

Wayward Sisters

A Feast for the Eyes and Ears



Friday, May 20, 2022, 7:30 pm
Saturday, May 21, 2022, 2:00 pm



PACIFIC MUSICWORKS

Pacific MusicWorks presents

Wayward Sisters

Ilseley Ball Nordstrom Recital Hall at Benaroya Hall

Program

Ballo del gran duca (<i>O che nuovo miracolo</i>)	Emilio de' Cavalieri (1550-1602)
<i>Folle Cor</i>	Domenico Mazzocchi (1592-1665)
<i>Sdegno, campion audace</i>	Virgilio Mazzocchi (1597-1646)
<i>Speranze al tuo Palore</i>	Luigi Rossi (1597-1653)
<i>Corrente</i>	Luigi Rossi
<i>Occhi Belli</i>	Luigi Rossi
Sonata undecima X.....	Dario Castello (1602-1631)
<i>Disperate Speranze</i>	Luigi Rossi
Lamento d'Arianna	Claudio Monteverdi (1567-1643)
Arie di Passacaglia	Luigi Rossi

Intermission

Doubleheart (text by Andrew Marvell, 1621-1678)	Karen P. Thomas (b. 1957)
Baccanti scene from <i>L'Orfeo</i> (text by Alessandro Striggio)	Stephen Stubbs (b. 1951)
<i>Ai Sospiri, al dolore</i>	Luigi Rossi
<i>Sarabande</i>	Luigi Rossi
Sonata decima XI	Dario Castello
Scene from <i>L'Orfeo</i> (1647).....	Luigi Rossi

Stephen Stubbs, *baroque guitar, lute, director*; Anna Mansbridge, *choreographer*
Tekla Cunningham and Cynthia Keiko Black, *baroque violin*; David Morris, *lirone, viola da gamba*;
Maxine Eilander, *harp*; Henry Lebedinsky, *harpsichord*
Arwen Myers, Danielle Reutter-Harrah, Jane Long, and Tess Altiveros, *sopranos*
Erin Crall Scott, Alice Cao, and Shobha Blossey, *dancers*

Program Notes

After twenty years of performing the riches of 17th century music for two and three sopranos with my ensemble **Tragicomedia** in Europe, I found that this music served particularly well as material for use in workshops for young singers and continuo players. Returning to Seattle in 2006, I began working with Anna Mansbridge in a series of workshops in which Anna would spontaneously choreograph groups of singers in this music. It quickly dawned on me that a professional realization of this repertoire with dedicated singers and dancers, all brought to choreographic life by Anna could make for a very exciting encounter between 17th century music and modern performance. Thinking through the impact that the three soprano concept has had on the operatic repertoire, from the cackling Wayward Sisters who appear as assistants to Purcell's Sorceress in **Dido and Aeneas**, to the enigmatic Three Ladies in Mozart's **Magic Flute**, our concept and our title were complete.

The idea of a group of three “singing ladies” may be a Platonic ideal residing deep in the human psyche to judge from cultural artifacts ranging from Egyptian wall paintings through Botticelli's Muses and on to well known emanations in our own time including the Andrews Sisters and the Supremes. A particular focus on three women as a vocal performing unit was given by the Este court of Ferrara in the latter part of the 16th century where the music master Luzzasco Luzzaschi (1545-1607) composed music for a treasured, secret cappella of Lucrezia Bendidio, Tarquinia Molza and Laura Peverara, known far and wide as the **Concerto delle Donne**. Of course it was no secret that they existed and that their performances were breathtaking, but they were kept as a “musica segreta”, and the pleasure of hearing and seeing them was reserved for the lucky few esteemed worthy by the Este rulers. The development at this time of the arts (music, poetry, acting, dancing) as a professional career path for women has much to do with the emergence of the modern woman in Western history. For the first time, an occupation other than that of wife, nun or courtesan opened entirely new vistas of female accomplishment. Collectively the Italians called the new professional female artists “le cortegiane oneste”, and a wonderful legacy of music for their performance forms the bulk of tonight's program.

For musical developments in the late sixteenth century, all roads lead to the dynastic wedding of Ferdinando di Medici and Christine of Lorraine in Florence in 1589. All the most prominent artists of Italy were brought together for the week-long festivities: composers, singers, writers, actors, designers, they constituted a “who's who” of the contemporary Italian arts. The iconic composition of that celebration was known as the **Ballo del Gran Duca – O che nuovo miracolo**, by Emilio Cavalieri, an all-dancing all-singing spectacular prominently featuring a trio of singing/dancing sopranos.

Another North Italian court, Mantua, ruled by the Gonzagas, fostered some of the most important experiments in early opera under their resident genius, Claudio Monteverdi. His early masterpieces in the form were **Orfeo** in 1607 and **Arianna** in 1608. For the latter piece Monteverdi had been training the very young soprano Caterina Martinelli for the title role. While learning the role she fell victim to smallpox and died. She was hastily replaced by the actress Virginia Andreini from the prominent commedia dell'arte troupe **I Gelosi** which had also performed in the Florentine festivities of 1589. From this opera all is lost except for the great **Lamento d'Arianna** which is one of the most seminal achievements of the early opera. In contrast to the lost score of **Arianna**, **Orfeo** was unusually well documented with a printed score overseen by Monteverdi and a printed libretto. There is, however, a mysterious discrepancy between the ending in the

libretto (with the arrival of the enraged Baccante calling on Bacchus to lead them in revenge on Orfeo) and the ending in the score (with Apollo's arrival and the apotheosis of both Orfeo and Euridice into heavenly constellations). For many years I had pondered setting this other final scene to music. When, in March 2020, all concerts and their associated travel came to a sudden halt, the first thing I thought to do with my newly found free time was to attempt this setting. These concerts are the premiere of this alternate ending.

