

PACIFIC MUSICWORKS CELEBRATES

120 Years of Stephen Stubbs & Maxine Eilander

APRIL 9, 2021



PACIFIC MUSICWORKS



A Birthday Celebration for
STEPHEN STUBBS
and
MAXINE EILANDER



The Artists as Celebrants

HARRY VAN DER KAMP

These are bizzare times for a musician
and especially for a singer,
since in the past year
that noble profession has been proclaimed
the most dangerous musical activity,
because of the spreading of aerosols.

So, in Holland,
we have seen singers with mouth-masks on,
still trying to express their most intimate feelings,
only to find that these were blocked
in a dramatic way--

causing sudden silence.

Indeed,
the type of silence singers have been sentenced to
this entire past year.

Rhetorically speaking
-eine *Generalpause* of impossible length,
-an *aposiopesis*,
-a wound- *tnesis* cutting ,
-an endless breathtaking *suspiratio*.

But,
we are saved by Steve and Maxine's 120th Birthday,
which brings us back to life,
which enables us to finally burst out
in redeeming jubilation.:

Congratulations to you from Holland!
Harry and Marijke wish you another 120 years
in happy togetherness.

Hope to see you
in the not too far future!

Harry van der Kamp
(Bass, Gesualdo Consort, University of the Arts, Bremen, Professor Emeritus)

The Artists as Home Builders

AMANDA FORSYTHE

Dear Steve and Maxine,

In the many years we have been performing together, I have changed and grown and become the artist I am today, thanks in large part to your influence, your guidance, and your love of music and music making. You have welcomed me into your home, treated me with generosity and kindness, and most importantly, shown me how to lead a rich and full musical life.

Our first project together (when Bush was President!) was in Bremen—a recording of Lully's *Thésée*. I was so struck by how you were raising Hannah (precocious even then) that it made me believe I could manage a family, and a career, and have time for beers and schnitzel too! When Julianna arrived, full of spirit and winsome character, just months before my Henry, I felt we were ushering in a new generation of musical souls, nurtured in the womb by the baroque greats.

Since then, we have played in countless performances, and I would be hard pressed to choose a favorite (Steffani duets?). I love when the two of you have a Aduet together onstage—apart from being the finest players of your instruments, you define what I consider “artistic temperament”, never overly-dramatic, but joyful, in the moment, and always desirous of sharing the beauty of music with others. There is no one I would rather jam with! Happy Birthdays, and I can't wait to toast you in person.

Love, Amanda

Amanda Forsythe (soprano, frequent Pacific MusicWorks Guest Artist)



Amanda Forsythe (Early Music Vancouver/PMW partnership, Bach Festival 2019)

An Interesting new source for recitative harmonization in early Seicento Italy

Since the early 1990s, Stephen Stubbs and I have been interested in passages in early Italian monody, or recitative (*recitar cantando*), in which vocal lines clash with the implied harmony of a static bass line. When the bass has a whole note, or longer values, the continuo player is faced with the question of when and where to re-strike the initial chord, as well as whether the initial harmony is the only one permitted throughout. For those with a modern conservatory training demanding strict adherence to the printed page, the first question may seem perplexing. After all, if the composer had expected the performer to re-strike a chord, he or she could easily have notated shorter values in the score. But Giulio Caccini makes clear in his *Le Nuove Musiche* that the printed lengths of bass notes do not prescribe what the player is to do, but rather provides the beginning bass note of a passage, the exact shaping of which is to be determined by the performers, who were trained to know how and when to do this. Caccini wrote, "After the chord, one should play again only the notes indicated...I leave to the decision of the more expert the repetition in the bass of those notes that may have greater significance or that will be a better accompaniment for the solo voice..." What he means by this is clear from the context. Whether or not to re-strike chords over held bass notes was left up to the performer. Anyone who questions the meaning, or lack thereof, of ties in Seicento bass lines, need only compare the basso continuo part with the score of Monteverdi's *Combattimento di Tancredi e di Clorinda*, in which a tie in one source is a restruck bass note in the other and vice versa. This question of when and where to re-strike was left to the discretion of the performer, and did not require the composer's expressed permission one way or the other.



Paul O'dette and Stephen Stubbs (BEMF, PMW, and SSO—*Orfeo ed Euridice*, Benaroya Hall)

The other question these long, static bass lines raise is whether the harmony played by the chordal instruments might change from the original harmony to accommodate vocal notes which do not belong to that harmony. For instance, one of the clichés of 18th-century recitative is the frequent alternation between a tonic chord, a dominant seventh chord over the tonic pedal, and a return to the tonic. The dominant seventh chord over the tonic pedal is colloquially referred to as a 742 chord, since the full continuo figuring for it is #7 4 2. In his *L'armonico pratico al cimbalo*, printed in 1708, Francesco Gasparini gives a wonderful example for how to arpeggiate chords in recitatives when 742 chords are involved.



Notice that he arpeggiates each chord in a different way with the 742 chord receiving a full 14-note arpeggio! This harmonic progression is such a common occurrence in 18th-century recitative that it is frequently not even written in the figures. If, over a G chord in the beginning of a bar, the voice lands on an F# or an A, this is a clear indication to play a 742 chord. (The note "C" would be ambiguous since that could also imply a 63 or 64 harmony. Therefore this depends on the context.) When the voice returns to G, B or D, the continuo player knows to resolve back to the tonic. However, this situation occurs in recitatives much earlier than the 18th century. Steve and I started noticing these kinds of situations quite frequently in music from the first half of the seventeenth century, with many examples from Monteverdi's *Poppea* and *Ulysses*. We intuitively began playing the implied 742 chords at the appropriate moments, but this elicited indignant reactions from some continuo colleagues who confidently informed us that "742 chords were not used until the end of the 17th century!" We were accused of anachronistic tampering with the music. But was this really the case? Where is the evidence that this practice did not exist until the 1690s?

I started noticing many indications of 7, 4 or 2, in Roman cantata manuscripts of the 1630s and 40s, in precisely the contexts in which we were applying them. It is fascinating that these manuscripts rarely spell out the whole figure, but usually only indicate one of the intervals required to recognize that particular harmony. One might argue that the absence of the full figure could mean that only the figure that appears should be played, but a quick glance through these sources makes it clear that this does not make much sense. Nevertheless, a systemic study of these figures in Roman cantata manuscripts would certainly yield interesting results.

At the same time that I was poring over the Roman manuscripts, Steve was preparing a performance of Francesca Caccini's *La Liberazione di Ruggiero dall'Isola di Alcina*, premiered in Florence in 1626, and he noticed that she also indicates 742 chords in her recitatives, using the figure 14 to represent the 7th. The fourth and second are implied by the context. This is especially common when a speech begins in G minor and the singer lands on an F# on the third or fourth beat of the bar.

The image displays two musical score excerpts. The top excerpt is from a recitative in G minor, with the lyrics "quinci trà folti rami, segno d'augurio ri-". The music features a 742 chord indicated by the figure "14" (representing the 7th interval) and a "b" (flat) symbol. The bottom excerpt is from a recitative in G minor, with the lyrics "Qui lafciai lamia vita.". The music features a 742 chord indicated by the figure "16" (representing the 7th interval) and a "b" (flat) symbol. Both excerpts show a 742 chord (7th, 4th, 2nd) indicated by the figure "14" or "16" and a "b" (flat) symbol.

Francesca also uses this chord in her *Primo Libro delle Musiche* of 1618, again indicating it with the figure 14. In this collection she uses 14 in two different ways, sometimes to indicate a minor 7th over the dominant harmony at cadences, and in other instances to prescribe a 742 chord with a major 7th when used over a static bass note.

