



Fiesta de Navidad

DEC 11, 7:30pm Benaroya Hall
DEC 12, 2:00pm Epiphany Church
1805 38th Avenue, Seattle, WA 98122



PACIFIC MUSICWORKS

PROGRAM

Fiesta de Navidad

December 11, 2021—Nordstrom Recital Hall at Benaroya Hall

December 12, 2021—Epiphany Episcopal Church, Seattle

- La chacona me piden ¡vaya!* Manuel Blasco (1628-1695)
arr. Henry Lebedinsky
- Pues mi Dios ha nacido por mí* Matías Durango (1636-1698)
- Canción para dos instrumentos* Anonymous, Cuzco Archive, ca. 1700
- ¡O! Qué Felice Noche!* Esteban Salas (1725-1803)
- Lanchas para baylar* Anonymous, Codex Martinez Compañon (ca. 1785)
- Escuchen dos Sacristanes* Roque Ceruti (ca. 1683-1760)
arr. Manuel de Fernández y Mesa (ca. 1725-1773)

INTERMISSION

- Las Flores y las Estrellas* Manuel de Fernández y Mesa, arr. Lebedinsky
- Cachua al Nacimiento* Anonymous, Codex Martinez Compañon
arr. Thomas Zajac
- Con Afeto y Armonia* Pedro Nolasco Estrada Aristondo (ca. 1750-1804)
- El Congo* Anonymous, Codex Martinez Compañon,
arr. Lebedinsky
- Escuchen el Concento* Esteban Salas
- ¡Ay Andar, a Tocar, a Cantar, a Bailar!* Juan de Araujo (1646-1712)

Danielle Reutter-Harrah and Tess Altiveros, *sopranos*

Laura Pudwell, *alto*

Pablo Bustos, *tenor*

Alexandra Opsahl, *cornetto and recorder*

Tekla Cunningham and Christine Wilkinson Beckman, *baroque violins*

David Morris, *baroque cello*

Maxine Eilander, *Spanish harp*

Stephen Stubbs, *baroque guitar, director*

Henry Lebedinsky, *harpsichord, organ, percussion*

Antonio Gomez, *percussion*

Fiesta de Navidad

Of all the mysteries of the Christian faith, the story of Christmas resonates especially powerfully across the ages and across cultures. Part of that appeal is the immediacy of the imagery – a mother and her baby, power and might contained not in the mighty and powerful, but in the powerless and outcast. The Incarnation is transformational. The infinite Divine being becomes fully human in the form of a baby born into poverty, offering the promise of a world turned upside down: the hungry filled with good things and the rich sent away empty. Yet it is also relational. In the form of Jesus, God comes to us and lives *with* us. He offers the revolutionary promise of a better world, a world of justice, but it is we who have to do the work.

The first *maestros de capilla* in most Latin American cathedrals were almost always Spaniards lured to the positions by the high salaries these wealthy communities offered. In the 18th century, many of these posts were eventually assumed by *criollos* – people of Spanish ancestry born in the Americas, often trained by European immigrant musicians. This unique blend of cultural influences extended to Catholic observances as well, and music for Christmas masses often included *villancicos*—a type of carol using the refrain-verse form developed in 16th century Spain. Their texts frequently blurred the line between the theatrical and the devotional, often veering into the fantastical and downright surreal. The effect was transformational. Italian, Spanish, indigenous, and African forms, styles, rhythms, and ideas evolved into music that was uniquely original and uniquely American. Yet at its core, the experience of Christmas music—and all music, really – is relational. It's the soundtrack for coming together to worship, to feast, to dance, to party. To celebrate the mystery of the Incarnation and the wonder that is the human experience. Coming out of our season of isolation, could we ask for more?

Jeronimite friar Manuel Blasco was likely born in Quito, Ecuador, and served as interim *maestro de capilla* at the Quito cathedral from 1682 until the year of his death. His music survives in cathedral archives in Bogotá and Quito, as well as in a collection of looseleaf manuscript pages discovered in the city of Ibarra in northern Ecuador and only recently made available for study. None of the works have yet been published. Judging from inscriptions on the manuscripts, this collection was likely used as performance parts at one of the many convents in Quito, and some of the poetry could have well been composed by the nuns themselves.

Most of the texts on today's program are anonymous, most likely either written by the composers or by a poet or clergyman known to them. One of the exceptions is Juana Inés de Asbaje y Ramírez, a largely self-taught poet, philosopher, composer, scientist, and feminist born in the town of San Miguel Nepantla (now Tepetlaxpa) Mexico in 1648. She began to gain acclaim as a writer while still a teenager, and entered a convent at the age of 18, taking the name Sor Juana Inés de la Cruz. Her poetry, prose, and critiques of contemporary theology earned her acclaim throughout the Spanish-speaking world and beyond, where she was called as 'The Tenth Muse' and 'The Phoenix of Mexico'. They also earned condemnation by the patriarchy, with one bishop publishing a criticism that told her to give up writing and devote herself to praying. Sor Juana responded by writing "One can perfectly well philosophize while cooking supper."

While only one of her compositions survives, her poetry, especially her *villancico* texts, has been set to music by composers from around Latin America as well as in Spain. As widely disseminated as was her writing, so were her influences. Thanks to the research of philologist Maria Lilia Tenorio and others, we are beginning to understand the relationship between Sor Juana's poetry and her inspirations and models,

including the Spanish poet and playwright Manuel de León Marchante, on whose poetry Sor Juana based a number of her works. An even larger amount of Marchante's texts have been erroneously attributed to Sor Juana. *Pues mi Dios ha nacido por mi* is one of them, set by the Spanish composer Matías Durango, and only surviving in a manuscript copy in the archive of Santa Fé cathedral in Bogotá, Colombia.

Purely instrumental music comprises only a tiny fraction of the surviving musical works found in New World archives, and much of what has been found has been the work of European composers. The *Canción* on today's program comes from the *Archivo regional* in Cusco, Peru. While the manuscript dates from around 1700, the piece is stylistically allied to Italian canzonis from the mid-17th century. Whether it was written in Europe and brought to the New World or composed in Latin America we might never know.