Also working at the Mantuan court in Monteverdi's time were a trio of singing sisters which included the famous Andreana Basile "La sirena di Posilipo" (Posilipo is a hillside neighborhood of Naples overlooking the bay). Andreana had two daughters while living in Mantua: Leonora in 1611 and Caterina in 1620. Both became singers, and in 1633 they took up residence with their mother in Rome where they became known as "Le Canterine Romane". This remarkable ensemble was also known to accompany themselves on lute, harp, lira, viol, theorbo and guitar in various combinations. They inspired both directly and indirectly the greatest Roman composers of the time including Luigi Rossi, and the brothers Domenico and Virgilio Mazzocchi, to write a large body of ecstatic and sensuous music for three sopranos. The French musician and writer André Maugars visiting Rome in 1639 had the luck to see and hear this illustrious trio in the year before Andreana's death:

This concert transported me into such ravishment, that I forgot my mortal condition and believed myself to be among the angels.

(André Maugars: *Response faite à un curieus sur le sentiment de la musique d'Italie*, Paris, 1640)

The final piece on our concert is from Luigi Rossi's magnificent opera of 1647: *L'Orfeo*. Rossi was the most prominent Roman opera composer at this date, and was therefore chosen by the Barberini Pope and Cardinal Mazarini to export this prized Italian creation to France where *L'Orfeo* was first performed. This scene follows Euridice out into the meadow where she hopes to find other nymphs with whom to share an afternoon of dancing in the fields. Finding no one, she decides to take a nap. The Dryads (by strange co-incidence a trio of sopranos) arrive to sing her a lullaby. They then rouse her to a rollicking dance set to the Ciaccona. All of the frolicking comes to an end when Euridice is bitten by a snake and dies.

Just as Anna has used elements of renaissance and baroque dance to create the unique and original choreographic language for this production, I was eager to see if something similar could be achieved in the creation of new music. I knew that Karen Thomas, besides being the accomplished director of **Seattle Pro Musica**, was also a composer. For our first performance of **Wayward Sisters** in 2013, I reached out to ask if she would write a new piece for the combination of three women's voices and our continuo group of harp, lute and viola da gamba. I knew that this would require her to think in terms of writing for basso continuo (essentially a harmonic framework) rather than individual 'parts' for the instruments. Karen understood completely and created the wonderful **Doubleheart** which we debuted in 2013. It is a special treat to revisit it here, and to add my own contribution in the form of the scene from Monteverdi's *Orfeo*. It may seem odd or confusing that a performance and an ensemble so deeply committed to "early music" would feature two new pieces on such a program. This reflects my deep conviction that a musical culture is at its most vibrant when performing musicians also feel empowered or even necessitated to create new music – whether by composition or improvisation. This idea of what it means to be a musician would have seemed obvious to every composer on this program from Monteverdi to Thomas.

Stephen Stubbs, 2022

Text

O che nuovo miracolo

O what new wonders are upon us!
Behold descending to the earth
In a noble, celestial display,
The life-kindling Deities!
See Hymen and Venus
Now set foot upon earth.

Of the great hero who, with kind laws,
Rules and governs Etruria,
Jove in heaven has heard
Of the purest zeal.
And now from his sacred throne
Sends dance and song.

What do you bring, O noble ones,
To ornament the firm earth?

We bring you the goodness and the beauty
That are contained in heaven,
So that the Earth may equal Paradise.

Will the Age of Gold return?

The Golden Age will return,
And true to its nature,
With ever brighter light.

The time when all evil things
Will be banished and destroyed?

As soon as this new sun
Will be born
And lilies and violets
Once again will bloom.

O happy season! Blessed be Flora!
O happy season! Blessed be Flora!

Arno, you will also be fully blest
By these joyful nuptials with Lorraine.

O shining flame of new love!

This is the burning flame
That will kindle love.
Even in lifeless souls.

Behold Love and Flora
Who the heavens aflame and adore.

For the royal Bride
Let Nymphs and Shepherds
Weave a triumphal crown
Of the lightest flowers.

Ferdinand is now proud and happy.

The noble virgin burns with holy ardor
And prepares herself for the amorous game.

O Gods, reveal to us the royal descendants.

Demigods shall be born
Who will bring joy
To all the land.

May the swans of these banks preserve the glory
Of Medici and Lorraine forever.

We shall narrate
All these new wonders to Jove
Upon you, O Royal Pair,
The gods confer immortality.

May oak trees drip with honey
And rivers run with milk;

May all souls radiate with love
And the wicked abhor vice,
And Clío¹ weave the history
Of such eternal glories.

Let joyful dances lead us
Through these pleasant vales,
And Nymphs and Shepherds sing
Of Arno's glory to the sky.
May Jove benignly favor
Your noble wishes.
With joyful song we praise
Christine and Ferdinand.

Folle Cor

Foolish heart, ah, do not be charmed
by the splendor of lovely appearances
Which wandering, among frivolous displays
of pomp, breathe only false delights.

Flee then, for as soon as it is born
The age of serenity is wont to vanish

The day is radiant, but in the dawn
It loses the beauty of its flowers
And in the brilliance of the sun
Aura languishes and Flora withers

Flee then...

Let the sea play, but the tempests
Shelter its sapphires
And though they spin eternally
Even the stars die in the sky

Sdegno, campion audace, Virgilio Mazzocchi

Disdain, bold champion
Warrior of reason
Unfurling its banner
Wants no more truce, no
And no more peace.

If disdain invites you
O Soul, with its fury
Break that unworthy yoke
Alas, the heart has no heart
Long live disdain
Which raising its torch
Wants no more truce, no
And no more peace.

Speranze al tuo Palore

Hope, from your pallor
I know you don't hope anymore
And still you continue
To deceive my heart
Like a sick doctor
Who tries to sustain life
Against all odds
And has no strength for herself
Listen to what I am going to tell you
shrivelled hope:
First recover yourself, then attend to me.

Occhi belli

Lovely Eyes
Lovely Eyes, my beloved eyes
Restrain your glances
For pity's sake, of that fire which burns me,
I beg you, be sparing.
Too much it wounds my heart
When I think of it, my eyes, that others may
please you.
But alas! What am I saying?
Fool that I am!
I called those eyes mine
Which are another's.