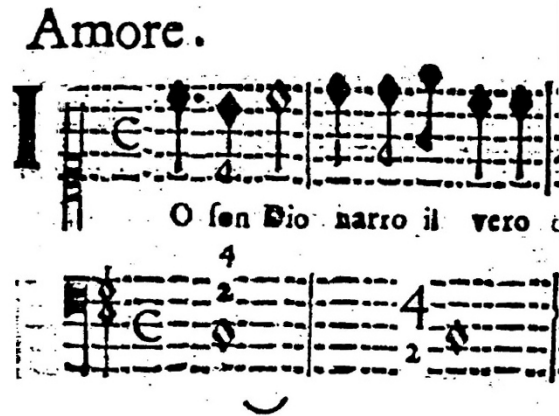
A few years ago, I came across a new source for these harmonies in early Seicento recitatives, Giacinto Cornachioli's *Diana Schernita*, a *boscarella* published in Rome in 1629. On the very first page of this delightful pastorella, Cornachioli uses a 742 chord three times, the first two of which create a clash against the vocal notes which are still part of the G major and D major harmonies respectively. (Exs. 5, 6 and 7)

The image displays three examples of musical notation from Giacinto Cornachioli's *Diana Schernita*. Each example consists of a vocal line (top staff) and a basso continuo line (bottom staff). The first example features a large, ornate initial 'M' and the text 'Estre l'Alba n'imbianca Il già imbrunìto mondo,'. The second example has the text 'Però qui fermo l'alc'. The third example has the text 'Stella, Non ha mai che languisca'. In each example, the basso continuo line shows a 742 chord (a triad with a major 7th) indicated by a diamond symbol and the figure '14'. The vocal lines often have notes that clash with the new harmony, marked with an 'x'.

When the vocal part has a seventh, fourth or second against the bass, it is clear that a 742 harmony is required, but in examples 5 and 6, where the 742 harmony clashes against the vocal note, the vocal note becomes an appoggiatura against the new harmony. If Cornachioli had not provided the figures in his score, many of the harmonies would have become quite static, as they often are in modern performances of early 17th-century music. But when these 742 chords are applied to the proper places, the harmony becomes much richer and the vocal lines more harmonically expressive. This is also an effective way to emphasize important, affective words in the text, which would not be possible if the accompaniment were to simply stay on a root position triad.

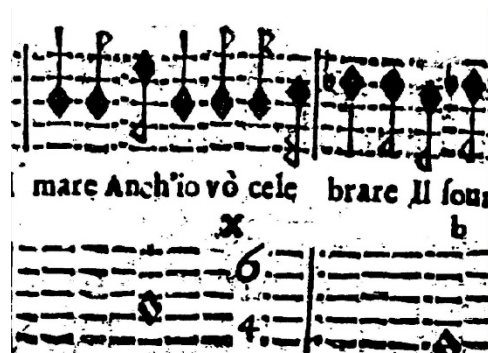
Sometimes, as a means of emphasis, Steve has boldly suggested playing a 742 chord on the downbeat of a new speech without playing the tonic. This is especially effective for interruptions, or strong assertions. It usually results in the written tonic vocal note to clash against the 742 chord. Some have suggested this might go too far, but Cornachioli uses this approach in several places, including in the following example

(Ex. 8). I assume that he intends for the 742 chord to be resolved in the middle of the first bar since he returns to it on the downbeat of the next bar!



In many places Cornachioli writes 42, while in others he writes 97. I have thus far been unable to discern a difference in the use of these, but I doubt that they literally mean in the first instance to play 42 without the #7, and in the other 9#7 without the fourth. Neither one of those options sounds very convincing, at least not on a plucked instrument. Therefore it is my opinion that both of them mean 742, but are just shorthand means of notating this, as is the case in so many Roman cantata manuscripts.

While a detailed study of the entire Cornachioli score would be quite enlightening, in the space I have here, I would just like to point to one other controversial harmonization that Steve and I have used for years, but without concrete evidence to prove application in the early 17th century¹. I am referring to the use of a 6#4 harmony when the bass falls by fourth, or rises by a fifth, often as a means of passing from a subdominant harmony to a tonic. In the following example, this results in a clash of both the augmented fourth, in this case the F# , as well as the sixth, A, in the continuo part against the G in the vocal part. (Example 9)



We have seen clear evidence here for the frequent use of 742 chords from sources in the 1620s in Florence and Rome. But when did this practice begin? How widespread was it? Edoardo Bellotti has pointed out that this was not originally considered a “chord” in the modern vertical sense, but was the result of typical contrapuntal movement over a cantus firmus in late Renaissance polyphony. He sent me numerous examples of this harmony in keyboard music of the early 17th century, including Frescobaldi's *Toccata VII* from his 1627 collection, as well as Johann Erasmus Kinderman's *Magnificat VIII Toni* (Nürnberg, 1645). Christoph Bernhard, a student of Heinrich Schütz, in his *Tractatus Compositionis Augmentatus* (ca. 1655), gives this harmony a rhetorical name, *Heterolepsis*, and provides numerous examples for how it could be used.² If this was practiced in Florence and Rome in the 1620s, and in Germany before 1645, we can assume it to have been used in Venetian operas of the 1640s, as in Monteverdi's *Poppea* and *Ulysses*. But how

frequently was it used before 1618? An extensive search through keyboard and lute music, as well as vocal polyphony would undoubtedly provide more clues.

It is clear that the use of 742 harmonies in Italian continuo playing was already common in the early Seicento. Further research will hopefully reveal more clues as to the extent of its usage.

Steve, thanks for encouraging me to delve into this question further. Happy 70th, and I raise a glass of Barolo to you!

¹The earliest theoretical discussion of this I am aware of is in Lorenzo Penna, *Li primi albori musicali*, Bologna, 1672.

²see Thérèse deGoede-Klinkhamer, “*Del sonare sopra'l basso*” *The Theory and Practice of Basso Continuo Accompaniment in the Seventeenth Century*, PhD. Dissertation, University of Leeds, 2014. pp. 383-387.

Thanks to Charlie Weaver and Edoardo Bellotti for their many helpful suggestions regarding this practice.

Paul O’Dette (Eastman School of Music, Boston Early Music Festival Co-Music Director)



The Artists as Friends

ANNE AND DR. FREDERICK MATSEN

For the last decade, Stephen and Maxine have provided a musical cornerstone to our lives. They have taken us on a journey to grand operas and passions, little known works from far off times and places, underground venues, music on a sand spit, and a wine-laced evening in a yard with miniature horses while we sat on hay bales.

There are many unique features of their music. First and foremost is the outstanding quality of their performances, whether it is only the two of them, whether they are with the Pacific MusicWorks core (Tekla, Henry), whether they are with the extended ensemble (Antonio, Caroline, Christine, Nick, Tess, Reginald, Danielle, and William), or whether they are with a big choir at St. James Cathedral. In every circumstance, we can count on a wonderfully crafted performance.

To this cast of local and regional talent, Stephen and Maxine have brought to us international superstars such as Aaron Sheehan and Philippe Jaroussky. As a result we have been treated to a breadth and depth of music that has been personally transformative for us, taking us literally where we’ve never been before.



Henry Lebedinsky, Tekla Cunningham, Stephen Stubbs, Maxine Eilander and Tess Altiveros

While there are many other outstanding characteristics of this artistic duo, we will conclude with one

that has been most meaningful to us. That is the highly personal connection that Stephen and Maxine establish with the individuals in their audience. We know that we are among many who are honored to be their friends.

So, Steven and Maxine, we'll conclude by wishing you a most happy set of anniversaries and by thanking you for the personalized gifts of music you continue to give us.

Rick and Anne Matsen (PMW patrons)



The Artists as Self-less Musicians

TESS ALTIVEROS

My tribute to Steve and Maxine has little to do with any particular moment or anecdote that carved out their place in my personal and musical life. It was not one concert that affirmed their artistic genius (that *is* what it is), or one specific bottle of wine uncorked over their kitchen counter after a long day of meetings. It is a cumulative, again-and-again recollection of a myriad kindnesses and generosity, a welcome, an invitation to create and grow and share in something beautiful and profound.



Tess Altiveros (in purple) and Danielle Reutter-Harrah (in red), *Leading Ladies*, 2019

Mine was a fast and unexpected plunge headlong into the world of Pacific MusicWorks. Maxine approached me truly out of the blue for some assistance with development within the organization, and as I took on some of these responsibilities, I also found myself singing with Steve and Maxine on an increasingly regular basis. At first, I joined the “house band” (as it affectionately became known) for social functions, and then fundraisers, and eventually for mainstage concerts.

