



Les Fêtes Parisiennes

APRIL 2, 7:30 pm Benaroya Hall
APRIL 3, 2:00 pm Epiphany Parish
1805 38th Avenue, Seattle, WA 98122



PACIFIC MUSICWORKS

PROGRAM

Les Fêtes Parisiennes

Suite from *Orphée et Euridice* (Paris, 1774) Christoph Willibald Gluck (1714-1787)

Ouverture

Ballet des Ombres heureuses

Scène pour l'Amour

J'ai perdu mon Euridice

Grand duo pour harpe et piano (Paris, c. 1800) Daniel Steibelt (1765-1823)

I. Adagio – Allegro

Suite from *Zémire et Azor* (Paris, 1771) André Ernst Modeste Grétry (1741-1831)

Entr'acte II

Rose chérie

Entr'acte III

La Fauvette

INTERMISSION

Four Seguidillas for voice and guitar (Paris, 1813) Fernando Sor (1778-1834)

Cesa de atormentarme

De amor en las prisiones

Prepárame la tumba

Las mujeres y cuerdas

Sonata for violin and harp, Op. 2 (Paris, 1810) Zoé de la Rüe (c. 1770-1832)

Adagio

Allegro fieramente

Andante con espressione

Two Songs from *Recueil de Romances avec Accompagnement de Harpe ou Piano* . . . Zoé de la Rüe

C'en est fait

Quoi tu doutes que j'ai un coeur

Piano Sonata in A minor Anne Brillon de Juoy (1744-1824)

I. Andante molto con espressione

Suite from *La caravane de Caïre* (Paris, 1784) André Ernst Modeste Grétry

Danse Égyptienne

Nous sommes nés pour l'esclavage

Tambourin

PERFORMERS

Danielle Reutter-Harrah, soprano; Maxine Eilander, harp; Tekla Cunningham, violin;

Henry Lebedinsky, fortepiano; Stephen Stubbs, guitar and direction

Les Fêtes Parisiennes

France in the late 18th and early 19th centuries experienced vast social upheaval, from the reign of Marie Antoinette through the Revolution and on to Napoleon's Empire. Nevertheless, it was also a time when Paris experienced a unique cultural flowering beginning with the arrival of Christoph Willibald Gluck (1714-1787) to produce French versions of his important 'reform' operas like *Orfeo ed Euridice* (Vienna, 1762) and *Alceste* (Vienna, 1767) – beginning in 1774 with both *Iphigénie en Aulide* and *Orphée et Euridice*. The hugely influential and curmudgeonly Jean Jacques Rousseau, who was a central advocate of Italian music over French, after attending a performance of *Iphigénie*, wrote a note to Gluck saying: "you have achieved that which, until now, I thought was impossible – to create good music with French words."

Against this backdrop of huge historical and societal events and major musical developments, a hitherto unknown harpist and composer, Zoé de la Rüe, who wrote beautiful songs, solos and instrumental music with harp, has attracted our intense attention. Zoé de La Rüe (c. 1770-1832) is a fascinating and elusive character in the musical world of Paris from the 1790's through the 1820's. Information about her life and career as a harpist and composer must be pieced together from her publishing history, known associates, a portrait of her by Ingres from 1804, an article about her in a musical magazine from 1806, and an obituary in the *Revue Universelle* from 1833. A few years ago, Henry Lebedinsky, who had discovered music for harp and violin by Zoé at the bibliothèque nationale of France, recommended to Maxine Eilander and Tekla Cunningham to include some of her music in a duo recital they were preparing. The quality of this music was so surprising that it has caused Maxine in particular to search for as much music by this harpist-composer as could be found.