Born in Havana in 1725, Esteban Salas was the first known native-born Cuban Classical composer. While his music has enjoyed almost uninterrupted performance in Cuba, it is just now beginning to be recognized outside of his native country. Salas served most of his life as *maestro de capilla* at the cathedral in Santiago de Cuba, the country's second largest city. Salas enjoyed a lifelong interest in the polyphony of Spanish Renaissance composers, especially Tomás Luis de Victoria and Francisco Guerrero. He transcribed, adapted, and borrowed from these composers, and was as comfortable writing in the *stile antico* as he was in the Classical idiom. As a result, Salas' music is full of contradictions – alternatively conservative and forward-looking, heavily influenced by prevailing trends in Italian music yet incorporating native Cuban poetical and musical elements, and effectively adapted to the performing forces he had at his disposal. Today, we offer two very different works by the Cuban master, an Italianate cantata for alto solo, choir, and strings and a Spanish-style *villancico*.

The *Codex Martinez Compañon*, also known as the *Codex Trujillo*, is a major work of ethnography compiled around 1785 by Baltasar Jaime Martinez Compañon (1737-1797), a cleric and polymath who served as bishop of Trujillo, Peru, from 1779 to 1790. Its nine volumes contain over 1400 watercolor illustrations depicting life in the prosperous and extremely socially stratified city and the culture, rituals, and dress of its inhabitants – Spanish, indigenous, and enslaved and free Africans. At the end of the work are twenty examples of folk music from the region, of which we are offering three on today's program. *Lanchas para baylar* is the only purely instrumental work in the collection. *El Congo* sets a song collected from the enslaved African community, telling of the heartbreak of being kidnapped and forced into slavery across the sea, never seeing family or home again. A *Cachua* (*qatuwa* in the indigenous Quechua language) is a social round dance in unsyncopated duple meter still danced in Peruvian communities today. The text, in a Spanish-Quechua *créole*, was written for a Christmas celebration.

A native of Milan, Roque Ceruti was recruited in Europe to serve in the New World, in this case as the head of the Viceroy's private orchestra in Lima, Peru. He also worked as *maestro de capilla* at Lima Cathedral until his retirement in 1758. Ceruti's works were quite popular during his lifetime, and survive in archives throughout Peru and Bolivia. Unlike other immigrant composers, especially Ignacio de Jerusalem in Mexico, Ceruti did not try to impose the Italian *galant* style on his adopted country, choosing instead, like Gaspar Fernandes and Juan de Araujo, to integrate native, Spanish, and Italian structural forms and dance rhythms in his works.

There was also a great deal of transformational liberty taken with these texts at the hands of the composers. Ceruti and Mesa's setting of Sor Juana's cheeky *Escuchen dos sacristanes* only survives in an altered version celebrating the birth of the Virgin Mary. This author has been so presumptuous as to restore it to Sor Juana's original version. The poetry tells of an imagined argument between two priests, who pepper their dialogue with Latin phrases and speak in allusion to different hymns and chant propers found in the Christmas Mass. The sarcastic nature of the text would have been amplified by the fact that the roles of the two aged 'priests' would have been sung by young choirboys.

Another argument, this one more allegorical, takes place in Manuel de Mesa's setting of Sor Juana's text *Las Flores y las Estrellas*. In this piece, originally scored for double choirs, violins, and *basso continuo*, the flowers and the stars argue about which are more reflected in the features of the baby Jesus and which of the two favors. Mesa was the *maestro de capilla* of the cathedral of La Plata, Bolivia (now Sucre). Like many cathedral musicians in these wealthy cities, he had access to the financial and personnel resources to stage large-scale ceremonial music that took full advantage of the cathedral's acoustic and architectural magnificence.

Pedro Nolasco Estrada Aristondo was a member of the third generation of Guatemalan-born *criollo* composers to serve as *maestro de capilla* at the cathedral in Antigua Guatemala, and, after the earthquake of 1773 severely damaged the city, in the newly constructed capital at Guatemala City. His music bears the hallmarks of his teacher, Rafael Antonio Castellanos (ca. 1725-1791), eschewing *galant* elements for a more mature Classical style. Because of the economic hardships in the aftermath of the earthquake, many of his works call for smaller performing forces, in contrast to the expansive scale of cathedral music in other Latin American cities.

Born in Spain's Basque country, Juan de Araujo was, along with Italians Domenico Zipoli and Ignacio de Jerusalem and Spaniard José Torrejon y Velasco, one of the most significant immigrant composers to work in Baroque Latin America. He traveled to Lima, Peru by 1670 to serve as *maestro de capilla* at the cathedral, and later held cathedral posts in Panama, Guatemala, and Bolivia. His prolific compositional output epitomizes the Latin American colonial aesthetic, blending European and native dance forms to create music which leaps with joy and breaks down the barriers between art and folk music as well as sacred and secular. ¡Ay Andar, a Tocar, a Cantar, a Bailar! is a *juguete*, a type of humorous dance song with lighthearted lyrics typically performed in quasi-liturgical settings at Christmastime.

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Happy Holidays!



Text & Translations

La Chacona me piden, ¡vaya!

Words: Anonymous

Music: Manuel Blasco (1628-1695)

Estribillo

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

Coplas

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

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

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

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

Refrain

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

Verses

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

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

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

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

Pues mi Dios ha nacido por mí

Words: Manuel León de Marchante (1631-1680)

attr. Sor Juana de la Cruz (1648-1695)

Music: Matías Durango (1636-1698)

Estribillo

*- Pues mi Dios ha nacido por mí,
déjenle velar.*

Refrain

- As my God was born for my sake, let him
keep awake.

- *Pues está desvelado por mí, déjenle dormir.*
- *Que no hay pena en quien ama, como
no penar.*
éjenle dormir.
- *Que quien duerme, en el sueño se ensaya
a morir,*
déjenle velar.

