorks, the first being our September release - Time Stands Still. Aaron and his wife, violinist Anna Washburn, welcomed their daughter Olive in December of 2020.



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PMW Spotlights and Socials

PMW Spotlight: Drama, Duos, and Duels—Musical intrigue from the Dresden court

April 7th, Wednesday, 6 PM PDT via Zoom

Special Event: Stephen Stubbs & Maxine Eilander's B-day Bash

April 9th. Friday. 7 pm PDT

PMW Social: Stephen & Maxine Sechuan Dinner Demonstration

April 24th. Saturday, 6 pm PDT via Zoom



PMW Social: Whiskey Tasting with Henry Lebedinsky Zoom

May 8th, Saturday, 7 PM PDT via Zoom

PMW Spotlight: Stylus Phantasticus explained!

May 12th, Wednesday, 6 PM PDT via Zoom



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Game of Crowns: Power, Intrigue, and Rivalry

**PREMIERES APRIL 17, 2021
@ 07:00 PM PDT**

Tekla Cunningham, violin, and Henry Lebedinsky, harpsichord, present brilliant duets from the court of August the Strong and the incomparable Dresden orchestra, herald of August's imperial ambitions. Thrill to sonatas by Dresden's dueling violin virtuosos Pisendel and Veracini alongside works by Bach, Weiss, and Vivaldi inspired by the orchestra's international renown and unrivaled splendor.