Disperate Speranze

Desperate hopes, farewell
If the beautiful woman I adore
Has forgotten how to be merciful to me
And does not care to hear that I am dying for her
Alas, what can I expect from idol?
Desperate hopes farewell

Alas, false hopes, fly away
And through weeping and sighing
Leave me to suffer, and languish alone
Unable to find mercy for my torments
If you still find enjoyment in my great pain,
Alas, false hopes, fly away.

Lamento d'Arianna

Let me die!
And who do you think can comfort me
In such a harsh fate, in such great suffering?
Let me die!

O Theseus, my Theseus,
Yes, I still call you mine, for mine you are,
Even though you flee, cruel one, from my eyes.

Turn back my Theseus, turn back, O God!
Turn back to see again, she
Who for you forsook both country and kingdom.
And who, here and now, is left, a prey to fierce and
merciless wild animals,
Leaving only her bare bones behind.

O Theseus, my Theseus, if you knew, O God,
If you only knew, alas, how she suffers
the poor Arianna,
Perhaps you would repent
And turn your prow back to shore.

But with gentle breezes
You go happily on your way,
while I am left here to cry.
For you Athens prepares great feasts,
While I remain, food for beasts on lonely sands.

You will embrace both of your elderly parents,
And I will never see you again, O Mother, O Father!

Where is the faithfulness you swore so ardently?
Thus do you seat me on the high throne of your
ancestors?

Are these the crowns to adorn my locks?
Are these the scepters? The jewels and gold?
To abandon me to wild beasts
Who will tear me apart and devour me?

Ah, my Theseus, will you leave me to die?
Weeping in vain, and calling for help?
The wretched Arianna who trusted you,
And who gave you glory and saved your life?

Alas, you don't answer!
Alas, you are more deaf than a serpent to my
laments!
O stormclouds, O turbulence and whirlwinds,
Submerge him beneath these waves!
Fly, you whales and sea monsters, and with his foul
limbs, fill the whirlpool deeps!

But what am I saying?
Ah, what am I raving?
Wretch, alas, what am I asking for?

O Theseus, my Theseus,
It is not me
Who unleashed those wicked words:
It was my suffering that spoke, and my pain;
My tongue spoke, yes, but not my heart.

Wretch that I am, I still give a place to my betrayed
hopes, instead of extinguishing them?
Amidst such scorn the fire of Love still burns?
Death, put an end to those unworthy flames!

O Mother, O Father,
O proud dwellings of my childhood kingdom,
Where my golden cradle stood.
O servants, O friends (ah, unworthy fate!)
See, where cruel fate has led me,

See, what sorrow I have inherited
For my love, for my faithfulness and his betrayal!
So it goes for one who loves too much,
and trusts too much.

Translation Stephen Stubbs - 2021

The Baccanti scene from Monteverdi's Orfeo:

Chorus of Baccanti

Evohe father Lio,
Bassareo,
I call to you in clear tones
Evohe happy and laughing
I praise you father Leneo
Now that my heart is filled
With your divine fury!

A Baccant

He flees from our vengeful arms
Our wicked adversary, Thracian ORFEO,
The one who scorns our high prayers.

Another Baccant

Do not flee, for it will only
Be all the worse, the later it descends
Upon the guilty head, the ire of heaven.

Two Baccants

Let us sing now of Bacchus, in various ways,
And his godhead bless and praise!

Chorus of Baccanti

Evohe father Lio,
Bassareo,
I call to you in clear tones
Evohe happy and laughing
I praise you father Leneo
Now that my heart is filled
With your divine fury!

A Baccant

You first found the happy plant
From which that liquor is born
Which disperses every sadness,
And which to weak mortals
Gives sleep, the father of sweet forgetfulness of all
ills.

Chorus of Baccanti

Evohe father Lio,
Bassareo,
I call to you in clear tones
Evohe happy and laughing
I praise you father Leneo
Now my heart is filled
With your divine fury!

A Baccant

From his golden chariot, the day-bringer (Apollo)
Saw you, adorned with spoils,
As conqueror of the shining Orient.

A Baccant

You, like a mighty Lion
With strong right arm and indomitable heart, scattered and destroyed
The phalanx of Giants, and the fury
Of their arms you brought to a halt,
In that time when the Earth, together
With her great offspring
Waged impious war against the heavens!

Chorus of Baccanti

Evohe father Lio,
Bassareo,
I call to you in clear tones
Euohe happy and laughing
I praise you father Leneo
Now my heart is filled
With your divine fury!

A Baccant

Without you, great God which Cyprus honors,
All would be cold and tasteless,
Oh, you, the great condiment of every human
pleasure,
And for every afflicted heart, sweet contentment.

Chorus of Baccanti

Evohe father Lio,
Bassareo,
I call to you in clear tones
Evohe happy and laughing
I praise you father Leneo
Now my heart is filled
With your divine fury!

Translation Stephen Stubbs 2021

Ai sospiri, al dolore

Go back to the sighs, to the pain,
To the torment, to the suffering,
Oh my heart, return,
Go back to love.
He who lives entangled in a web,
Can never be free for long,
So, my heart, why resist any more?
Hurrah, hurrah for slavery!

Scene from Rossi's Orfeo:

Euridice: What can Venus do against me, even in
her rage, if Love is on my side?

From the air above the battlefield, armed with
lightning, let angry Fate threaten whatever he
likes: I have no fear, no, no, no!

The quiver of the sky has no arrows to harm me,
when Love and the stars fight for me!

But I don't see any of the Dryads here. My desire
to dance must have led me here ahead of time.

Let's wait awhile .But now it seems that this grassy
ground invites me to rest: let's see if your singing
can now lull me to sleep.

Choir of the Graces: Sleep, fair eyes, for though you
can wound deeply, it is a sweeter pain you cause
when you wound in peace.

A Grace: But now, here are the Dryads: Euridice,
give up all hope of sleep!

Euridice: Then let's get up and dance!

To the commands of Love, who would not yield, if
the will of the gods also yields! Pluto, who thought
his hell so hot, found a fire hotter still through
Love!

Choir of Graces: To the commands of Love, who
would not yield, if the will of the gods also yields!





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.