I'm not sure if they knew it, but as an opera singer stepping into *their* musical world I was not at all convinced I knew what I was doing. In fact, I was certain I had zero idea what I was doing and in short order everyone would find out and we could all agree that I simply

ought to pursue my other strengths. Early Music as I understood it was a mysterious land of elite specialists and impossibly clever embellishments...what right had I, standing next to these masters, to open my mouth and sing? Well, this wasn't even a particularly relevant question, as it turns out. Without a doubt, for me rehearsals were and still are a veritable masterclass. Yet somehow, they felt more akin to a round table; a conversation between colleagues about text and phrase and breath and how to best serve the music.

Always the music, never the self.

All this brings me to what I have come to deeply cherish and appreciate about Steve and Maxine: forget for a moment the caliber of their music making, the countless accomplishments and accolades, the Grammy above the mantle...those things, they aren't what Steve and Maxine are about. They're about the art, and the people with whom they make art, and its power to move those who listen.

The magical, deeply fulfilling moments happened in concert, yes. But they happened just as often when we would gather once more in Steve and Maxine's kitchen riding the afterglow of a performance or fruitful rehearsal, all our kids clamoring for snacks, Steve or Maxine never failing to offer a glass of wine amidst flurries of laughter...these are memories I hold closest to the heart.

There are few things more delightful than making music with these wonderful human beings. But being lucky enough to count them among my dear friends? That just might be one of them.

Tess Altiveros (soprano)



The Artists as Deep Breathers

TEKLA CUNNINGHAM

It is with great joy that I sit down to reflect on the auspicious April birthdays of Stephen Stubbs and Maxine Eilander. In 2006 I moved from Berkeley, CA back home to Seattle. One of the great surprises and delights of my musical life was discovering that Steve and Maxine were also in the process of resettling in Steve's hometown, and that Steve was planning on starting a production company which would eventually become Pacific MusicWorks.

My very first musical experience with Steve was that summer at the *Accademia d'Amore* (after a long road trip from Carmel, CA to Seattle with baritone Douglas Williams), where I had the pleasure of playing in the orchestra for the final concerts of the Accademia showcasing the work of the young singers and instrumentalists. There are very few academic or professional opportunities in North America to dive deeply into 17th century repertoire and it was breathtaking to see and hear how much the young singers and instrumentalists absorbed from this period of intensive work with Steve. Before meeting Steve, I had worked



Maxine Eilander, Stephen Stubbs and Tekla Cunningham

with many conductors and directors of ensembles that either conducted with hands or baton, led from the violin or (more rarely) led from the keyboard. The experience of working with Steve leading from the lute or guitar opened my eyes and ears to new possibilities. The basso continuo is the musical and energetic center of baroque music, and Steve's particular genius is to embody the character and rhythmic expression of the bass line and to lead from his instrument with flexibility, humanity, grace and power. Steve's vibrant gestures and organic sense of breathing and timing invite the larger group to become a kind of breathing organism that embodies the music together.

This expansive and breathing quality is also something that Maxine possesses in spades. Together we have been discovering and performing the music of French composer Zoë de la Rue. The sheer virtuosity and expansiveness of Maxine's harp leaves so much space for imagining the melodic line. Zoë's music is of such high quality, and so captivating and original that Maxine took on the project of creating published editions of her chamber music (starting with the songs) to share with a wider public—just one instance of both her devotion to music and her great generosity of spirit.

One of the most inspiring and liberating aspects of Steve's musicianship for me as a violinist is his sense of rhythm and flow. Always breathing, yet always propulsive. Violinists notoriously rush and push and Steve's influence has calmed if not cured this tendency in my own playing and allowed me the space to look for and discover both the breath and the swing—the song as well as the dance.

Tekla Cunningham (PMW Co-Artistic Director)



The Artist as Jill of All Trades

BILL MCJOHN

Pacific MusicWorks audiences have come to know and love Maxine as a performer. Her skill and sensitivity have made her an important presence in the ensemble. It would not surprise these audience members to learn that she is also a superb teacher. She excels at explaining both straight-forward technical details and profound musical ideas, and she takes real pleasure in seeing other musicians succeed and grow. But those same audience members might be surprised by her key role in Pacific MusicWorks' administration. Her desire to share Stephen's artistic vision with students led to the establishment of the Accademia d'Amore Baroque opera workshop in Seattle, where it flourished for ten years; her desire to share that vision with audiences led her to be Pacific MusicWorks' first Managing Director. Her energy, commitment, and determination were vital to the organization's success.

So Happy Birthday, Maxine, and thank you for your artistry, your encouragement, and your leadership.

Bill McJohn (Medieval Harpist, PMW patron, Board of Director Retired)



The Artists as Teachers

NANCY ZYLSTRA

My first experiences with Stephen Stubbs were in the 70's when he returned to Seattle after some years of study in London. We had overlapped a couple of years at the UW but our paths never crossed there. I don't remember how we happened to get together to read through lute repertoire...it was probably suggested by someone who knew he was back in town and who knew I was interested in singing early repertoire. Anyway, it was a door that opened into a completely amazing and immensely gratifying repertoire, introduced to me by a master (even then) of both the lute and all the repertoire written for it.

How lucky was I???

Many hours were spent with Steve pulling out songs by Dowland, Morley, both Ferraboscas, Pilkington, the Lawes brothers, to name just a few of the Elizabethan composers, the fabulous French *Airs de Cour*, and anything else that could be played on the lute. There were continuo songs, too, that he could accompany on the chitarrone. It was a very thorough and exciting introduction to the vast literature of the early solo song.

We gave a number of different programs together, even going on a little tour back east to perform at a university in New Jersey, and at the Bodky Competition in Boston. An amusing story—we were traveling with suitcases, a couple of lutes, and a small amplifier for the lute. To say we were bogged down would be an understatement, and as we were struggling to get ourselves all the way out to the gate at the Boston airport, Steve suddenly put everything down smack dab in the middle of the hall and said something like, “And to think, 10 years ago I had band boys to do this!”.

To this day I feel fortunate to have been introduced to this repertoire so early, to have gotten the sounds of the lute and chitarrone in my ear, to “speak lute”, so to say, and I find that among my professional colleagues, my experience is quite rare. Not everyone has had a Stephen Stubbs living in their town.

Somehow, Steve became acquainted with two UW faculty members, Judith Espinola and Mike Weybright, who taught Oral Interpretation, and the Renaissance Lyric Quartet was born. Programs were devised that featured Elizabethan poems, read by the two of them, and lute songs sung and played by Steve and me, all woven together with Steve's lute solos into a very engaging whole. We performed for the EMG twice, Highline Community College, at the late, lamented Seattle Concert Theater, the downtown Seattle Public Library, University Baptist Church (where Steve was music director for a while), Ballard High School, and other spots. At some point we even had costumes!

And then Steve was away for 30 years.



Renaissance Lyric Quartet

When Stephen moved back to Seattle with Maxine, they brought with them the idea of presenting staged baroque opera scene workshops for young/emerging singers and continuo players. In Germany he had started a workshop called *L'Accademia d'Amore* that he thought could work here and he was absolutely right.

Between 2005 and 2012 there were 17 workshops in all— 8 years of the summertime, 10-day *L'Accademia d'Amore*, presented at either Seattle Pacific University or Cornish College of the Arts, and 9 other shorter, long-weekend workshops called Seattle Academy of Baroque Opera that were held in the Pastoral Outreach Center of St. James Cathedral. Participants came from all over the US and Canada. Over 200 singers attended the *L'Accademia d'Amore* and 80 singers and 60 instrumentalists came for the shorter workshops.

Faculty for these workshops consisted of Stephen as musical director and Nancy Zylstra as vocal coach. On the continuo side were Margriet Tindemans, Jillon Stoppels Dupree, Elizabeth Brown, and Maxine Eilander, and as stage directors Stephen brought in Roger Hyams (London), Grant Herreid (New York), Guillaume Bernardi (Toronto), Theodore Deacon, and Anna Mansbridge who also doubled as the invaluable baroque dance/gesture teacher.