- *Silencio, que duerme.*
- *Cuidado, que vela.*
- *¡No le despierten, no!*
- *¡Sí le despierten, sí!*
- *¡Déjenle velar!*
- *¡Déjenle dormir!*

Coplas

1. *Pues del Cielo a la Tierra, rendido Dios viene
por mí,
si es la vida jornada, sea el sueño posada feliz.*

*Que quien duerme, en el sueño se ensaya
a morir!*
¡Déjenle dormir!

2. *No se duerma, pues nace llorando, que tierno
podrá,
al calor de dos Soles despiertos, su llanto enjugar.*

Que su pena es mi gloria, y es mi bien su mal!
¡Déjenle velar!

3. *Si a sus ojos corrió la cortina el sueño sutil,
y por no ver mis culpas, no quiere los ojos abrir.*

Que quien duerme, en el sueño se ensaya a morir!
¡Déjenle dormir!

4. *Si es su pena la gloria de todos, dormir
no querrá,
que aun soñando, no quiere el descanso quien
viene a penar.*

- As he is awake for my sake, let him sleep.
- So there is no pain for one he loves, don't
disturb him.
Let him sleep.
- But for one who sleeps, in his dreams, he
rehearses death.
Let him keep awake.

- Be quiet, he's sleeping.
- Careful, he's waking.
- Don't wake him, no!
- Wake him, yes!
- Let him keep awake!
- Let him sleep!

Verses

1. From the heavens to earth, devoted, God
comes to me
If life is the working day, dreams are a happy
repose.

For one who sleeps, in his dreams, he
rehearses death.
Let him sleep!

2. For one who does not sleep, born
crying,
To the heat of two waking suns, tenderness will
wipe away his tears.
For your sorrow is my glory, and your misfortune,
my good.
Let him keep awake!

3. This subtle dream drew a curtain upon your eyes;
By not seeing my faults, you prevent your eyes
from opening.
For one who sleeps, in his dreams, he rehearses
death.
Let him sleep!

4. If the glory of all is your sorrow, you will not want
to sleep,
For even dreaming, rest does not come to one who
wants to grieve.

Que su pena es mi gloria, y es mi bien su mal!

¡Déjenle velar!

¡O! Que Felice Noche

Words: Anonymous

Music: Esteban Salas (1725-1803)

Introducción

*¡O! qué felice noche, y quanto amable
Ella de luz nos llena, y de delicias
Con descubrirnos aquel gran Misterio
En que concurren tantas maravillas.
Vamos pues a Bethlén a ver prodigios
Que el Nacimiento ilustran del Messías.*

Recitado

*Prodigio es un Supuesto Dios, y Hombre;
Y ¿quién avrá que al oírlo no se asombre?
Prodigio una Mujer Virgen, y Madre,
Prodigio un Varón sin influxo, y Padre,
Prodigios muchos otros que ahora caya
Porque para decirlos tiempo no halla
Dexo pues de cada uno a la elección,
Que los busque con la consideración.*

Aria. Allegro

*De tanto portento
Que registro atento
El que más me lleva
Y todo me eleva
Es el Hombre Dios.*

En este compuesto

*Eché Dios el resto,
Pues a pesar del caso
Su divino Brazo
De poder armó.*

For your sorrow is my glory, and your misfortune,
my good.

Let him keep awake!

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Introduction

O what a happy night, and how lovely,
Night which fills us with light and delights
In discovering that great Mystery
Full of so many miraculous events.
Let us go to Bethlehem to see the wonders
Revealed at the birth of the Messiah.

Recitative

The wonder of True God made truly human –
Who can hear this and not be amazed?
The wonder of a woman both virgin and mother,
The wonder of a person without either seed or
father...
Many other wonders which took place
About which I don't have the time to tell.
Let each one choose one of them
And thoughtfully consider it.

Aria. Allegro

Of so many marvels
Which capture the attention,
The one which appeals to me the most
And lifts up my spirit
Is God being made truly human.

From all of these,

*God cast out the rest,
For to make his case,
With his divine arm
He showed strength and power.*

Escuchen dos Sacristanes

Words: Sor Juana de la Cruz (1648-1695)

Based on poetry by Manuel Leon de Marchante
(1631-1680)

Music: Roque Ceruti (ca. 1683-1760), arr. Manuel de
Mesa y Carrizo (ca. 1725-1773)

Introducción

*Escuchen dos Sacristanes
Que disputan, arguyendo,
Si es el Niño el Verbum Caro,
O es el Niño el Tantum Ergo.*

*¡Oigan atentos,
No se queden a asperges
Del argumento!*

Estribillo

*Fr. Benito – Sacristane,
Fr. Llorente – Sacristane,
Fr. Benito – Exi foras.
Fr. Llorente – Vade retro.
Fr. Benito – Famularum.
Fr. Llorente – Famularum.
Fr. Benito – ¿Mecum arguis?
Fr. Llorente – ¿Tu arguis mecum?
Fr. Benito – Laus tibi, Christe!
Fr. Llorente – Deo gratias!
Fr. Benito – ¡Verbum Caro!
Fr. Llorente – ¡Tantum Ergo!*

*Fr. Benito – Pastores, Pastores, hablando en
Romance.
Oíd un Portento.*

*Fr. Llorente – Zagales, Zagales, dejando Latines,
Oíd un Misterio.*

*Fr. Benito – Yo digo que el Niño,
que es Dios Humanado,
será el Verbum Caro.*

*Fr. Llorente – Yo digo que el Niño,
que es Dios Encubierto,
será el Tantum Ergo.*

Introduction

Listen to two priests
As they argue and debate
Whether the Child is the Word Made Flesh
Or whether He is the True Lamb

Pay attention,
But don't get caught in the middle
Of the argument!

Refrain

Fr. Benito – Father...
Fr. Llorente – Father...
Fr. Benito – Come closer...
Fr. Llorente – Back off...
Fr. Benito – Your servant...
Fr. Llorente – Your servant...
Fr. Benito – Are you arguing with me?
Fr. Llorente – Is it me with whom you're arguing?
Fr. Benito – Praise be to Christ.
Fr. Llorente – Thanks be to God.
Fr. Benito – The Word made Flesh!
Fr. Llorente – The Paschal Lamb!