Anna Mansbridge, choreographer



Anna Mansbridge, Artistic Director of Seattle Early Dance, is from the U.K., where she studied early dance for many years with teachers foremost in the profession. She holds a First Class Honors Degree in Dance and Education from Bedford College, U.K., and an M.F.A in Choreography and Performance from Mills College, C.A. She has been teaching and performing early European Court dance (16th-18th centuries) since 1990.

In 1995 she co-founded Footwork OffLimits, a company committed to presenting early dance to audiences in ways both entertaining and informative. Ms Mansbridge has been on the faculty of two early music courses in Europe; the Ringve International Summer School in Trondheim, Norway, and Aestas Musica in Varazdin, Croatia. She immigrated to Seattle in 1998, and in 2000 she founded Seattle Early Dance, which has quickly established itself as the Northwest's premier early dance com-

pany, and has been the recipient of a number of grants. Recent choreography and performance credits include Monteverdi's *Il Ballo delle Ingrate*, John Blow's *Venus and Adonis*, *Baroque Extravaganza* with Gallery Concerts, and *Spanish Baroque Meets Flamenco* in collaboration with Flamenco dance specialist Rubina Carmona. Ms. Mansbridge is also in demand as a solo performer, and has recently appeared with both Seattle Symphony and Bellevue Philharmonic. In addition, Ms. Mansbridge has taught on a number of early music workshops, including *The Dancing Master*, and the *Accademia d'Amore* baroque opera workshop, both presented by The Early Music Guild, Seattle, and the Cascade Early Music Festival.

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) 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.

Cynthia Keiko Black, baroque violin



Born in Dallas, Texas, Cynthia Keiko Black enjoys performing as a violinist and violist playing music from several centuries. She currently lives in the Bay Area where she performs with the American Bach Soloists, Valley of the Moon, Ars Minerva, and Voices of Music. She is a founding member of the Costanoan Trio, a period instrument piano trio based in San Francisco. She currently teaches private lessons at the Crowden School's Community Program and maintains a small studio of students at her home in Berkeley.

Cynthia holds modern viola degrees from the Cleveland Institute of Music and a doctorate in Historical Performance Practice at Case Western Reserve University studying with Julie Andrijeski. In her free time, she enjoys being in the kitchen

making ice cream and bundt cakes and trying to make people laugh.

David Morris, lirone, viola da gamba



Dubbed a “continuo wizard” by Gramophone (UK), David Morris is a member of Quicksilver and the Galax Quartet. He has performed with Musica Pacifica, the Boston Early Music Festival Orchestra, Tragicomedia, Pacific Baroque Orchestra, Tafelmusik, the Boston Symphony Orchestra, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, Seattle Baroque Orchestra, the Mark Morris Dance Group, and Seattle's Pacific Musicworks. He was the founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino, and has produced operas for the Berkeley Early Music Festival, San Francisco Early Music Society series, and the Amherst Early Music Workshop.

Mr. Morris received his B.A. and M.A. in Music from The University of California in Berkeley, and has been a guest instructor in early music performance-practice at UC Berkeley, UC Santa Cruz, the San Francisco Conservatory of Music, Mills College, Oberlin College, the Madison Early Music Festival, and Cornell University. He has recorded for Harmonia Mundi, New Albion, Dorian, New World Records, Drag City Records, CBC/ Radio-Canada and New Line Cinema.

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 *obbligato* 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.

Henry Lebedinsky, co-Artistic Director



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.

Arwen Myers, soprano



Praised for her “crystalline tone and delicate passagework” (*San Francisco Chronicle*), soprano Arwen Myers captivates audiences with her timeless artistry and exquisite interpretations. Transmitting a warmth and “deep poignancy” (*Palm Beach Arts Paper*) onstage, Arwen shines in solo performance across the US and beyond. With outstanding technique and mastery of a wide range of vocal colors, Arwen's dazzling oratorio and solo appearances feature repertoire from the baroque to modern day, and everything in between. Her history includes appearances with Portland's Philharmonia Baroque Orchestra, working with such notable conductors as Nicholas McGegan, Monica Huggett, David Fallis, John Butt, David Hill, Scott Allen Jarrett, Erick Lichte & Matthew Dirst.

Recent and upcoming solo highlights include Handel with Philharmonia Baroque Orchestra; Bach & Purcell with Portland Baroque Orchestra; Vivaldi, Monteverdi & Gabrieli with Early Music Vancouver; Handel with Oregon Bach Festival; and Fauré with Indianapolis Symphony Orchestra. Arwen featured as a soloist alongside Vancouver's award-winning Chor Leoni in the world premiere of Zachary Wadsworth's JUNO award-nominated armistice oratorio *When There is Peace*, which received national broadcast across Canada, and also in Vivaldi's festive cantatas with Early Music Vancouver on an all-female tour under the direction of Monica Huggett. Of her title role in Handel's Semele with American Bach Soloists Academy in 2018, *San Francisco Classical Voice* noted, “some of these star turns were shiny indeed, with soprano Arwen Myers leading the way... her musicality and demure demeanor remained a renewable pleasure.”

An exceptionally talented and generous chamber musician, Arwen features with some of the nation's premiere ensembles, including Seraphic Fire, Bach Akademie Charlotte & Bach Collegium San Diego, and Spire Chamber Ensemble, and she is the sole vocalist in acclaimed Portland-based new music ensemble Fear No Music. Arwen's impressive range and depth of feeling shine in her many performances of new music, which include the world premieres of two title roles written specifically for her by celebrated composer Robert Kyr: *Paradiso* (Beatrice) in 2016 and *Passion According to an Unknown Witness* (Other Mary) in 2019. She has also enjoyed solo roles in world premiere performances and recordings of pieces by Renée Favand-See, Will White & Emerson Eads with Northwest Art Song; by Michel Petrossian with Sacred Music at Notre Dame; by Don Freund at Indiana University; and by GRAMMY-award winning J.J. Wright on his Billboard chart-topping commercial release *O Emmanuel*.