L'Accademia d'Amore workshop

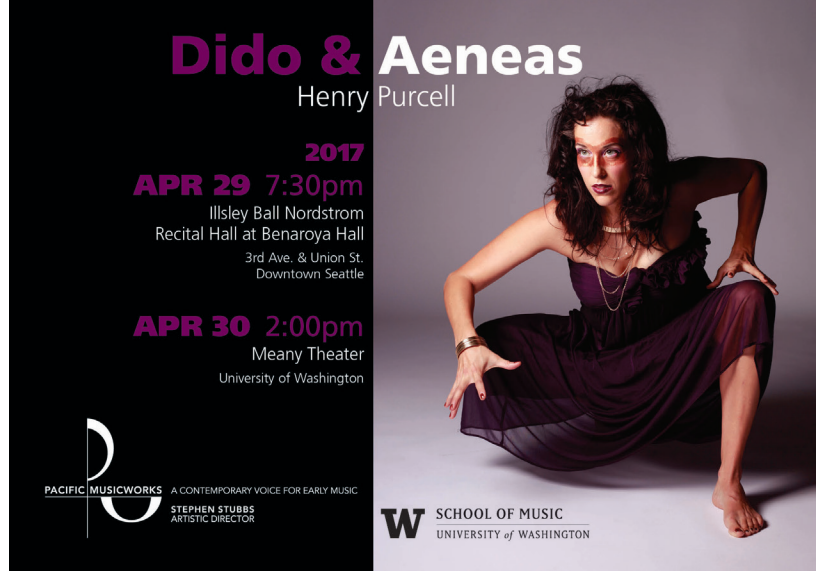
What is the old adage...? Behind every successful man is a strong woman? It is certainly the case here. If you think putting these sorts of complicated workshops together is a piece of cake, do think again! The success of all of these workshops rests squarely on the shoulders of the amazing Maxine Eilander. Not only is she a spectacular harpist and continuo player, she also has truly formidable skills as an organizer. For every single workshop she wrestled a huge array of moveable parts into a manageable system. Very, very rarely was someone double-booked, and never in such a way that she couldn't quickly find a solution. It was an incredible feat, all of which she did while also being on the faculty, playing for many scenes, and managing a myriad of other administrative tasks.

My hat is off to her!

Thinking back over all these years of concerts and workshops, I derive an immense amount of pleasure in remembering the friendship, collegial atmosphere between the faculty, the talented and hard-working participants, and the wonderfully satisfying performances of all the scenes at the end of each workshop.

And all because Steve came back to Seattle.

Nancy Zylstra (soprano, Oberlin Baroque Performance Institute, PMW Board of Directors)



Postcards from 2012 and 2017

The Artists as Match-Makers

CATHERINE WEBSTER

I heard the name Steve Stubbs at the same time I caught the scent of early 17th-century vocal music—and he quickly became inextricably linked to my love and understanding of this repertoire. As a naive voice student listening to every early baroque recording I could get my hands on, I knew that I had to find this person and somehow convince him to play music with me. Luckily Steve has had a very generous habit of being entirely open to hearing young singers, and somehow our musical relationship progressed to me meeting my future husband while singing Monteverdi under Steve’s direction—it’s the oldest story in the book! And I am not alone in my gratitude for his gift of the “Three Ladies” programs—getting to sing Rossi and Mazzochi with Steve, Maxine, and dear soprano friends in various configurations will remain a musical and personal highlight for me.

Fast forward several years and many concerts and adventures later, Steve and Maxine are our new Seattle neighbours, employers, and family friends. We all found ourselves juggling childcare, instrument transport, and venue-hopping as Pacific MusicWorks continued to establish itself as one of Seattle’s most venerable arts organizations. Steve and Maxine’s trust in Matt as he moved out of singing and into full-time arts administration was a true life-saver for our family. They were also unfailingly loyal and continued to hire me as a singer even through my many cancellations due to the ubiquitous colds of a mom with young children.

Because of those young children, Maxine and I had a special bond and a mission to not only get them to bed on time but to make sure they were a part of the musical action as well. I remember meeting her on countless mornings to teach classes of 5 and 6 year olds the music and staging for their very own mini-operas. She played piano, wrangled costumes and fearlessly courted local businesses and the PTA for help with our productions—all while writing grants and playing concerts for Pacific MusicWorks and making me and my own girls feel like family. If you think adult singers are dramatic, try talking down a group of kindergarteners who have just performed their first “opera” start to finish to a full house.

Steve and Maxine have packed many lifetimes of art and beauty into their combined 120. Knowing both of them and their energy levels, I wouldn’t be too sure of any slow down happening, though I would enjoy a

long and luxurious drink by the pool with them to mark this moment and reminisce. I heard Steve still has an electric guitar stashed somewhere; it's never too late to get the band back together.

With love, Cassie

Catherine Webster (soprano)



The Artist as Dancer

ANNA MANSBRIDGE

My working relationship with Steve and Maxine began with a phone call in early Spring 2005. Steve had found me via my website, and was contacting me with an invitation to teach on a course in early opera that he had been directing for a number of years in Bremen, Germany, and wished to relocate to Seattle in the summer of 2005. He was looking for a Renaissance/Baroque Dance Specialist to direct and choreograph scenes from early opera. I responded to this request with enthusiasm and delight, and for the next eight years I happily devoted ten days each summer to teaching on the *L'Accademia d'Amore*.

It was a joy working with the distinguished faculty that Steve and Maxine brought together, and the enthusiastic and talented students that assembled every year to immerse themselves in the beautiful music of early opera. Steve was always so interested in staging, movement and dance, and how the music expressed and enhanced what was embodied on the stage.



Choreography by Anna Mansbridge

I remember the electric atmosphere when everyone in the room was intent on getting to the essence of a scene, exploring and taking risks, blending sound and movement into a cohesive expressive form. Steve would watch closely, highlighting particular expressive moments in the score, making suggestions, and always paying special attention to the connections between instruments, voice, movement and meaning.

Steve's commitment to dance and movement transferred to the professional productions I worked on with him and Maxine in Seattle,

including *Rappresentatione di Anima et di Corpo* by Emilio de' Cavalieri, St. James Cathedral (2007); *Il Combattimento di Tancredi et Clorinda* by Claudio Monteverdi, On The Boards (2010); *La Liberazione di Ruggerio dall'isola d'Alcina* by Francesca Caccini, Cornish College of the Arts, (2011); *Le Bourgeois Gentilhomme* by Jean-Baptiste Lully and Molière, Cornish College of the Arts (2013); *Wayward Sisters*, Langston Hughes Performing Arts Center (2013); *Orphée et Eurydice* by Christoph Gluck, Meany Theater

(2016). The Wayward Sister's project was especially meaningful to me, as three professional dancers were hired to work with four singers in a program of seventeenth-century music that weaved dance and voice together. This was a program that Steve had wanted to do for a long time, and I was thrilled that he invited me to be the choreographer. Steve's incredible knowledge of the music was invaluable in my search for an original movement language, combining Renaissance and Baroque dance forms with Modern and Contemporary.

My professional career has definitely been enhanced by working with Steve and Maxine. Many opportunities have come my way thanks to this dynamic duo who make things happen, and who have a love of dance and movement and want to see it performed to the amazing music created by early European composers.

Happy Birthday Steve and Maxine!!

Anna Mansbridge (Seattle Early Dance Artistic Director)



Artist as the Conductor of the Up-Ward

ERIN HEADLEY

Probably the most significant moment in my musical life came in 1987 at the Bruges Festival when I was involved in a performance and recording of Stefano Landi's *La morte d'Orfeo*. Stephen was the director and Andrew Lawrence King was at his side. The two of them hired me because of our common passion for 17th-century Italian music, and I was honored to have been asked.

Steve and I first met in 1981 at a festival in Germany, each of us playing with a different group, but quickly realizing that we were on the same wavelength. Later Steve and Andrew formed a continuo duo in Germany, and meanwhile Andrew and I were working as very close colleagues in London.