This concert is an attempt to place the music of Zoé de la Rüe into its historical context. On the macro level of large-scale musical developments, after the dominance of Lully (1632-1687) and his invention, the *Tragédie Lyrique*, and following in his footsteps, Jean-Philippe Rameau (1683-1764), the performance of Pergolesi's *La Serva Padrona* at the Royal Academy of Music in Paris in 1752, unleashed a cultural maelstrom called the *Querelle des Bouffons* which pitched the French tragic tradition against the comic opera of the Italians. This set the stage for the emergence of André Ernst Modeste Grétry (1741-1831), who declared himself a follower of Pergolesi, and then, at the invitation of Marie-Antoinette, the entrance of Gluck onto the scene in 1774 as a new champion of the French tradition.

Another thread that runs through our entire concept is the iconic role of the harp in French music of this era. When the 14 year-old Archduchess of the Hapsburg Empire was married in 1770 to Louis-Auguste, the heir apparent to the French throne, she was quickly embraced by the French people. As a girl she had studied music with Gluck and learned to play the harp. Suddenly young French women of social standing were playing the harp and having portraits made with the instrument. When Marie Antoinette's husband ascended to the throne in 1774 and she became Queen, she quickly worked to bring Gluck to France and produce his operas. With *Orphée* and its portrayal of the harp as the 'lyre of Orpheus', another foundation was laid for the ascendance of the harp in the estimation of the French. Despite this strong association with Marie Antoinette and the 'ancien régime', young French women continued to play the harp through the revolution and beyond. One need look no further than the immediate feminine surroundings of Napoleon himself to see his wife and stepdaughter playing the instrument.

The earliest information about the life of Zoé de la Rüe that can be confirmed is that she was considered to have been the best student of Daniel Steibelt. Steibelt, born in Berlin in 1765, was a famous and peripatetic piano virtuoso who landed in Paris in 1790 and, despite the turbulence of the revolution, managed to establish himself there as a celebrated musician and teacher. He wrote a piano sonata called *La Coquette* which he dedicated to Marie-Antoinette, premiered his opera *Romeo et Juliette* (highly regarded by Berlioz!) at the Theatre Feydeau in 1793, and led the first performance of Haydn's *Creation* in Paris in 1800—a performance attended by Napoleon and Joséphine who survived a bomb attack on the way to the theater. Among his elite students he numbered not only Zoé de la Rüe but also the future Empress Joséphine's daughter, Hortense de Beauharnais (1783-1837), the future Queen of Holland! The equivalence of piano and harp music at this time is underlined by Steibelt's reputation as a virtuoso pianist and the bevy of young women harpists who were his students. It is emphasized once again, by his composition featured here: the *Grand duo for harp and fortepiano* (Paris, c. 1800).

The 1804 portrait of Zoé de la Rüe by Jean-Auguste-Dominique Ingres (1780–1867) shows a beautiful and self-confident young woman who perfectly represents the Empire's ideal of feminine beauty, to set alongside portraits of the Empress and her daughter or indeed any of the myriad mistresses of Napoleon. The next firm date in her biography is the publication of her Opus 1, in 1806 with the harpist, composer and publisher François-Joseph Naderman (1781-1835). Opus 1 contained three solo sonatas for the harp. Opus 2, in 1810 contained two sonatas for Violin and Harp, and she was to go on publishing up to the presumed year of her death, 1832, with a final Opus 12 containing four *Nocturnes à deux voix* with accompaniment for harp or piano. In her opus 11, dating from the 1820's she published the Trio de *Zémire et Azor*, varié pour la Harpe avec accompagnement de Violon (the Trio from *Zémire et Azor* with variations for the harp with accompaniment for the violin). This refers to a celebrated vocal trio from the Grétry opera of 1771.

Fernando Sor was born in Barcelona in 1778 and was a budding guitarist and composer by the time Napoleon's French army invaded Spain in 1808. At first he was inspired to write nationalistic and patriotic Spanish songs, and may even have fought against the French. But after the defeat of the Spanish army he accepted an administrative post with the occupying French forces. When the Spanish finally repelled the French and drove them out, in 1813, Sor, along with many other 'afrancesados' (a term of contempt for Spaniards who had colluded with the French) left the country. Sor went to Paris and was never to see Spain again. He quickly published the collection of Seguidillas for voice and guitar from which we perform a selection tonight. We have an eye-witness account of someone who heard such songs performed at one of the many French 'salons' of the time:

"For my part, I have heard a number of Spanish songs, original works of Sor, sung by Pagans in Paris, and I can bear witness that the originality and freshness of the melody, the harmonic interest and the vivacity of the rhythm, are superior. Above all we owe to Sor some boleros which are veritable jewels."