A native of Augusta, Georgia, Arwen holds advanced degrees from the Indiana University Jacobs School of Music, where she studied with Alan Bennett and Patricia Brooks Havranek. Based in Portland, Oregon, she is Executive and co-Artistic Director of Northwest Art Song. Arwen belongs to Beyond Artists, a coalition of artists that donates a percentage of their concert fee to organizations they care about, and is an individual member of 1% of the Planet. Arwen is represented by Aligned Artistry.

Danielle Reutter-Harrah, soprano



Danielle Reutter-Harrah performs baroque music from coast to coast. She recently performed the role of Vespetta 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.

Jane Long, soprano



Hailed as a "clear, agile soprano" (The Georgia Straight), Vancouver, Canada, native Jane Long performs as a chamber singer, concert soloist, and recitalist. She sings with ensembles such as GRAMMY nominated ensemble, Seraphic Fire (Florida), Spire Vocal Ensemble (Kansas), GRAMMY nominated ensemble, True Concord (Arizona), the JUNO nominated Vancouver Chamber Choir (Vancouver, Canada), the Byrd Ensemble (Washington) and Arkora Music Collective (Canada). She has collaborated in solo concert performances with JUNO nominated pianist, Jane Coop as well as with Early Music Vancouver in solo and choral capacities. Some career highlights have included performances as soprano soloist in Early Music Vancouver's all-women tour of Vivaldi *Gloria* and *Magnificat*, led by Monica Huggett, as well as soprano soloist for Bach's *St John Passion* with the Vancouver Symphony Orchestra. Jane received her Bachelors of Music in Vocal Performance from the

University of British Columbia and her Masters of Music in Vocal Performance from the Guildhall School of

Music & Drama in London, England. She now works as a free-lance artist and lives in Washington State with her husband and three young children. During the COVID-19 crisis, she has enjoyed staying home with family, pottery, and gardening.

Tess Altiveros, soprano



Noted for her “particularly soulful” interpretations (L.A. Times) and a “captivating combination of skilled singing and magnetic acting” (Pioneer Press), soprano Tess Altiveros is equally at home in a wide range of repertoire from the 17th century to the 21st.

Most recently, Ms. Altiveros appeared as Susanna in *Le Nozze di Figaro* (Intermountain Opera), Angela in *In Real Life* (Opera Memphis), the world premiere of *Romeo* (Orpheus Project), and a recital of new compositions with The Aria Institute in Paris. Other credits include Susanna in *Le Nozze di Figaro* (Kentucky Opera), and *Female Soldier* in *The Falling and the Rising* (Seattle Opera), a portrayal described as “a triumph” by Classical Voice North America and “enthraling” by the Seattle Times.

Other recent credits include E in Seattle Opera’s *O + E*, *L’enfant* in *L’Enfant et les Sortilèges* (Pacific Symphony), Clorinda in Seattle Opera’s acclaimed production of *The Combat*, *Fiordiligi* in *Così fan Tutte* (Skylark Opera Theatre), Hannah in *The Merry Widow* (Inland Northwest Opera), Pamina in *Die Zauberflöte* (Pacific Symphony), Maria in *West Side Story* (Central City Opera/Boulder Philharmonic), Musetta in *La Bohème* with Mo. Andrew Litton (Colorado Symphony), Miss Jessel in *Turn of the Screw* (Eugene Opera), and Elle in *La Voix Humaine* (Vespertine Opera).

On the concert stage, her voice has been hailed as “darker, creamy, sensuous...sprezzatura personified” (Opera Today) and “pure gold” (Opera Magazine). Engagements have ranged from the American Prize-winning world premiere of Muehleisen’s *Borders* at Carnegie Hall to the critically acclaimed West Coast tour of Monteverdi’s *L’Orfeo* with Grammy winning conductor Stephen Stubbs. Ms. Altiveros has been featured with the Colorado Symphony, Pacific Symphony, the Boulder Philharmonic, Portland Baroque, Early Music Vancouver, Shreveport Symphony, San Francisco Early Music Society and the Vancouver Bach Festival, to name a few.

The 22/23 season will include a role reprisal of *Female Soldier* in *The Falling and the Rising* with both Intermountain Opera and Arizona Opera, *Giannetta* in *L’Elisir d’Amore* (Seattle Opera), Nana in the world premiere of *A Thousand Splendid Suns* (Seattle Opera), the world premiere of *A Stranger at the Door* (Seattle Opera Creation Lab), and appearances with Pacific MusicWorks, Seattle ProMusica, and Boise Philharmonic.

A native Seattleite, Ms. Altiveros has been a regular anthem singer for the Seattle Mariners for over a decade, and is proud to sing regularly for all her hometown teams, including OL Reign, Seattle Kraken, and the Seattle Sounders.

Erin Crall Scott, dancer



Erin Crall Scott brings over a decade of experience as a dance educator and a career as a professional dancer. She has been a Rehearsal Director, Production Manager, Senior Faculty member, and designer of her own curriculum. As a choreographer, Erin's work has been performed in Seattle, New York, and Cincinnati.

Erin has trained in most of the codified ballet techniques taught in the world today. Erin's introduction to ballet was Cecchetti, then she trained in the Balanchine style at Pacific Northwest Ballet School (PNBS). While at PNBS, Erin had the opportunity to study under Flemming Halby who trained at the Royal Danish Ballet with Bournonville technique. Having studied at Colorado Ballet for a summer at age 12, Erin was familiar with Vaganova technique. At 18, she was invited to attend the Hungarian National Dance Academy's Ballet

Summer intensive and was immersed in the Vaganova technique while there. She also had the opportunity to study privately with Ballet Masters from the Hungarian National Ballet. A couple years later, Erin returned to Hungary to train with the Hungarian National Ballet and had the opportunity to perform at their beautiful Opera House.

In addition to ballet, Erin spent 7 years studying Horton and Graham modern techniques with Sonia Dawkins at PNBS. She also studied Graham modern for 2 years and at various summer programs, and she learned from Jessica Lang at American Ballet Theatre's Summer Intensive in New York. Erin has 8 years of jazz training, including Fosse and Luigi styles; 8 years of tap training; years of character classes at summer programs and workshops; and Spanish Classical Dance training with Sara De Luis.