Fr. Benito – Shepherds, shepherds! Let us speak
Spanish.
Listen to a marvel!

Fr. Llorente – Young men, guys! Let's stick to Latin.
Behold a mystery!

Fr. Benito – I'm saying that the Child,
Who is God made truly human,
Is the Word Made Flesh.

Fr. Llorente – I'm saying that the Child,
Who is God in disguise,
Will become the Paschal Lamb.

Fr. Benito – Mi ciencia es más grande.
Fr. Llorente – Mayor es mi ingenio.
Fr. Benito – Y así, Pastorcillos,
Fr. Llorente – Y así, Zagalejos,
Fr. Benito – Oíd mis razones.
Fr. Llorente – Oíd mi argumento.
Todos – Prosigan, que estamos atentos.

Coplas

1. Fr. Benito – Sepa el Sacristán Benito
que, mejor que el Tantum Ergo,
le conviene el Verbum Caro
al Niño, que hace pucheros.

Fr. Llorente – Sepa el Sacristán Llórente
que nace a ser Sacramentum,
y mejor que el Verbum Caro
le conviene el Tantum Ergo.

Fr. Benito – ¡Melius dixi!
Fr. Llorente – ¡Dixi melius!
Fr. Benito – ¡Probo, probo!
Fr. Llorente – ¡Negó, negó!
Fr. Benito – Incarnatus.
Fr. Llorente – Corpus Christi.
Fr. Benito – Saeculorum.
Fr. Llorente – In aeternum.
Fr. Benito – ¡Verbum Caro!
Fr. Llorente – ¡Tantum Ergo!

2. Fr. Benito – Nace Clavel de una Rosa,
y Jericó me da el texto;
con que le viene pintado
el Incarnatus del Credo.

Fr. Llorente – Nace Grano y crece Espiga,

y en las Pajas mi argumento
halla el Panem Angelorum
con el Hoc est Corpus Meum.

¡Melius dixi! Etc.

3. Fr. Benito – Sobre el Portal, una Estrella
dice que el Niño es el Verbum,

Fr. Benito – My knowledge is greater.
Fr. Llorente – But I'm smarter than you.
Fr. Benito – So it is, little Shepherds.
Fr. Llorente – So it is, boys.
Fr. Benito – Listen to my reasons.
Fr. Llorente – Follow my argument.
Both – Pay attention; remain vigilant!

Verses

1. Fr. Benito – Father Benito knows that
Rather than the Paschal Sacrifice,
The Word Made Flesh suits the Child better,
Who is a fussy baby.

Fr. Llorente – Father Llorente knows that
He is born to be the Paschal Sacrifice,
And that suits him better
Than the Word Made Flesh.

Fr. Benito – I said it better!
Fr. Llorente – It was better the way I said!
Fr. Benito – It's true It's true!
Fr. Llorente – It's not! It's not!
Fr. Benito – Word Incarnate.
Fr. Llorente – The Body of Christ.
Fr. Benito – For ever.
Fr. Llorente – Eternally.
Fr. Benito – The Word Made Flesh!
Fr. Llorente – The Paschal Lamb!

2. Fr. Benito – A Carnation is born from a Rose,
And I get my reference from Jericho,
Which is illustrated in the
Incarnatus of the Nicene Creed.

Fr. Llorente – The wheat comes up and grows
thorns,
And in the straw I argue
That you will find the Bread of Angels
Alongside the "This is my body..."

¡Melius dixi! Etc.

3. Fr. Benito – Above the manger,
A Star proclaims that the Child is the Word,

*pues habitavit in nobis
et vidimus gloriam Eius.*

And dwells amongst us,
And we behold His glory.

*Fr. Llorente – Hostia nace en pobre albergue,
y le viene al Portalejo
el Domine, non sum dignus
ut intres sub tectum meum.*

Fr. Llorente – Hostia nace en pobre albergue,
y le viene al Portalejo
el Domine, non sum dignus
ut intres sub tectum meum.

¡Melius dixi! Etc.

¡Melius dixi! Etc.

*4. Fr. Benito – Según la Misa del Gallo,
con el Prefacio te venzo,
cuando se canta el Per Incarnati
Verbi Mysteriorum.*

4. Fr. Benito – I win, because at the
Midnight Mass (Rooster Mass), during the Preface,
We chant the *Per Incarnati*
Verbi Mysteriorum.

*Fr. Llorente – Más, en la Misa del Gallo,
que el Prefacio, es del intento
el Antequam Gallus cantet
y el Gloria in excelsis Deo.*

Fr. Llorente – Yet at the first Mass of the Rooster
It was His intent
That 'before the rooster crowed'
Preceded the hour when God was glorified.

¡Melius dixi! Etc.

¡Melius dixi! Etc.

Las Flores y las Estrellas

Text: Sor Juana Inés de la Cruz (1648-1695)
Music: Manuel de Mesa y Carrizo (ca. 1725-1773)

Estribillo

*Las flores y las estrellas
Tuvieron una cuestión.
¡Oh, qué discretas que son!
Unas con voz de centellas,
Y otras con voces de olores;
¡óiganlas reñir, señores,
ya explicando sus querellas!
¡Aquí de las flores!
¡Aquí de las estrellas!*

Refrain

The flowers and the stars,
They had an argument.
Oh, how subtle they are!
The ones, with voices of twinkling,
The others with their fragrance.
Hear them quarrel, gentlemen,
Already stating their complaints.
Here are the flowers!
And here are the stars!

Coplas

*A las estrellas el Niño
Al instante que nació
Es constante que las honró
Con sus ojos y su frente
Luego es claro y evidente
Que éstas fueron las más bellas,*

Verses

From the moment he was born,
It was perfectly clear that
The Child honored the stars
With his eyes and his countenance.
Therefore it is clear and evident
That the stars were the most beautiful.