Our first rehearsal in Bruges with only the three of us was no less than revelatory! Andrew and I tuned our 100 plus strings on the double harp and lirone, but for some reason Steve didn't have an instrument. So he played "air lute", leading us through the opera with very few words, but very clearly demonstrating his intentions. I felt as if I had already learned more that day than I had since I started my career. That next morning, I woke up in a dreamlike state of feeling immensely grateful that—yes—after all, there was a kind of logic behind expressing the text and making sense of early recitative, and a way of shaping and playing "upward" from the bass. After our last performance, the three of us quietly went off for a drink and decided to form Tragicomedia. I was somewhat worried that I would never rise to the level of Steve and Andrew, that I would probably



Stephen Stubbs

always just have to just follow them. But a few years later as we were performing the opera, *Erminia sul Giordano* (1633) by Michelangelo Rossi in Berlin, a strange force inside me suddenly took over. I was leading myself! I now had my own impetus to do the job! I also finally realized that to truly understand the Italian text, one had to also be aware of its guiding template, *versi sciolti*, and of the music that heightened it.

I also want to add that as a player it is paramount—as Steve showed me at that first rehearsal—to always communicate your intentions with your musical colleagues/where are you going with the music? Ahead, backwards, pushing, pulling, drifting, turning the temperature and energy up or down? etc, not to mention the obvious, of clearly just starting the piece of new phrase. And not only being the “foundation” but providing the architecture of the building as well.

By the early 1990s Tragicomedia was going full steam with tours and recordings all over Europe, but not long after Andrew went on to direct his own projects. Steve and I carried on with some wonderful new continuo colleagues and singers, making award-winning CDs for Teldec and other labels. Gradually Steve and I began to go in different directions too, but we continued to play together for 20 years in some truly spectacular opera productions for the Boston Early Music Festival. Now as Baby Boomers, and in our 70's we might look back and think about the shoulders that we've stood upon. Steve always said that Alan Curtis was a great mentor to him, and I have to say that Steve was to me, and from our many students over the years, we have been told that they are standing on ours.

Steve has made a huge and significant contribution to music, and this is a wonderful legacy.

Maxine was a child of the free-spirited 1960s whom I met in Bremen in the 1990s. Her graduate recital at the Hochschule thoroughly impressed and inspired me, and I consider her to be the best baroque harpist around.

I have had the pleasure of playing with her many times, and I hope eventually, after her many duties as a wife, mother, and dedicated support for Steve—that she will soon again appear much more often on the concert platform!

Erin Headley (lirone player, University of Southampton, Tragicomedia, Atlalante founder)



The Artist as Conductor

JOAN CATONI CONLON

Stephen Stubbs' Artistry and Performance

Stephen Stubbs strides the globe, conducting, playing and engaging audiences everywhere. He founded Pacific MusicWorks, about which one reviewer stated, “**if PMW is performing, just go, no matter what is being performed.**” In Boston, he is co-artistic director, co-conductor and fellow lutenist/chitarrone player with Paul Odette for the Boston Early Music Festival. National and international reviews of those performances also are uniformly praiseful.

Indeed, the bi-annual BEMF offers an exhilarating week of world-class Grammy-nominated performances: operas, concerts, recitals, master classes, lectures, panel discussions and dance workshops. Performers and

attendees at these events include world-renown scholars, teachers, reviewers, and performers. At the last BEMF opera, I sat next to Christoph Wolff, the world's foremost Bach scholar.

The first time I heard Stephen Stubbs perform with his exceptional early *basso continuo* ensemble *Tragicommedia*, we were in the Purcell Room of the Royal Festival Hall on the South Bank in London. His music making at that time exhibited thrilling virtuosity and sensitivity to the styles of the repertoire. Clearly, his vision and understanding of early, especially 17th- and 18th-century, music was clear, focused, and exemplary. When I learned that this world-renown musician was returning to his native Seattle after 30 years of performing in Europe, I knew we would be hearing remarkable music making. This, indeed, all came true when Stubbs formed Pacific MusicWorks in Seattle. In those concerts, we have heard Stubbs' impressive Baroque guitar skills as well as lute, chitarrone, and harpsichord as he has performed with and conducted world-class soloists.



Steve's prestige and respect in his field draws the world's best to perform with him in Boston, Seattle, Europe and elsewhere. PMW performances include performers from Europe and from throughout the United States and Canada. Violin virtuoso Tekla Cunningham has led the PMW instrumental 'band.' She shares with PMW audiences her dazzling violin brilliance, stylistic knowledge, vast awareness of repertoire, and also her culinary skills. Henry Lebedinsky offers keyboard skills, and he researches repertoire, especially diverse repertoire from underrepresented sources. He also shares his knowledge of single-malt whiskies.

Preparation of 17th Century Scores

The first time I looked at 16th- and 17th-century scores in my Monteverdi studies, the scores simply looked like a series of unrelated black dots on the page. Note durations were not reflected spatially in the early prints. Each note was just one of many, and text underlay was unreliable. Initially, it is befuddling, but, in Steve's hands, decoding it has become an art form. As I have watched Steve work over the years, the following has become clear.

First, understanding these scores demands that one first know the text very well, both nuanced individual word meanings, meanings of the entire sweep of the phrase, and the spirit of the entire work.

Second, one must identify and locate patterned and non-patterned passages in the *basso continuo* and melody line. If the melody and bass lines are patterned, those passages generally will be arias or ariosi--or song-like. On the other hand, un-patterned passages usually are narratives, or recitative, in which the un-patterned bass line is relatively static and the melodic lines have irregular note values, resembling natural

speech. Here, the conductor must define and enhance the meaning of each phrase, while changing tempo and vocal colors to suit.

Third, the conductor chooses which accompanying *basso continuo* instruments will match the meaning. So, in a way, Steve 'orchestrates' each section of a piece of music. A passage about the underworld will demand the nasal sound of the Regal organ. As the mood changes, the sweeter sounds of wooden pipe organ may be appropriate. The harpsichord with cello duplicating the bass line will confer another character. Steve's prodigious lute and Baroque guitar skills add yet another timbre. His chitarrone imparts an elegant deep foundation to the sonority. And the harp, played by Maxine Eilander, lends a glorious timbre to the entire consort. Thus, the instrumentation changes as the mood of the text changes. (I get shivers each time Maxine Eilander begins a quiet, slow descending arpeggio on the harp that signals a somber sentiment or mood change.)

When performing Monteverdi's opera *Orfeo*, for example, Steve delineates each character and action by instrumentation, changes of tempo, and varying colors in the voices and chosen instruments. The hundreds of passages in *Orfeo* each come to artistic fruition.



Maxine Eilander, harp, Stephen Stubbs, baroque guitar, from the cover of *Fandango*

Memories of Boston's performance of *Orfeo* are particularly vivid, enhanced by the contribution of the brilliant stage director Gilbert Blin to the mighty team of Stubbs and Paul Odette. The semi-staged *Orfeo* at BEMF used the stage space magically. Both instrumentalists and singers were on the Jordan Hall stage, and dozens of small white candles were scattered all about the stage. The singing was superb, the affecting mood of the tragic story performed first with great joy and, later, with great sensitivity.

Of the GRAMMY-nominated operas at BEMF, each inspiring performance has left a stunning visual and musical memory. Steffani's *Niobe*, in an evocation of the music of the spheres, included a

memorable dream-like sequence that flooded the scene with an ethereal blue-green light as performers moved in slow motion and with deliberation about the stage. The famed French countertenor Philippe Jaroussky sang. The GRAMMY-winning 2015 performance of Charpentier's *La descent d'Orfee aux enfers* was equally ravishing, visually and musically.

Teaching

Perhaps most important of all, Steve conveys his sensitivity, vision and awareness of style to his performers, some of whom appear in both BEMF and PMW. In so doing, he is conferring his musical wisdom upon the current and next generation for continuing careers in the field of early music. He represents a continuum

of training, performance, and on-going opportunities. Thus, he shares his unique and extraordinary imagination and insights with PMW and BEMF audiences, and with performers all over the globe.

Stephen Stubbs' talents and vision are the leading light of any ensemble he conducts. His global recognition and interests in music new and old inspire and inform audiences everywhere. He richly deserves salutations and special recognition. Happy Birthday, Steve!

Dr. Joan Catoni Conlon (Professor Emerita, University of Colorado, PMW Board of Directors)



The Artist as Rock Musician

MURL ALLEN SANDERS

Stephen Stubbs and I first crossed paths as first-graders in Accordion band sponsored by Stancato Accordion School at an Accordion band rehearsal in an American Legion Hall in the North End of Seattle. I don't think Stephen stuck with the accordion for any extended period of time after that.