Teaching ballet to preschoolers, adults, and all ages in between requires Erin to be well versed in several different curriculums at once and keeps her learning. She draws on her background with various techniques to give her students a well-rounded and thorough ballet education. Erin believes that learning the history of the art form is important to appreciate the legacy of traditional works and to consciously work to build and support new work and new voices in ballet and dance today. In addition to ballet, Erin teaches modern, pointe, variations, contemporary, conditioning, and "Turns Progressions" class and coaches both children and adults privately. The student goals vary from winning competitions to gaining strength to earn promotion to the personal satisfaction of conquering troublesome technique. At Aspire, Erin's vision is to cultivate strong, versatile dancers with technical prowess, artistic breadth, and creative aspirations.

Alice Cao



Originally from Seattle, Washington, Alice was selected for Pacific Northwest Ballet's DanceChance outreach program and continued training there through the Professional Division, under the tutelage of Peter Boal, Bruce Wells, and Elaine Bauer, among others. She performed with the Pacific Northwest Ballet in George Balanchine's *Symphony in C* and *Coppélia*, Ronald Hynd's *Sleeping Beauty*, and Kent Stowell's *Nutcracker*. With the Pacific Northwest Ballet School, she performed in Balanchine's *Chaconne*, *Who Cares?*, and *Cortege Hongrois*, as well as originated leading roles in Bruce Wells' *Hansel and Gretel* and *Pinocchio*, Kiyon Gaines' *10:"UN"* *A'Frayed Edges*, and Barry Kerollis' *The Anxiety Variations*. She furthered her training with summer programs at American Ballet Theatre, The National Ballet School of Canada, Ballet Austin, Boston Ballet, Pittsburgh Ballet Theatre, and Alonzo King LINES Ballet.

Alice has danced professionally with American Repertory Ballet, Singapore Dance Theatre, Oakland Ballet, Ballet Memphis, Company C Contemporary Ballet, Convergence Ballet Company, and ARC Dance. Her repertoire highlights include featured roles in Gerald Arpino's *Confetti*, Kirk Peterson's *The Eyes that Gently Touch*, Trinette Singleton's *Dreams Interrupted*, Douglas Martin's *Firebird*, Patrick Corbin's *Caress*, and George Balanchine's *Serenade*.

Alice has also danced for the San Francisco Opera, Seattle Opera, Pacific Musicworks, University of Washington School of Music, Seattle Symphony, and Seattle International Dance Festival. In addition, she performs burlesque with Lily Verlaine and Jasper McCann Presents under the stage name Asteria Mei. She is a principal dancer in the 2014 movie *'Christmas Dreams'* and has performed as a magician's assistant for Ed Alonzo. She also performs on aerial silks, sling, and trapeze.

Shobha Blossey, dancer



Shobha Blossey is a high school student from Seattle and dances in Kaleidoscope Dance Company under the direction of Anna Mansbridge. She has spent ten years in the company and has also studied dance at the Creative Dance Center, ARC School of Ballet and Arpan Arts. In 2018, she performed in *Remember Me Young* with Price Arts. Shobha has spent much of her dance career exploring choreography and improvisation, and a duet of hers was accepted to a program for teen choreographers at the 92Y Harkness Dance Center in New York City. She is delighted to be a part of this show and hopes to do more work like this in the future.

The Power of Myth

2022-23 Season

Of Gods and Mortals OCT 8/9, 2022



Dashon Burton



Maya Kherani

The stellar voices of bass-baritone Dashon Burton and soprano Maya Kherani join Stephen Stubbs and Pacific MusicWorks for a passionate and emotionally charged program of duets from Baroque opera and oratorio. From the dark lord Plutone and his captive Proserpina in Monteverdi's *Orfeo* to Cupid and the Cold Genius from Purcell's *King Arthur* and works by Handel and Steffani, experience the fireworks and drama of these timeless tales brought to life by some of the finest singers of our day.

Christmas: Story and Song DEC 10/11, 2022



Michele Kennedy



*Tess Altiveros and
Danielle Reutter-Harrah*

The story of Christmas, at once so personal and so universal, has resonated across the ages and continents and inspired some of the greatest music ever written, from Baroque favorites by Corelli, Bach, and Handel to seldom-heard gems from Ukraine and Latin America. Sopranos Michele Kennedy, Tess Altiveros and Danielle Reutter-Harrah and percussionist Antonio Gomez join Pacific MusicWorks for this unique and festive concert experience guaranteed to warm up your holiday season!

Music, Murder and Mayhem MAR 25/26, 2023



Maxine Eilander



Danielle Reutter-Harrah

The years leading up to the English Civil War in 1642 were full of riotous discord, reflected in the popular Broadside Ballads. At the same moment, **William Lawes**, the greatest English musical genius between Dowland and Purcell, was producing vocal and instrumental music of unparalleled beauty. His life was cut short in battle, but his legacy of musical jewels—including the unique Harp Consorts and songs achieved the perfect balance of emotion, words, and music—shed insight into life during this turbulent period of history.

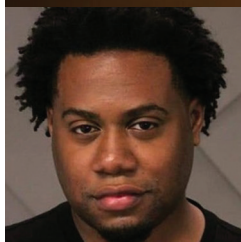
Monteverdi L'Orfeo

April 15/16, 2023—Seattle

April 22/23, 2023—San Francisco



Colin Balzer



Key'mon Murrah



Maya Kherani



Jonathon Woody



Aaron Sheehan



Jason McStoots



Dashon Burton

The myth of Orpheus, a timeless tale of love and loss, has resonated with audiences for millennia. Monteverdi's setting was the first unqualified operatic masterpiece, full of dramatic word painting, narrative urgency, rich orchestration, and exquisite writing for vocal ensemble. L'Orfeo feels as fresh and full of relevance as it must have at its premiere in 1607. Monteverdi specialist and GRAMMY® winner Stephen Stubbs leads Pacific MusicWorks and the Dark Horse Consort in a concert version featuring a cast for the ages with the spectacular Colin Balzer in the title role.