Sor himself explained the origins of Seguidillas and Boleros in an article for a French *Encyclopédie Pittoresque de la Musique* (Paris, 1835). A seguidilla is a type of poem, which may be set to music. If it is set in such a way as to suit the dance known as the bolero it is called a seguidilla bolera or simply bolero. A young man nicknamed bolero, "the flyer", because of his agility, popularized it and the dance was named, after him: the bolero.

The concept of the French cultural 'salons' of the 18th and early 19th centuries deserves further comment. The

salon was an institution in which women played a central role. Although society in general continued to be male-dominated, in these salons, women served as the hostesses, invited the guests, decided the agenda of topics to be discussed and regulated the conversation and entertainment. Depending on the particular hostess, these events might have a literary, or musical or even political emphasis. There was certainly an exchange of sometimes revolutionary ideas, and some prominent Americans such as Benjamin Franklin and Thomas Jefferson were known to take part.

When Benjamin Franklin arrived in Paris in 1776 (he stayed until 1785!) he had the great good luck to move into a house next door to the vivacious pianist, composer and salonnière (as the salon hostesses were known) Anne Brillon de Jouy (1744-1824). Hers was a particularly musical salon where famous musicians of the time (including the violinist Jean-Pierre Paganini and the cellist Luigi Boccherini) could sometimes be seen and heard. In his correspondence, Benjamin Franklin described the salon of his beloved neighbor as 'my Opera', where there are 'little Concerts' with music and singing.

Our concert tonight unites these threads of musical and social history, the iconic role of the harp, and the mysterious existence of the extraordinary Zoé de la Rue, all coming together just as they might have done at salons like that of Mme Brillon. We end with an excerpt from Grétry's *La Caravane du Caire* (1783), in which an obligato harp accompanies the solo of "a French slave at the court of the Pacha" a touch of reverse exoticism where the entire opera is set in the exotic environs of Cairo, but the French woman is accompanied by the instrument most symbolic of 18th century France: the harp.



Text & Translations

Gluck: Scene de L'Amour

L'Amour: Recit

*L'Amour vient au secours
De l'amant le plus tendre.
Rassuretoi: les Dieux sont touchés
De ton sort;
Dans les enfers tu peux descendre;
Va trouver Eurydice
au séjour de la mort.*

Air:

*Si les doux accords de ta lyre,
Si tes accents mélodieux
Apaisent la fureur des tyrans de ces lieux:
Tu la ramèneras du ténébreux empire.*

Recit:

*Apprends la volonté des Dieux:
Sur cette amante adorée,
Garde toi de porter un regard curieux,
Ou de toi pour jamais
Tu la vois séparée.
Tels sont de Jupiter les suprêmes décrets,
Rends-toi digne de ses bienfaits.*

Air:

*Soumis au silence, contrains ton désir,
Fais-toi violence;
Bientôt à ce prix tes tourments vont finir.*

*Tu sais qu'un amant discret et fidèle
Muet et tremblant auprès de sa belle,

En est plus touchant.*

*Soumis au silence, contrains ton désir,
Fais-toi violence;
Bientôt à ce prix tes tourments vont finir.*

Gluck: Scene of Amour

L'Amour:

L'Amour comes to the rescue
Of the most tender lover.
Be reassured: the Gods are moved
By your fate;
You may descend to the Underworld;
Go and find Euridice
In the realm of the dead.

Air:

If the sweet sounds of your lyre,
If your melodious voice
Can appease the fury of the tyrants of this realm:
You will bring her back from the empire of shades.