¡Aquí de las flores!
¡Aquí de las estrellas!

Here are the flowers!
And here are the stars!

¿Que flor en Jesús no fue
De las estrellas agravios
Desde el clavel de sus labios
A la azucena del pie?
Luego más claro se ve
Que éstas fueron las mejores.
¡Aquí de las flores!
¡Aquí de las estrellas!

What flower could not be found in Jesus,
O aggrieved stars,
From the carnation of his lips
To the lily of his feet?
It is clear for all to see
That they are the better of the two.
Here are the flowers!
And here are the stars!

Cachua al Nacimiento

Words: Anonymous

Music: Anonymous, Codex Martinez Compañon

Niño il mijor que y logrado,
Alma mia mi songuito,
Por lo mucho qui te quiero,
Mis amores te y trajido.

This child is the best that one can find.
My soul, my humble heart,
To show you how much I care for you,
I have brought you all my love.

Ay Jisos qui lindo, mi niño lo esta.
Ay Jisos mi Padre, mi Dios, achalay.

O Jesus, so lovely, my child, you are the one.
O Jesus, my Father, my God, Praise to you!

Con afeto y armonia

Text: Anonymous

Music: Pedro Nolasco Estrada Aristondo
(ca. 1750-1804)

Recitado
Caudillo heroico armado,
con blancas armas de esplendores baña el viril,
que es su tienda de campaña,
insignia træ purpurea en el costado,
que aunque el disfraz le encubra
el proprio asido,
memoria de que amor le tiene herido;
su venida aplaudamos,
que en la palestra militante estamos.

Recitative
Heroic leader-at-arms,
His virility bathed in white rays of splendor,
This is his bivouac.
His insignia, the purple wound in his side,
Though his [brilliant] disguise conceals
What he knows himself,
The memory of how love has hurt him;
We applaud his coming,
We, who are in training for battle.

Aria
Con afecto y armonia,
sus hazañas la alegría

Aria
With affect and harmony
Reverently applaud

*reverente aplaudirá.
Pues, con alta confianza,
la oración y la esperanza
Sacro aliento nos dará.*

The joy of his feats.
Then, with utmost confidence,
Prayer, and hope,
He will bestow upon us the Holy Spirit.

Escuchen el Concento

Words: Anonymous

Music: Esteban Salas (1725-1803)

Estríbillo

*Escuchen el concento
Y la dulce armonía,
Que forman los Cielos,
Cantando hoy día.*

Refrain

Listen to the concord
And sweet harmony
Made by the Heavens
Singing today.

*La Gloria del Señor
Que tanto luce, y brilla
En [h]averse hecho Hombre,
Para que el hombre viva.*

The Glory of the Lord -
How great it appears and shines
In having become human
So that humanity may live.

*A un tal portento es cierto
Debe su alta Capilla
Cantar, pues que nos consta,
Que lo hace a las Maravillas.
Emplee pues en ésta
Sus voces más subidas.*

To such a marvel it is certain
That this heavenly choir
Sings, because we know
That it is responding to these wonders.
It is in this employ
That their voices rise.

Coplas

*1. Con razón celebra el Cielo
Esta Fiesta Natalicia,
Este Natal depende que sea
Colmada su dicha.*

Verses

1. Heaven rightly celebrates
This birthday festival,
For by this birth,
Celestial bliss is fulfilled.

*2. Por resultas del Mysterio
Verá completas sus sillas;
Y en lugar de Astros errantes
Le pondrán Estrellas fixas.*

2. Because of this Mystery,
Heaven's foundation is complete;
And instead of wandering stars,
The celestial lights will be fixed in place.

*3. Nuevo cántico aplauda
Novedad tan nunca oída,
Que en una Persona se hallen
Naturalezas distintas.*

3. Applaud this new song,
This Good News never before heard,
That in one Person is contained
Both Human and Divine nature.

¡Ay Andar, a Tocar, a Cantar, a Bailar!

Text: Anonymous

Music: Juan de Araujo (1646-1712)

Estribillo

¡Ay andar, andar, andar,
A tocar, a cantar, a bailar!
A cantar todo gargüero:
Que si no quiere cantar
Por la ley de los folijones
La garganta perderá.

¡Ay andar, andar, andar!
A tocar todo pandero,
Nadie se podrá excusar;
Que donde hay mucho concurso,
muchos pandleros habrá.

¡Ay andar, andar, andar!
A bailar todo Juanete;
Que no podrá disculpar
Condenase zabañones
Por huir agilidad.

¡Ay andar, andar, andar!
Que toca y retoca y repica Pascual,
Que hoy ha nacido una rara beldad
Y todos y todas y muchos y más,
Astillas se hagan a puro bailar.
Repite Pascual, (¿Cual? ¿Cual?)

¿Cual será en creciendo aquesta Deidad,
Si Recién Nacida no tiene otra igual?
Que toca y retoca y repica Pascual,
Pues hoy ha nacido quien vida nos da.

Coplas

1. Repica bien las sonajas,
Porque hoy haciéndome rajas
He de bailar con ventajas,
Al airoso vendaval.

Que toca y retoca y repica Pascual,
Pues hoy ha nacido quien vida nos da.

Refrain

Come on, come on!
Play, sing, dance!
Sing with all your voice!
And whoever will not sing
Will have their throat torn out.
The Law of the Tearing decrees it.

Come on, come on!
Everybody grab a tambourine!
Nobody is excused,
For where there is a party,
There will be plenty of tambourines.

Come on, come on!
Everybody dance now!
Nobody is excused, even if you have bunions.
Those who run away
Shall be condemned to have chilblains.

Come on, come on!
Ring the bells and ring them again, Pascual!
For today a rare beauty was born,
Let all the men and women and everybody
Give themselves splinters from dancing so much!
Repeat, Pascual (What? What?)

What will this Deity be when he grows up
If, newborn, he is without equal?
Ring the bells and ring them again, Pascual,
For today he was born who gives life to us all.