Mark Your Calendars!

Join the PMW artistic team and friends for a celebration of the sounds of summer!



Wayward Sisters: Honoring Deputy Dom Calata

Pacific MusicWorks is honored to support the Dom Calata Legacy Fund with donations made today via check or online.

Funds will directly benefit the family of Deputy Calata, who was killed in the line of duty on March 16, 2022. Erin Calata, Dom's wife, is a longtime friend to Pacific MusicWorks, a colleague, a wonderful and skilled vocalist, and a fellow early music performer. Our hearts go out to her and her young son and hope the dedication of our Wayward Sisters concerts to Dom's joyous spirit will provide support in the days ahead.

Use the link below or the QR code to donate directly to Dom's Legacy fund:

<https://tinyurl.com/calatalegacy>



Or bring checks during intermission to Philip Tschopp, PMW's Managing Director, who will be at the table in the lobby.

Checks should be made out to PCSD Guild with a memo reading "Dom Calata Legacy Fund".

In 2015, Dom was hired by the Pierce County Sheriff's Department, his top choice agency. He attended the Washington Basic Law Enforcement Academy in Class 725, where he graduated at the top of his class and was selected by his peers for the Patrol Partner award. He breezed through Field Training in a manner that few rookies ever do and chose to work the night shift for many years because of the intensity of the work. Dom quickly earned a reputation as a level-headed hardworking team

player, and a great investigator. He showed common sense and respect to everyone he met during his shift. He was constantly selected to represent the department because of his genuine personality and his articulate commentary. Dom's abilities allowed him to fast-track into senior special assignments, including the SWAT Team and the US Marshals' Violent Offender Task Force. In addition, he shared his knowledge as a Field Training Officer and a Defensive Tactics Instructor. He quickly became a leader within all of these teams. Dom was also assigned to the Sheriff's Department's Central Patrol, Pierce Transit Police, and Edgewood Police contracts.

Dom loved spending time outdoors with his family, hiking, biking, and camping. He recently became an avid hunter. He was also passionate about Brazilian Jiu-Jitsu and looked forward to introducing these hobbies to Dylan. He constantly planned gatherings for all of his social groups and was influential to everyone around him. Dom normalized telling his peers, "I love you," and he was usually the first to suggest taking a group picture. These two things turned out to be immensely comforting during the last week. Deputy Calata was everything society hopes for in a cop, Major Calata was everything the military wants in its leaders, and Dom Calata was everything you could ever wish for in a friend. Dom was the best example of these things because he was passionate about the variety of hard jobs he did, and he loved the people he did them with.



Whidbey Island Music Festival

Summer 2022

Sublime baroque and classical chamber music
Tekla Cunningham, Director

Bach's Coffee Cantata
SAT, JUL 9th/SUN, JUL 10th

Heroines: Women of power and influence
SAT, JUL 23/SUN, JUL 24

Bohemian Rhapsody: Chamber Music for oboe and strings
SAT, AUG 6/SUN, AUG 7

Songs of Love and longing: Johannes Brahms and Florence Price
SAT, AUG 13/SUN, AUG 14

Artists

Jean Bernard Cerin, baritone, Michelle Kennedy, soprano
Reginald Mobley, alto, Danielle Reutter-Harrah, soprano,
Anthony Allen, baroque flute, Debra Nagy, classical oboe, Michael Albert, Tekla Cunningham, baroque
violin, Stephen Cresswell, Cynthia Black, baroque viola, Elisabeth Reed, Eva Lymanstull, baroque cello,
Farley Pierce, violone, Stephen Stubbs, baroque guitar and lute
Sheila Weidendorf, piano, Henry Lebedinsky, organ, harpsichord, piano
Maxine Eilander, baroque harp

Details at

www.whidbeyislandmusicfestival.org

Corporate Sponsors and Partners

4Culture
ArtsFund
Wyman Youth Trust
Chisholm Foundation
KING FM
Resonance at SOMA Towers
Microsoft Matching Gift Program
Boeing Matching Gift Program
TeenTix



Pacific MusicWorks

Board of Directors

Bruce E.H. Johnson, President
Daniel Goodrich, Treasurer
Maureen Hughes
Koryn Rolstad
David Sabee
Dr. James Savage
John Gordon Hill
Leann Conley-Holcom
Werner Goertz

Staff

Stephen Stubbs, Founding Artistic Director
Tekla Cunningham, Co-Artistic Director
Henry Lebedinsky, Co-Artistic Director
Philip Tschopp, Managing Director
Carol Rutenberg, Graphic Designer

Mailing Address and Contact Information

1501 32nd Ave. S., Seattle WA 98144
info@pacificmusicworks.org
www.pacificmusicworks.org
904.404.2912

Social Media

Facebook
<http://www.facebook.com/PacificMusicWorks>
Instagram
@pmusicworks

**We are grateful to all of our generous patrons
for their sustaining and consistent support
through the pandemic. THANK YOU!**

Donations July 1, 2021 - April 29, 2022

Benefactors (\$10, 000 and higher)

U.S. Employee Retention Credit Program
Chisholm Foundation
Dr. Joan Catoni Conlon and Dr. Frank Conlon
Bill McJohn*
4Culture

Patrons (\$3,000 - \$9,999)

Tekla Cunningham and David Sawyer
John Gordon and Ellen Hill
Harvey M. and Alexis D. Greenberg*
Nancy K. Holcomb*
Bruce E. H. Johnson*
Gretchen Lambert*
Dr. Frederick and Anne Matsen*
Donna McCampbell
David Sabee
Wyman Youth Trust
Virginia Wyman*

Benefactors (\$1000-\$2,999)

Kelly Barry
Susan Corwin
John and Gerda Cunningham
Paul Hopp
Toby Langen
Dr. Jeffrey and Barbara Mandula*
Roland Mayer
Klausa Mergener and Sabine Endrigkeit
Kristin Munger*
Donald J. and Lynn Murphy
Barbara Phillips
Tiia-Mai Redditt
Dr. Eric Rose and Eleni Ledesma
Philip Tschopp
Murl Allen Sanders and Janet Hesslein*