Recit:

Learn the will of the Gods:
Be sure not to let your curious gaze
Wander toward your adored beloved,
Otherwise you will see yourself
Separated from her forever.
Such is the supreme decree of Jupiter;
Make yourself worthy of his bounty.

Air:

Submit to silence, control your desires,
Do violence to your own wishes;
Soon, for this price, your torments will end.

You know that a discreet and faithful lover
Silent and trembling in the presence of
is beloved,
Is the most touching of all.

Submit to silence, control your desires,
Do violence to your own wishes;
Soon, for this price, your torments will end.

Grétry: Rose Cherie

*Rose Cherie, aimable fleur
 Rose Cherie, viens sur mon coeur.
 Quelle est fleurie!
 Voyés ma soeur!
 Rose Cherie, aimable fleur
 Rose Cherie, viens sur mon coeur.
 Viens du moins mourir sur mon coeur.*

Grétry: Come sweet rose

*Come, sweet rose, delightful flower!
 Come, and on my bosom rest.
 How it flourishes!
 Look my sister!
 Come, sweet rose, delightful flower!
 Come, and on my bosom rest.
 Come, at least, to die on my heart.*

Grétry: La Fauvette

Jean-François Marmontel (1723 –1799)

*La Fauvette avec ses petits
 Se croit la reine du bocage,
 De leur réveil, par son ramage,
 Tous les échos sont avertis.*

*Sa naissante famille
 Autour d'elle sautille,
 Voltige et prend l'essor;
 Rassemblés sous son aîle
 De leur amour pour elle,
 Elle jouit encore,
 Mais par malheur
 Vient l'oiseleur
 Qui lui ravit son espérance,
 La pauvre mere, elle ne pense
 Qu'a son malheur,
 Tout retentit de sa douleur.*

Grétry: The Warbler

Translated by Stephen Stubbs

*The Warbler, with her young
 Believes herself the queen of the grove,
 Of their awakening, by her warbling
 All the echoes are informed.*

*Her new-born family
 Hop around her,
 Flutter and take flight;
 Gathered beneath her wing,
 Their love for her
 She still enjoys;
 But by ill-fate
 The bird-catcher comes,
 Who robs her of her hopes.
 The poor mother, thinks of nothing
 But her sorrows,
 Everything resounds with her laments.*

Sor: Cesa de atormentarme

*Cesa de atormentarme
 Cruel memoria,
 Acordándome un tiempo
 Que fuí dichoso.*

*Y aún lo sería
 Si olvidarme pudiera
 De aquellas dichas.*

Sor: Cease tormenting me

*Cease tormenting me
 Cruel Memory,
 Reminding me of a time
 When I was happy.*

*Happy would I be still,
 If I could but forget
 That happiness.*

Sor: De amor en las prisiones

*De amor en las prisiones
Gozoso vivo - ¡ay!
Y sus dulces cadeñas
Beso y bendigo - ¡ay!*

*Y el verme libre
Más que el morir me fuera
Duro y sensible - ¡ay!*

Sor: Prepárame la tumba

*Prepárame la tumba
Que voy a expirar
En manos de la madre
De la falsedad.*

*No siento tanto
El morir como hallarme
En tales brazos.*

Sor: Las mujeres y cuerdas

*Las mujeres y cuerdas
De la guitarra,
Es menester talent
Para templarlas.*

*Flojas no suenan,
Y suelen saltar muchas
Si las aprietan.*

de la Rüe: C'en est fait

Évariste de Parny (1753-1814)

*C'est en fait, j'ai cessé de plaire;
Elle m'a retiré son coeur;
Elle m'a dit: Fuis téméraire!
Et c'est l'arrêt de mon malheur!*

Sor: In love's prisons

In love's prisons
I live happily,
And its sweet chains
I kiss and bless!

And to find myself free
Would be worse than death –
Harder and more painful!

Sor: Prepare for me my tomb

Prepare for me my tomb
For I shall die
In the arms of the mother
Of all falsehood.

I do not fear death
As much as to find myself
In such arms.

Sor: Women and guitar strings

Women and
guitar strings:
You need talent
To tune them.