Our Mothers had been friends at that time and Stephen's Mom actually did my Mom's and Grandma's hair!

I was not in touch with Stephen again until we were about 15 or 16 years old and my Mother mentioned to me that Stephen was interested in starting a band and might want to talk to me about it. I had already been playing gigs with my band for a couple years at that point and I agreed to go over to Stephen's house, in the same neighborhood, to chat. Other than re-establishing our friendship, we didn't begin to make a band immediately. It was not until our senior year of high school at Nathan Hale that we truly connected musically. We played in the Nathan Hale jazz band together and jammed and sang a little outside of school hours with mutual friends.

During our first year of college at University of Washington we were both "recruited" by George Shangrow to sing with The Seattle Chamber Singers, founded by George. It was then that our musical bonds became stronger and we conceived of having our band "Dancing Bare" together.

We began rehearsals and thinking about personnel, repertoire and direction. We finally settled, after some experimentation with music and personnel, on the line up of the band: Stephen Stubbs on electronic piano, vocals, electric guitar and bass guitar, myself on electric organ, keyboard bass, harmonica, pedal steel guitar and vocals and Steve Adamek on drums and vocals. Our concept was mainly two keyboards and drums which was a unique instrumentation for a rock band at the time and we felt it set us apart from other bands. Our music was mostly original songs by the band members



Dancing Bare, front to back: Steve Adamek, Al Sanders, Steve Stubbs

and a few cover songs. We even incorporated a few 3-part a cappella madrigals in our repertoire! We truly were a band with a unique sound, a good following and many great original songs.

Dancing Bare began playing gigs all around the Seattle area and the State of Washington and Oregon, plus one gig in Vancouver B.C. and had a busy performance schedule that included high school dances, concerts at colleges and universities, some rock and roll bars, restaurants, Unitarian church gigs, weddings, fraternity parties, a party at Milton Katim's house (then the conductor of Seattle Symphony) and many other indoor and outdoor public events and concerts in private homes. One memorable gig was playing for the first "Earth Day" event in downtown Seattle at what is now Westlake center.

An historical note about the era of Dancing Bare 1968 - 1971: It was a golden age for live rock music performance opportunities for people under 21, audiences and bands, because high schools, colleges and other venues regularly had school dances and concerts featuring local bands, with a few national artists sprinkled in the mix. This era ended by the mid 1970's as schools and other venues dealt with liability issues of holding large music events in their facilities.

Fame and fortune eluded Dancing Bare. We made numerous demo recordings and were turned down by numerous record labels. We did score a record contract with Paramount records to produce one 45 rpm single which was never released. Record labels at the time were in the habit of signing many bands and never releasing their records as part of an income tax "write off". They paid us the princely sum of \$1000.00!

One memorable night we served as backup band for Chuck Berry, the rock and roll legend, at Southern Oregon College in Ashland, Oregon. There was no rehearsal and our job was to follow Chuck as he launched into his songs unannounced. Chuck showed up late to the gig and still hadn't arrived until after we had performed our opening act set. The crowd was revved up and anxious to hear and see Chuck Berry and began to chant "Chuck! Chuck! Chuck!" while loudly stomping their feet and shaking the auditorium, the school gymnasium.

When Chuck finally took the stage he played a 20 minute set and then abruptly left, no warning, no encore, just gone. The crowd was not satisfied to say the least and we were left onstage with all our instruments as the crowd surged forward and climbed up onto the stage in search of Chuck. We had a few moments of terror until the angry, disappointed crowd finally realized that Chuck had actually "left the building". The crowd departed and we stood in wonder while the stage hands packed up our gear.

We had a tremendous amount of fun and played quite a bit of good music in our time together as "wanna be" rock stars in Dancing Bare. It was great time of learning and growth, both musical and personal. I think Stephen realized over time that rock music was not his particular interest or destiny. Dancing Bare broke up as Stephen departed for Europe to study the lute and ultimately become the respected world-renowned conductor, teacher and lutenist/guitarist that he is today.

I'm happy to say that Stephen is still my good friend as well as his wife, Maxine, and their children Hannah and Julianna. Maxine is a wonderful virtuoso harpist, all-around swell person and served for years as manager for Pacific Music Works. Hannah is a talented musician, singer and songwriter in her own right and I had the pleasure of being her music teacher for a few years in Seattle. As well as sharing a love of horseback riding, Julianna and Hannah sing together in a glorious way at gatherings. They have what

people call the vocal “family blend” that is sometimes shared by fortunate talented siblings. So, Happy Big Birthdays, Stephen and Maxine! You’ve got a lot to be happy about!

Love from your old pal,

Al.

Murl Allen Sanders (PMW Patron)



The Artist as Inspiration

DONNA McCAMPBELL

March 19, 2021

Happy Birthday, Steve and Maxine, from Donna Mc!

I have known Maxine since she and Steve and their family moved back to Seattle in 2006. They remodeled Steve’s mom’s garage on Elshin Place in North Seattle into an apartment where they could live and be close to Steve’s mom as she aged. I have known Steve for a much longer time.

I first met Steve in the early 1970s when we were both singing with the UW Madrigal Singers under the direction of UW Professor Gerald Kechley, and it was quite an experience! Not only was Kechley a marvelous and inspiring director, but he was also a noted local composer. That meant that the Madrigal Singers got to premiere his new compositions, and this was an amazing experience, given what a gifted composer he was. It was a small singing group, and Steve and I became friends. Steve also invited me to attend concerts given by his rock band and I enjoyed those concerts very much. Basically, I admired Steve’s musical abilities and creativity back then, and I still do. Steve and I have both kept in regular touch with Gerald Kechley all these years since our Madrigal Singers days. Kechley just turned 102 years old on the 18th of this month!

After his college days at UW, Steve left for England to start making his career there as a lutenist. During this time, and some years beyond, Steve regularly came back to visit Seattle, to give a lute concert here and to visit with his mother. He would always let me know about these Seattle concerts in advance, so I attended most, if not all, of them. Once he had established his career as a lutenist to great acclaim in England, I believe Steve started doing some conducting, including with the founding of his group Tragicomedia.

In 1981, Steve started teaching at the University of the Arts in Bremen, Germany. At this point, he had established an international career as a conductor and director of Baroque opera. It was also at Bremen where he met his future wife, harpist Maxine Eilander, who was a student there. By the time Steve and Maxine moved to Seattle in 2006, Steve had completed an amazing 30 year career in Europe, and had conducted Baroque Opera performances around the world.

In Seattle, Steve proceeded to establish a new performing organization, *The Seattle Academy of Baroque Opera*. I attended all the performances of this organization, and generally sat with Steve’s mother during the concerts. This organization eventually became Pacific MusicWorks, which is now quite widely known for its extremely high quality of artists and performances. I still remember when the Seattle Times

eventually “discovered” Pacific MusicWorks and published an article that I think of as the “Just Go” article. The reviewers were so impressed with the quality of PacificWorks performances and with Steve as the artistic director, they recommended that people didn’t really need to pay attention to the concert pieces or artists performing, but that if it involved Stephen Stubbs and PacificWorks, people should just go!! I think this article helped to make Pacific MusicWorks better known and their audience sizes started to increase.

Of course, I have regularly attended the Pacific MusicWorks concerts over the years, and have always been very impressed with the quality and creativeness of the programs. And, it was during these years when Pacific MusicWorks was performing concerts around Seattle and the region, and when Steve was on the faculty of the UW School of Music, that I remember having to tell fellow Pacific MusicWorks fans to be sure to get their tickets *early*, since these concerts were likely to sell out!



I also remember one very special concert I was attending with Joan Conlon. During this concert, Maxine and Steve were performing a piece (arranged by Steve) together as a harp and lute duo. In listening to this performance, both Joan and I started crying. Afterward, Steve and Maxine asked us why we had been crying, and we both said it was because their performance was SO beautiful, and because the two of them were SO in touch musically with one another as they played. One of my favorite CDs from my own collection is still *Handel's Harp*, which includes the **complete** harp music of Handel, with Maxine and Steve playing together, along with the Seattle Baroque Orchestra. If you want to own this CD, it is still available for sale on ArkivMusic.com—it is very special indeed!