Sustaining Members (\$500 - \$999)

Lilian Bensky
Ilsa and Roger Coleman
John Dolmar*

Neil Emerton
Eric Feldman and Susan Folk
Margaret Fickeisen*
Mary Ann Hagan*
Grant and Jody Heiken
Paul K. Kim and Derek Brown
Warren Klink
Kurt Kruckeberg*
Bill Levey
Kiki Martin*
Dixie Peaslee
Natalie Pryde*
Katherine Randolph
Talner Family Foundation
Joachim Veith
Elke Weyer
David White
David A. Wood Revocable Trust

Supporters (\$200-\$499)

Kenneth Bé*
Michael Boeckh*
Leann Conley-Holcom
Maxine Eilander and Stephen Stubbs
Tai Fung
James Gale and Virginia McDermott
Werner Goertz
Tom Grant
Michele Hasson
Paul T. and Alice H. Hill
Jack and Eleanor Jaye Family Trust*
Susan Jenkins and Steve Herndon
Ellen Kaisse*
Margrit Lindal
Anna Mansbridge
Marshal K McReal Charitable Fund
David and Marci McCracken
Mary Montgomery*
Sally O'Connor
Hal Opperman and Jolynn Edwards
Susan and John Ruetter-Harrah
Penelope and Cornelius Rosse
James Savage*
Fred Schulze
Ellen and Peter Seibert*
Glenda Voller
Joella Werlin

Carol Wolf Survivor's Trust
Penelope Yonge*
Nancy Zylstra*

Friends (\$1 - \$199)

Anonymous
Anonymous
Angie Alexander
Julee Stearns Allen*
Terry Anderson
Carol Ausband
Tim and Tony Barrick*
Judith Bauer
Karen Beck
Ann Beeman
Marilyn Bentson
Carol Berndt*
Barbara Bingley
Keith Birdwell
Jenelle Birnbaum
Jeannie Blank
Claire Boeing-Reicher
Beth Ann Bonnecroy
Jane Boyajian*
Joyce Brewster*
Karin Brookes
Deborah Brown*
Elizabeth Brown*
janet Birchfield
Carolyn Burton
Gillian Butchman
Dianne Calkins
Michael Caplow*
Alan Carey
Ellen Caywood
Patricia Charlson
Patricia Church*
Mary Louise Clifton
Charles Colburn
Maria Coldwell
Margaret Copelan
Mary Coward*
Mary Craig
Joseph Craig
Owen Daly
Joanne Deacy
Tara DeCoster*

Carol DeMatteis
Elizabeth Derrig
Philip Dickey
Clinton Diener*
Roger Downey
Alice Dubiel
Theresa Earenfight
Holly Eckert-Lewis
Paula Elliot
Amanda Emerson
R.W. Eschenbach
Miriam Espeseth*
Giselle Falkenberg
Sheila Farr
Kimberly Fauquenot
Karen Flint
Gerald Folland*
Becky Forland
Martha Freitag
Linda Frost*
John Gibbs
Scot Gibson and Matthew Brooks
Sally Jo Gilbert de Vargas*
George A. Gray
Diane Grover
Sarah and Steve Hauschka
Sue Herring
Gayle Holcom
Jana Hollingsworth
Laura and Michael Hooning*
Angie Hougen
Amy Hubbard
Margaret L. Hudson*
Maureen Hughes
Richard Hulbert
Mary Ellen Hundley
Wendy Jackson
Susan Jones
Peter Kazaras
Katie Kelley
Frederick Kettering*
Pippa Kiraly
Kerry Kirking
KLA Foundation Employee Matching Gifts
Michael Kysar
Ross Lee*
Fred Levy*

Rob and Lise Lindfors
 Lex Lindsey
 Laura Loge
 Sarah Lyngra
 Sarah MacDougall
 Candace Magner
 Lynda Mapes
 Lawrence Matsuda
 Marilyn McAdoo
 Deidre and Jay McCrary
 Karin McCullough
 John Mettler
 Dorthy and Keith Moore
 Christine Moss*
 Kent Mueller
 Eunice and Roy Nakao Tribelhorn
 Sarah Ness
 James Nutting
 Tara O'Brien Pride
 Peter Olsen
 Marilyn Pabros
 Veronica Parnitski*
 Matthew Pawlikowski
 Gary Payne
 Pamela Perrott
 Nicholas Pharris
 Robert Piro
 Joyce Ramee
 Patricia Ramsey
 Patrick Rice*
 Cynthia Richardson
 Jelcy Romberg
 Barbara Rydlander
 Thomas and Lorraine Sakata
 Janet Saucer
 John Saunders
 Roger Sawyer
 Sandra Schaffer
 Sheryl Schmeling
 Cornelia Schneider
 Leroy Searle
 Laurel Sercombe*
 Kathryn Sharpe
 Carrie Shaw
 Meghan Shepard
 Alan Sherbrooke
 Valerie Shields

Pamela Silimpieri
 Meg Silver
 Laura Sindell
 Karen Sjostrom
 Brendan Smith*
 Curtis Spiel
 Jim Stangarone
 Diane Stevens*
 Bob Stevens
 Anne Stewart
 Mary Stimson
 Priscilla Strand
 David Streatfield
 Michele Stutzman
 Barbara Taylor
 John Thomas
 Marie Tilson
 Danell Tobey
 Vaula Torkkola
 Kirby and Heidi Torrance
 Michael Tracy
 Sharon Truax
 Helen Turner
 Helen Van Mater
 Anonymous
 R.D Wachter
 Janelle Walhout
 Ellen Wanless
 Eugene Webb*
 Gary Wedow
 Brenna Wells
 Robert Weltzien
 Richard Wheeler
 Jared White
 Forrest Wilkinson
 Stuart Williams
 Sherry Willis
 Gray Wilson*
 Rob Witmer
 David Wood*
 Kirsten Wood
 Elizabeth Wooten
 Valerie Yockey
 Anonymous
 Anonymous

***Denotes a donation made in Honor of Joan and Frank Conlon**