Verses

1. Shake the rattles well,
For today I'm going to tear myself open,
From dancing even faster
than the mightiest winds.

Ring the bells and ring them again, Pascual!
For today he was born who gives life to us all.

2. *Folijón en español*
Quiere la Madre del Sol,
No tiene en su facistol
Otro mejor Portugal.
Que toca...

2. A Spanish jig
Is what the Mother of the Son desires,
For there is nothing like it
That can be found in Portugal.
Ring the bells...

3. *Un monacillo atrevido,*
En caramando el chillido,
Dio un grito tan desmedido,
Que le quitó a un sordo el mal.
Que toca...

3. An audacious chorister
Shouted with a high-pitched voice,
He shrieked so loudly
That even the deaf could hear him.
Ring the bells...

4. *Otro dando zapatetas,*
no le balieron las tretas,
Que en lugar de zapatetas
Dio el colodrillo al umbral.
Que toca...

4. Another tried some fancy dance steps,
But couldn't pull it off,
And instead of fancy footwork,
Fell flat on his backside.
Ring the bells...

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At the cusp of the 19th century, France experienced vast social upheaval and Paris experienced a unique cultural flowering. A hitherto unknown harpist/composer, Zoe de la Rue, was at the musical center of these turbulent years. Explore this amazing and sensual repertoire with special guests Maxine Eilander, harp, Danielle Reutter-Harrah, soprano, and our PMW artistic directors, Stephen Stubbs, Tekla Cunningham, and Henry Lebedinsky.



PERFORMERS



Stephen Stubbs, Founding Artistic Director

Stephen Stubbs, who won the GRAMMY Award as conductor for Best Opera Recording in 2015, maintains a busy calendar as a guest conductor, specializing in baroque opera and oratorio. Stubbs began his career as an opera conductor with Stefano Landi's *La Morte d'Orfeo* at the 1987 Bruges festival, which led to the founding of the ensemble Tragicomedia. Since 1997 Stephen has co-directed the bi-annual Boston Early Music Festival opera and is the permanent artistic co-director. BEMF's recordings were nominated for six Grammy awards in 2005, 2007, and 2009, 2015, 2017, and 2019. The 2015 Grammy win was for Charpentier's *La descente d'Orphee*. Also in 2015 BEMF recordings won two Echo Klassik awards in Germany, and the Diapason d'Or de l'Année in France. In 2017 they were presented with the Preis der deutschen Schallplattenkritik.

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.

Henry Lebedinsky, co-Artistic Director



Henry Lebedinsky has performed on historical keyboards with the Seattle Symphony, Seattle Opera, the St. Paul Chamber Orchestra, the Charlotte Symphony, Seraphic Fire, Sonoma Bach, and the Cantata Collective, among others. Recent conducting engagements include the Seattle Baroque Orchestra and Sonoma Bach's Live Oak Baroque Orchestra. As part of a career built on collaboration, he serves as co-Artistic Director of Seattle's Pacific MusicWorks and the San Francisco Bay Area's AGAVE. With countertenor Reginald L. Mobley, he has spent the past dozen years introducing listeners near and far to music by Black composers from the past two and a half centuries, including recent appearances at the Musée d'Orsay in Paris and Festival Printemps Musical des Alizés in Morocco. Mobley and AGAVE have collaborated on three

albums; the most recent, *American Originals: A New World, A New Canon*, has just been nominated for a

GRAMMY award. In 2014, he founded Seattle's Early Music Underground, which brought Baroque music to brewpubs, wineries, and other places where people gather, and presenting it in multimedia contexts which both entertain and educate.

In the middle of the pandemic, he launched his newest venture, Classical Uncorked, (<http://classicaluncorked.com>) an artist-driven music cooperative that blends music, wine, spirits, and good company while seeking to center both performers and repertoire from historically excluded populations. More importantly, it is dedicated to modeling an alternative to the rigidly hierarchical, patriarchal and often systemically racist governance and funding models that still dominate many arts organizations—a change that is long overdue. Mr. Lebedinsky has lectured and led master classes on historical repertoire and performance practice at the University of Edinburgh's Dashkova Centre for Russian Studies, Whitworth University, Bowdoin College, and UNC School of the Arts, among others, and is a former music critic for Fanfare Magazine. An active composer and poet, his sacred music for choir and organ is published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA.

Tekla Cunningham, co-Artistic Director



Praised as “a consummate musician whose flowing solos and musical gestures are a joy to watch”, and whose performances have been described as “ravishingly beautiful” and “stellar” and lauded for “long, amber-tinted lines and pertly articulated phrases”, violinist Tekla Cunningham enjoys a multi-faceted career as a chamber musician, concertmaster, soloist and educator devoted to music of the baroque, classical and romantic eras. She is co-artistic director and concertmaster of Pacific MusicWorks, and is an artist-in-residence at the University of Washington. She founded and directs the Whidbey Island Music Festival, now entering its sixteenth season, producing and presenting vibrant period-instrument performances of music from Monteverdi to Beethoven and beyond and plays regularly as concertmaster and principal player with the American Bach Soloists in California.

Tekla is continually inspired by the expressive and communicative possibilities of the gestures and rhetoric of baroque and classical music. A passionate chamber musician, she founded the Novello Quartet which for over ten years explored the music of Josef Haydn and his contemporaries with Cynthia Freivogel, Anthony Martin and Elisabeth Reed. With La Monica Ensemble, she explored chamber music of the 17th century, with performances praised as “sizzling” and for their “pitch-perfect timing”. In a performance of Mozart's g-minor string quintet at the Valley of the Moon festival “Ms. Cunningham's violin playing was unutterably sweet and rich...Ms. Cunningham's playing took the lead, and the quartet in turn followed. The depth of sorrow in this interpretation was heartrending. The concluding movement, adagio-allegro, began with a lovely singing and deftly phrased lament by Ms. Cunningham...it was an inspired and inspiring performance”.