If they are slack, they don't sound,
And many, if you tighten too much,
They break.

de la Rüe: It's over

It's over, I have ceased to please her,
She has taken back her heart.
She told me: "go rash one"!
And that is the source of my woes.

*Adieu, touchante rêverie;
Adieu, riant et frais séjour,
Adieu le printemps et la vie,
Adieu tout, puisqu'adieu l'amour.*

*Trop audace a causé ma perte,
J'ai vû son sourire enchanteur,
J'ai baisé sa bouche entr'ouverte
Et j'ai cru baiser une fleur.*

Adieu, touchante reverie...

*Malgré le courroux qui l'anime,
Je ne saurais me repentir,
Et du baiser qui fait mon crime
J'aime encore le souvenir.*

Adieu, touchante reverie...

de la Rüe: Quoi! tu doutes

Charles de Loncghamps (1768-1832)

*Quoi! tu doutes que j'aye un coeur
Quand c'est ta main qui le déchire!
Quoi! tu m'accuses de froideur
Quand je brûle sans l'oser dire!
Ne m'avais-tu pas défendu
Les pleurs que versait ma faiblesse?
Pour t'obéir, n'ai-je pas dû
Cacher jusqu'au trait qui me blesse?*

*Lorsque tu m'offris l'amitié
Pour prix de l'amour le plus tendre,
Je vis bien la douce pitié
A ton ame se faire entendre
Mais au coeur qu'elle a su gagner
La pitié même est une gene;
Et le mien voudrait t'épargner
Jusques au soupçon d'une peine.*

*Ah! pour te parler froidement
Que je me fais violence!
Que je t'écris malaisément
Du stile de l'indifférence*

Farewell, touching reveries;
Farewell, joyful, cooling retreats,
Farewell springtime and life,
Farewell all: for farewell to love.

Too much audacity caused my loss,
I gazed on her enchanting smile,
I kissed her parted lips
And believed I was kissing a flower.

Farewell, touching reveries...

Despite her wrath which I caused
I will not repent my act
And of the kiss which was my crime
I still cherish the souvenir.

Farewell, touching reveries...

de la Rüe: What? You doubt

What? you doubt that I have a heart,
When it is your hand which has torn it apart!
What? You accuse me of coldness,
When I burn without daring to speak!
Did you not forbid me
The tears which my weakness has shed?
In order to obey you, did I not have to
Hide the very arrows that wound me?

When you offered me friendship
In exchange for the tenderest love,
I saw that sweet pity
Could be felt in your soul,
But to the heart which she knew how to conquer,
Pity itself is a punishment;
And mine would like to spare you
Even the shadow of a pain.

Ah! to speak to you coldly
What a self-mutilation!
How uncomfortable I am to write you
Pretending my indifference,

*Mais qui n'obtient point de retour
Craint toujours de dire qu'il aime;
Et l'écrit dicté par l'amour
Veut être lu par l'amour même.*

But, he who never obtains an answer
Always fears to express his love;
And writing by the dictates of love,
Wants to be read by love itself.

Grétry: Nous sommes nés pour l'esclavage

*Nous sommes nés pour l'esclavage
Nul n'est libre dans l'univers :
Des humains tel est le partage ;
Les Rois même portent des fers.*

L'un sert Plutus, l'autre Bellone,

*Et d'honneurs un autre est jaloux.
Des Maîtres que chacun se donne,
L'Amour me semble le plus doux.*

Grétry: We are born for slavery

We are born for slavery
Nothing in the universe is free:
Such is the fate of mankind;
Even kings themselves wear chains.

One serves the god of riches, the other the
goddess of war,

Yet another is jealous of honors.
Of all the masters each submits to,
Love seems to me to be the sweetest.



PACIFIC MUSICWORKS



Why GIVEBIG to PMW?

PMW's 2022-23 season will be a spectacular return to large-scale production ending the year with Monteverdi's *ORFEO* featuring a dream-team of talent including Colin Balzer, Maya Kherani, and Dashon Burton.