I have also greatly benefited from Steve’s long tenure as Artistic Co-Director of the internationally acclaimed Boston Early Music Festival. I had been attending this Festival for a few years before Steve became Artistic Co-Director with Paul O’Dette, and noticed that the quality greatly increased when Steve and Paul took over. They each used their experience with opera to focus on new productions of Baroque Opera for each Festival. And they hired the very talented French Opera Director Gilbert Blin to join the team. This meant that internationally renowned artists from all over the world (many of them known to Steve during his European career) have become regular performers at the Festival, and that the production values have become probably the highest of *any* international early music festival.

For me, it has been SUCH a pleasure to regularly attend this Festival! And for some years now, my grandson Derek (who lives in the Boston area) attends with me and has become a real early music and Baroque opera convert! Musical experiences can’t get better than that, and I am grateful for the major role Steve has played in the amazing success of this ongoing Festival.

Donna McCampbell (PMW Patron)

2011/2012 Inaugural Season



From the mailing page of the season brochure: Canticum Canticorum—Estatic Surrender, Carissimi—Prophets, Structural Impulse—400 Years of Improvisation, Handel—Il Trionfo del Tempo e del Disinganno

The Artists as Aries

MATTHEW WHITE

Dear Steve and Maxine,

Happy Birthday (s).

120 years is a lot of combined experience, and in your case, an absolutely insane amount of combined continuo realization. So many juicy chords played at exactly the right time and in perfect alignment with the meaning of the words. You have literally been on the same page for a very long time, and it has been to the great benefit of all who have had the great pleasure of making music with you.

Though I was not aware of this when I first came to work with you in Seattle, it did not surprise me when I learned that you were both, like me and Tekla Cunningham, Aries. Active, initiating, leading, energetic, pioneering, assertive, naïve, these are all adjectives I found on the web to describe the Ram and I think they all apply to you both in the best possible ways. I don't remember ever feeling anything other than gratitude and appreciation for how you supported me as a singer. It always felt like you had exactly the right combination of forward energy and attention to when I might want to take more time. Like with friends with whom conversation comes easily, I always looked forward to the choices you would make and how naturally my own feelings seemed to be echoed in them somehow. Though I now suspect I may have been guided a lot more than I was aware, making music with you both made me feel more naturally musical and that was a privilege and a gift.

I felt similarly supported by you both when I made the transition to full time administration. This was a huge shift in my life, and you should both know how your trust in me was key to it being successful. You treated me as a true collaborator, despite my lack of experience, and in those two years you provided me with invaluable skills that I still use every day. The most important of which is the importance of dreaming first and cooking up the budget later. You are both people whose first instinct is to say “yes” when you hear

a great idea. Though we all know you can't always get what you want, great programming doesn't start with an Excel spreadsheet and a pessimistic attitude. It starts rather, with genuine love, interest and enthusiasm. You two have these qualities in spades and that is what makes singing and working with you so much fun.

Congratulations for reaching these two important milestones. I am going to look forward to working with you more in the coming years and hope we can find a way to do so again soon.

With love and affection,

Matthew White (Victoria Symphony CEO, PMW former Managing Director)



The Artist as Stage Director

ROGER HYAMS

Steve Stubbs made me a director.

In 1992 I was in Lisbon, playing Puck in a production of Purcell's *The Fairy Queen*. Steve was in the orchestra. We had a couple of friendly conversations; his enthusiasm for, and insight into, the action onstage was very particular. A year later I got a call: would I be the language coach for an album of Purcell songs he was recording? I didn't know what a language coach was, but I said yes. That leap turned out to typify the progress of our work together. Before long I was co-directing two operas in Vancouver and returning, year after rewarding year, to Bremen and then Seattle for Steve's workshop *L'Accademia d'Amore*.



L'Accademia d'Amore production, 2010

In all this, Steve made some assumptions: that an English actor with no experience of Early music, and almost none as a teacher or director, might fare well enough in both areas to be worth hiring. I'm glad of the chance to put in writing how much this has meant to me.

When I met Maxine, during the Bremen years, her approach fitted right in. I was always grateful for how, when I was working with singers on dramatic performance, Steve or Maxine would support this in ways both subtle and sensitive: they would answer my questions about what was allowable in musical terms;

encourage my explorations; step in when a musical direction was germane—and always be there to stop and start as the rehearsal needed. Collaboration is the best fun you can have in a rehearsal room, and fun the best work; these two are masters of both.

I should also say that this work can only exist if there's a determination to organise it. Steve and Maxine put in the unglamorous hours. Maxine was particularly burdened when the Accademia moved with them to Seattle, since I was a non-American; she had to plead repeatedly that it was acceptable to hire me.

Those Seattle years brought further expansion. I saw how much Steve was admired and loved in his home town, as a team of old friends brought their own sharp skills to the workshop. Nancy Zylstra, Anna Mansbridge, the late Margriet Tindemans and others made the Accademia both high-powered and welcoming. Nancy's learned, alert coaching of the singers, and Anna's irrepressible invention, allowed the participants to stretch themselves more than ever. There was a new level of commitment and ability.

Watching Steve lead a band, working with instrumentalists and with singers, is a lesson in patient encouragement combined with precise direction. I think his colleagues find it easy to absorb his great expertise because he's so unaffectedly an enthusiast. So, though we haven't had the pleasure of working together for a while, I think of those times we did with gratitude and wonder. If Steve hadn't taken a chance on me, not only would I not have discovered this whole universe of music and opera, but many of my projects in writing, teaching, film and theatre might not have arisen.

In short: this is a full-hearted thanks, and my warmest wishes for extremely happy birthdays, to my friends Steve and Maxine.

Roger Hyams (writer, director)



The Artist as Ambassador for Music

JAMES SAVAGE

Nearly a half century ago, the very young Stephen Stubbs with the very, very young soprano, Cyndia Sieden, shared his passion for fine music-making in performances for and with Seattle's elderly on behalf of the City of Seattle. Stephen has continued to share his love for music and to share that love generously, not only in the concert hall, but also places where the elderly and the young and the very young are. Stephen continues to give the gift of passionate music-making to the people of Seattle who otherwise are unable to attend concerts.

A few years ago, having seen Stephen, the world-class artist, in action with very diverse groups, I asked him to come visit Christ Our Hope Church within the Josephinum, just a few blocks from the Market. There, in the heart of downtown Seattle, an elegant 1907 Grand Ballroom has been converted into a chapel with wonderful acoustics.

Stephen immediately saw possibilities: a place to share his passion for music with the sort of richly diverse audience one can only encounter at 2nd and Stewart. And so Sanctuary in the City was born—a free, First Wednesday of the Month noon-time concert series.

I recall vividly one Sanctuary in the City concert--a racially diverse audience with elderly from the street, elderly from elegant Retirement Communities and a class of junior high students; with residents of the Josephinum and employees of Amazon and the Gates Foundation; with a special needs couple and a couple from Mercer Island. That day the gift of fine music-making was provided by the passionate singing of baritone, James Dargan, accompanied by the extraordinary keyboardist, Henry Lebedinsky.



James Dargan at the after-concert lunch with Josephinum residents

The teenagers cheered, the street people wept, Sharon in her wheelchair smiled for the first time in memory and everyone applauded long and loud. Afterward Mr. Dargan answered with gusto the many questions from the students, then greeted with warmth his newly made Fans-of-All-Ages, and then went with residents of the Josephinum to share with them a donated meal in a nearby café. The individuals in the photos above continue to recall fondly “The Day When They Ate with the Singing Star.”

Stephen, with the always-support of Maxine, thank you for continuing to share your passion for music with the young and the not so young, the comfortable and the not so comfortable, the musically informed and the musically not so informed. Thank you for truly helping create a musical Sanctuary in the City.