She has appeared as concertmaster/leader or soloist with the American Bach Soloists, Baroque Chamber Orchestra of Colorado, Seattle Baroque Orchestra, Musica Angelica, and Pacific Baroque Orchestra, Pacific MusicWorks, TENET and has played with Apollo's Fire, Los Angeles Opera, Philharmonia Baroque Orchestra,

and at the Berkeley, Carmel Bach, San Luis Obispo Mozart Festival, Indianapolis, Oregon Bach, Vancouver Bach, Savannah, Bloomington Festivals and Valley of the Moon festivals, and on Early Music series' from Music Before 1800, Boston Early Music Festival, Pittsburgh Renaissance and Baroque, Houston Early Music, San Francisco Early Music Society, Vancouver Early Music, Early Music of the Islands, Portland Baroque.

Tekla's solo album of Stylus Phantasticus repertoire from Italy and Austria, from Farina, Fonatana, Uccellini to Biber, Schmelzer and Albertini, with an extravagant continuo group of Stephen Stubbs (baroque guitar and chittarone), Maxine Eilander (baroque harp), Williams Skeen (bass violin), Henry Lebedinsky (harpsichord and organ) was released this past September on Reference Records. She can be heard on live and studio recordings including American Bach Soloists, Disney's Casanova soundtrack, Apollo's Fire, Pacific MusicWork's "Handel's Tenor", Philharmonia Baroque, Tafelmusik, The Amorous Lyre, La Monica's recording of Merula and his contemporaries, Haydn's op. 50 string quartets with The Novello Quartet, Mozart Flute Quartets (with Janet See, Laurie Wells and Tanya Tomkins) and many more.

Tess Altiveros, soprano



Hailed by *Opera News* for "a ripe, sensual lyric soprano", Tess Altiveros's work has been described as a "tour de force" by the Pioneer Press and "particularly soulful" by the L.A. Times. Known for her versatility, recent credits span repertoire from the 17th century to the 21st, including *The Falling and the Rising* (Seattle Opera), *Sourdough*, *Rise Up* (Decameron Opera Coalition/Resonsance Works), *Le Nozze di Figaro* (Kentucky Opera), *Die Zauberflöte* (Pacific Symphony), *L'Elisir d'Amore* (Seattle Opera), *In Real Life* (Opera Memphis, *St Matthew Passion* (fully staged with the Colorado Symphony), and the American Prize-winning world premiere of *Muehleisen's Borders* at Carnegie Hall. 2021/2022 season highlights include *Le Nozz di Figaro* (Intermountain Opera), *Wayward Sisters* (Pacific MusicWorks), the premier of *A Wolf Called Romeo* with The Orpheus Project, *Broadway's Back* (Evansville Philharmonic),

and a concert of new works with the *Aria Institute* at the *Fondation des États-Unis* in Paris. A native Seattleite, Ms. Altiveros has been a regular anthem singer for the Seattle Mariners for over a decade, and was proud to be among the first to sing the national anthem for Seattle's Kraken in their inaugural NHL season this November.

Pablo Willey-Bustos, tenor



Tenor Pablo Willey-Bustos is a graduate of the Eastman School of Music, where he received both his Bachelor's and Master's Degrees in Vocal Performance. Highlights of concert appearances include Handel's *Ode to St. Cecilia* at Carnegie Hall conducted by Ton Koopman, Evangelist in Bach's St. Matthew and John Passions with the Voices Ensemble, the title roles in Handel's *Joshua* and *Judas Maccabaeus*, as well as Britten's *Serenade for Horn and Strings* with the Fort Street Presbyterian Chorale, and Handel's *Messiah* with the Buffalo Philharmonic Orchestra and Windsor Symphony Orchestra. He will be making his European concert debut singing Bach's Cantatas BWV 62, 91, 121 with the Bachfest Malaysia at the Thomaskirche during the 2024 Leipzig Bachfest.

Other future endeavors Bach's *Mass in B Minor* with the Voices Ensemble and traveling to Spain for the 2022 Barcelona Festival of Song. His discography includes The Lutheran Masses and Advent Cantatas of J. S. Bach with the Publick Musick Baroque Orchestra and Chorus. He currently resides in Rochester, NY, where he is the Director of Music Ministry and Organist at the Evangelical Lutheran Church of the Reformation, and teaches at the Eastman School of Music, Nazareth College, the Rochester Institute of Technology and the Eastman Community Music School.

Maxine Eilander, harp



Maxine Eilander has had a thirty-year career performing on historical harps throughout Europe and the USA. She is the harpist for Pacific MusicWorks in Seattle and the Boston Early Music Festival. 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. 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. Pacific MusicWorks' second recording Stylus Phantasticus was released in 2021 with music for violin and continuo instruments. In 2012 she was invited to perform

Handel's Harp Concerto at the prestigious World Harp Congress in Vancouver. Maxine is adjunct professor of historical harps at the Thornton School of Music, USC. She also works with students at Case Western and the Juilliard School and teaches in her home studio in Santa Clarita, California, as well as online Zoom sessions. Together with Stephen Stubbs, she has begun publishing music through Proteamusic.com.

Antonio M. Gómez, percussionist



Antonio M. Gómez is a percussionist, educator, arts administrator and public media producer who is passionate about connecting communities through music and culture. Musically, he specializes in Afro-Latin and Mediterranean genres. In addition to his work with Pacific MusicWorks, Tony is a co-founder of Trío Guadalevín, tours with Tango del Cielo, and has collaborated with Seattle's Medieval Women's Choir, the Eurasia Consort, Orquesta Northwest, the Tacoma Refugee Choir, Symphony Tacoma, and various Latin, funk, world and sacred music projects. He curates Deep Roots, New Branches for Early Music Seattle, and is an Associate Folklorist for the Center for Washington Cultural Traditions and the Vice President of the Western Arts Alliance. A former K12 teacher, Tony is the Associate Director of Education at Tacoma Arts Live, where

he focuses on equitable arts access. He has designed curricula for museums and PBS, including the Peabody-awarded Latino Americans. Tony has been a frequent speaker for Humanities Washington, an Artist Trust grantee, and a Jubilation Foundation Fellow in arts education. He holds degrees from the University of California, Berkeley and the University of Puget Sound, and has done musical/cultural study in Mexico, Cuba, Argentina, Panamá, Spain, Italy, and Morocco.