GIVEBIG to *ORFEO* 2023 by scheduling a gift as early as April 19th

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Wayward Sisters

A Feast for the Eyes and Ears



NORDSTROM HALL (BENAROYA)

Friday, May 20, 2022, 7:30 pm

Saturday, May 21, 2022, 2:30 pm

The sound of women's voices together has always produced musical endorphins: the Andrews Sisters, the Supremes, and the Wailin' Jennys are well-known examples. The Italian 17th century gave birth to many groups of highly skilled sopranos—and composers vied with each other to write for them. Choreographer Anna Mansbridge has reimagined these creations as fully theatrical events, pairing four sopranos (Danielle Reutter-Harrah, Tess Altiveros, Arwen Myers, and Teresa Wakim) with three female dancers and our PMW chamber ensemble. The diverse musical landscape includes works by 17th-century masters Rossi, Mazzocchi, and Monteverdi, as well as Doubleheart, composed by renowned Seattle-based conductor/composer Karen P. Thomas, and the world premiere of Stephen Stubbs' setting of the missing Baccante scene at the end of Monteverdi's *Orfeo*. Truly a feast for the eyes and ears!



PERFORMERS

Danielle Reuter-Harrah, soprano



Danielle Reuter-Harrah performs baroque music from coast to coast. She recently performed the role of Vesperta in Telemann's comic chamber opera *Pimpinone* with the Boston Early Music Festival, which the Boston Globe called "terrific." Her favorite past performances include Monteverdi's *Il ritorno d'Ullise in patria* (Melanto) and *Orfeo* (La Musica/Messagiera), Purcell's *Dido and Aeneas* (Dido/Belinda), and Handel's *Ariodante* (Ariodante). She performs frequently with local Seattle ensembles including Pacific MusicWorks, Whidbey Island Music Festival, and the Byrd Ensemble. Upcoming performances include Bach's *Coffee Cantata* with Baroque Chamber Orchestra of Colorado (Lieschen), Mozart's *C Minor Mass* with Sonoma Bach (soprano), and a concert with Seattle Baroque Orchestra entitled "For All Our Sisters."

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 teaches voice and piano privately. She lives in Seattle with her two children.

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.

Tekla Cunningham, co-Artistic Director, Baroque Violin



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) will be released August 20, 2021 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.

Henry Lebedinsky, co-Artistic Director, fortepiano



Hailed by The Miami Herald for his "superb continuo...brilliantly improvised and ornamented," GRAMMY-nominated historical keyboardist, composer, and conductor Henry Lebedinsky has performed 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, and he serves as co-Artistic Director of 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. In 2014, he founded Seattle's Early Music Underground, which engaged with new

audiences through bringing 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.

An avid composer of music for choir and organ, his sacred music is published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA. Mr. Lebedinsky is a former music critic for FANFARE Magazine and blogs about single malt whiskey at www.Scotchology.com. Mr. Lebedinsky holds degrees from Bowdoin College and the Longy School of Music, where he earned a Master of Music in historical organ performance as a student of Peter Sykes. A church musician for the past 28 years, he currently serves as Organist and Choirmaster at Seattle's historic Christ Episcopal Church.

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.

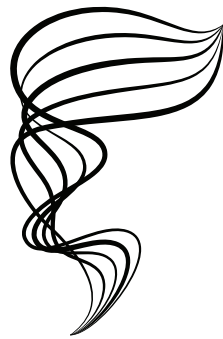
Much in demand for work with student and emerging performers, he is a regular at leading conservatories and training programs, including the Juilliard School, where he most recently conducted Cavalli's *La Calisto* and Rameau's *Hippolyte et Aricie*, and UCLA Opera where he has conducted Cavalli's *Giasone*, 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.





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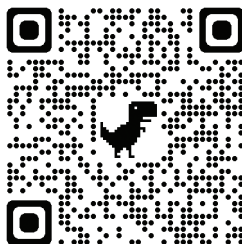
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