Dr. James Savage (St. James Cathedral Director of Music Emeritus, PMW Board of Directors)



The Artists as Dynamic Duo

KATHLEEN FAY

My first introduction to Stephen Stubbs was in June of 1995, when he participated in our 8th biennial Boston Early Music Festival (BEMF) and Operatic Centerpiece production of Henry Purcell’s King Arthur as a member of the BEMF Orchestra. Given his excellence and profound reputation as one of the world’s leading virtuosos of the archlute and Baroque guitar, Stephen was invited back for the following Festival. Indeed, his clear devotion to BEMF and his expertise—not only as a member of the orchestra’s continuo team but as a consummate and gifted leader—resulted in his promotion to Artistic Co-Director for our fully staged June 1997 production of Luigi Rossi’s L’Orfeo—which subsequently opened the 1997 Tanglewood Summer Festival and toured on to Stockholm’s Drottningholm Court Theatre later that summer. Stephen continued to serve as Artistic and Musical Co-Director—alongside his esteemed colleague Paul O’Dette—for our June

1999 operatic production of Francesco Cavalli's *Ercole Amante*, our June 2001 production of Jean-Baptiste Lully's *Thésée*, and our June 2003 production of Johann Georg Conradi's *Ariadne*. In September of 2003, Stephen was appointed to the position of permanent Artistic Co-Director of BEMF; in retrospect, this was one of the single most meaningful and consequential decisions I have made as Executive Director.

Stephen (from this point forward, I'll refer to him as I am most accustomed, as Steve) was living in Bremen, Germany, for the first eleven years of our work together. Accordingly, I would typically meet and greet him at Logan Airport with his abundance of odd-shaped musical instrument cases, and from the moment he approached my car, I recall being captivated by his intellect, his vision for BEMF, his groundbreaking musical ideas, and his unstoppable commitment. My respect and admiration for Steve grows with every musical and personal encounter; Steve is an extraordinary colleague and friend.

By way of brief introduction, the Boston Early Music Festival—which I have had the pleasure of serving as Executive Director for the past 32 years, since 1989—promotes the continuing vitality of Early Music through unparalleled Baroque opera productions, a celebrated concert series, a biennial world-class and international Festival, Grammy-winning recordings, and acclaimed touring programs. As the world's leading presenter and producer of the very highest quality performances of Early Music, BEMF gives music lovers a better understanding of the great music of the past, while providing worldwide leadership services on



BEMF ensemble, Orfeo

behalf of artists, musicologists, instrument makers, and colleague institutions.

At the helm of BEMF's artistic output is a brilliant team of leaders—presently comprised of BEMF's two Artistic Directors Paul O'Dette and Stephen Stubbs, Opera Director Gilbert Blin, Orchestra Director Robert Mealy, and Dance Director Melinda Sullivan—exceptional in their ability to provide comprehensive, world-class oversight of BEMF productions. Through a complex process of identification, restoration and reconstruction, and presentation, their leadership embodies the culture and language of Early Music and shows an unerring commitment to authenticity and quality. In this capacity, BEMF's approach is wholly unique in the world.

Steve and his colleague artistic leaders are world-respected musicologists, performers, educators, and historians who are committed to producing outstanding performances of little-known or rediscovered masterpieces. Through careful collaboration, and under Steve's guidance and oversight, the BEMF directorial team designs, rehearses, and performs through a synchronized effort in which each member participates fully in an entire project. Steve and Paul are to be equally credited for establishing this unique approach which allows for style, aesthetic, and interpretive intent to be integrated for each production.

A major component of BEMF's mission under Steve's leadership is to expand the Early Music repertoire by discovering lost or rarely performed works. Through painstaking exploration, Steve and the artistic team identify, restore, and ultimately produce full-scale renditions of otherwise unperformed works. This process of rediscovery includes a commitment to research "from scratch," where information is collected from every available—and original—source. Using this method, BEMF is able to breathe vibrant new life into long-forgotten artistic masterpieces, presenting exciting performances for modern audiences. To our knowledge, no other independent organization is doing this to the degree that BEMF is.

Steve's artistic, marketing, and entrepreneurial contributions to BEMF are too numerous to mention, but one of the most significant has been his introduction to his former hometown of Bremen, which included The Sendesaal Studio (formerly Radio Bremen), its world-recognized recording engineer Renate Wolter-SeEVERS, and a host of Niedersachsen-based colleagues; Bremen is now a town which I, and many BEMF artists, refer to as "our artistic home away from home." Thanks to Steve's connections, we have a well-established and highly successful mission to record our groundbreaking work in the field of Baroque opera. The outstanding quality of BEMF's recordings is indisputable; we have produced fourteen celebrated recordings and attracted the attention of the international community in the form of numerous awards and accolades, including six Grammy nominations and a Grammy Award for Best Opera Recording for our 2014 CD release of Marc-Antoine Charpentier's *La Descente d'Orphée aux Enfers* and *La Couronne de Fleurs*. BEMF recordings have also been nominated for—and won—ECHO Klassik awards, Gramophone awards,

Life during the Pandemic: Maxine Eilander and Stephen Stubbs recording for the Fandango virtual concert



the Diapason d'Or de l'Année, the Preis der deutschen Schallplattenkritik, and Gramophone Magazine's Recording of the Month.

Watching Steve at work—in the rehearsal and recording studio—continues to be one of my most treasured experiences. Seeing and hearing Steve bring these musical scores to permanent life is something I cherish. His leadership of the BEMF Orchestra and other BEMF Ensembles—from his chair, while participating as a performer—is simply astonishing. Steve creates a collegial and open environment where contributions from every member are welcomed and encouraged; he has established a tradition whereby all members listen to each other while playing or discussing musical points, with no hierarchical conductor or dominating leadership. Steve—and Paul—are to be credited with promoting conditions for precision tuning, timing, phrasing, and gesture, as well as a consistency of interpretation and improvisation of the BEMF score. I refer to this as “the BEMF sound” and I credit Steve and Paul with co-creating the best Baroque Orchestra and continuo section in the world.

Over twenty-five years later, through his unquenchable thirst for scholarship and knowledge, Steve continues to create interpretations of Early Music that engage the listener, are historically convincing, yet are constantly unexpected. His ability to attract the finest artists in the world—of the very highest international caliber—and create an atmosphere of respect, mutual support, and total enjoyment, makes all of us at BEMF so proud.

As a committed educator, I have watched Steve in action as he teaches, motivates, and serves as a mentor to young artists; his devotion to providing guidance, training, and counsel to the next generation of singers and instrumentalists is heartfelt and inspiring. Finally, his ability to captivate audiences with his engaging talks, vast knowledge, written contributions, and pre- and post-concert or opera commentary, never ceases to impress me.

While I have not spent nearly the same amount of time with the remarkable Maxine Eilander—the other half of this dynamic duo—as I have with Stephen Stubbs, I am continually amazed by Maxine's artistry and deeply thankful for her dedicated work for BEMF as one of the finest Baroque harp players in the industry. Maxine has infused the BEMF continuo section—and by association, the BEMF Orchestra—with a distinctive energy, a beautiful sound, and an enthusiastic and palpable spirit.

I have enormous admiration for Maxine, as I observe her serving as a role model for so many. During her tenure as Administrative Director of Pacific MusicWorks, I thoroughly enjoyed working with her on various touring and performing projects. She has an astute business mind, she can juggle myriad details, and she is utterly unflappable.

As profoundly devoted parents, daughter, and son, over the years, I have had the great pleasure of getting to know Maxine's mother Ine, Steve's mother Irene, and their daughters Hannah and Julianna. For Maxine's and Steve's willingness to invite me into their family in this way, I am deeply grateful.

Experiencing the magic of Steve and Maxine's exceptionally connected musical performance and minds while they sit side-by-side in the BEMF continuo section—indeed, even sharing the same musical score and music stand—is marvelous. Not only is their music-making profoundly beautiful and focused—two plucked instrumental voices so well matched and synchronized—but visually, I find this rare connection to be quite striking.

Imagine how my husband and I felt on the occasion of our wedding in September of 2012! Our celebration included a full-blown concert by many of our favorite artists and friends from around the world, and Maxine and Steve delighted us—and our guests—with a performance of *Pur ti miro* from *L'incoronazione di Poppea* by Claudio Monteverdi and arranged by Steve. This is a memory we shall hold in our hearts forever.

On this monumental early April 2021 occasion of Steve's 70th birthday and Maxine's 50th, I am deeply honored to have been invited to reflect upon the musical gifts—and friendship—they have provided to me and innumerable fans around the world.

Kathleen Fay (Executive Director, Boston Early Music Festival)



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