David Morris, baroque cello



David Morris has performed across the U.S., Canada, and Europe on Baroque violoncello, viola da gamba, lirone, and bass violin. He has been a continuo player for the Boston Early Music Festival's opera productions since 2013 and is a member of Quicksilver, the Galax Quartet and the Bertamo Trio. He is a frequent guest performer on the New York State Early Music Association and Pegasus Early Music series and has performed with Tafelmusik, the Boston Symphony Orchestra and the Mark Morris Dance Group. He has produced operas for the Berkeley Early Music Festival and the SF Early Music Society series and has been a guest instructor in early music performance-practice at Cornell University, Amherst College, Oberlin College, the University of Colorado at Boulder, UC Berkeley and the SF

Conservatory of Music. He has recorded for Harmonia Mundi, New Albion, Dorian, Drag City Records, CBC/Radio-Canada, and New Line Cinema.

Laura Pudwell, mezzo-soprano



GRAMMY-nominated mezzo-soprano Laura Pudwell has established a superb reputation through her performances in London, Paris, Salzburg, Houston, Vienna, and Boston. Ms. Pudwell sings a vast repertoire ranging from early music to contemporary works, and has received international acclaim for her recordings. She is best known in Boston for her appearances in operas presented by the Boston Early Music Festival. A frequent guest of many national and international presenters, she has had the privilege of working with many outstanding conductors, including Hans Graf, Hervé Niquet, Andrew Parrott, Ivars Taurins, David Fallis, Brian Jackson, John Sinclair, Bernard Labadie, Lydia Adams, Howard Dyck and Robert Cooper. On the opera stage, Ms. Pudwell has performed across Canada with such companies as Opera Atelier, the

Calgary Opera, Vancouver Early Music, and Festival Vancouver, as well as with the Houston Grand Opera and the Cleveland Opera. Her many roles include Cornelia (*Giulio Cesare*), Marcelina (*Le Nozze di Figaro*), Nerone and Arnalta (*L'Incoronazione di Poppea*), Mrs. Quickly (*Falstaff*), and Dido/Sorceress (*Dido and Aeneas*), which also was an award-winning recording performed by Ms. Pudwell in Paris. She is a regular participant in many festivals, including Festival Vancouver, the Ottawa Chamber Music Festival, the Banff Summer Festival, the Elora Festival, the Boston Early Music Festival, the Grand River Baroque Festival, and the WinterPark Bach Festival in Orlando. Ms. Pudwell appears regularly with the Toronto Consort, and is a frequent guest soloist with Tafelmusik, the Kitchener-Waterloo Symphony, the Calgary Philharmonic Orchestra, the Toronto Chamber Choir, Symphony Nova Scotia, the St. Lawrence Choir, Le Concert Spirituel, Chorus Niagara, and the Menno Singers. Ms. Pudwell lives in Kitchener-Waterloo, Ontario with her husband and two children.

Alexandra Opsahl, cornetto and recorder



Alexandra Opsahl studied recorder with Peter Holtslag and Daniel Bruggen at the Royal Academy of Music, and cornetto with Bruce Dickey at the Schola Cantorum Basiliensis. While still a student, she received First Prize in the 2003 Moeck Solo Recorder competition. Alex has performed with the Amsterdam Baroque Orchestra under Ton Koopman, the Orchestra of the Age of Enlightenment under Emmanuele Haim, the Boston Early Music Festival, I Fagiolini, La Capella Barocca di Mexico, the Carmel Bach Festival, Piffaro, and the Green Mountain Project. She performed in *Il Ritorno d'Ulisse* at the Innsbrucker Festwochen der Altenmusik in 2017, and filmed *L'Incoronazione di Poppea* with both Oslo Opera and Glyndebourne Opera. She has recorded Vivaldi's Concerto in C Minor, RV 441, with the Norwegian period orchestra

Barokkanerne, and the J. D. Berlin cornetto concerto with the Norwegian Baroque Orchestra. Alex is a founding member of both Tesserae and Dark Horse Consort.

Danielle Reuter-Harrah, soprano



Danielle Reutter-Harrah has performed with Boston Early Music Festival, Seattle Symphony Orchestra, Seattle Opera, California Bach Society, Baroque Chamber Orchestra of Colorado, and Early Music Vancouver, among others. Her favorite past performances include Monteverdi's *Il ritorno d'Ulisse in patria* (Melanto) and *Orfeo* (La Musica/Messaggiera), Purcell's *Dido and Aeneas* (Dido/Belinda), Bach's *Magnificat* (soprano/alto soloist) and *St. Matthew Passion* (alto soloist), and Handel's *Messiah* (soprano/alto soloist). Recently, she joined the Whidbey Island Music Festival for a Schubert program with harp, guitar, and violin, as well as a concert of arias by Bach, Telemann, and Krieger. She has frequently been featured at the Boston Early Music Festival, most recently as Vespetta in their 2021 staging of Telemann's *Pimpinone*.

Ms. Reutter-Harrah is one of Pacific MusicWorks's favorite collaborators having been the headline artist for PMW's 2021 *Festa Italiana* and an original member of the performers in PMW's annual *Navidad* concerts. She will appear in PMW's 2022's *Les Fêtes Parisiennes* and *Wayward Sisters* productions. Danielle received her BM from the University of Denver's Lamont School of Music and her MM from the San Francisco Conservatory of Music and resides in Seattle with her two children, Lavinia and Finn.

Christine Wilkinson, baroque violin



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

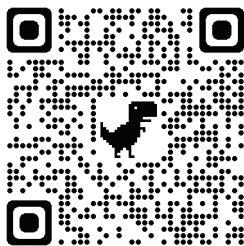
sciences, drinking tea with lots of milk and sugar, and listening to the rain with her husband and young children.



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