

PACIFIC MUSICWORKS PRESENTS

# Festa Italiana

## Masterworks of the Italian Baroque

OCT 23 7:30pm Benaroya Hall

OCT 24 2:00pm Epiphany Episcopal Church



PACIFIC MUSICWORKS

PROGRAM

# Festa Italiana

## Masterworks of the Italian Baroque

October 23, 2021—Nordstrom Recital Hall at Benaroya Hall

October 24, 2021—Epiphany Episcopal Church, Seattle

Concerto for Strings in C, RV 114  
Allegro—Adagio—Ciaccona. Allegro ma non troppo

Antonio Vivaldi (1678-1741)

Concerto for Lute in D, RV 93  
Allegro giusto—Largo—Allegro

Vivaldi

Stephen Stubbs, *lute*

*Mentre io godo* from *Giardino di Rose* (1707)

Alessandro Scarlatti (1660-1725)

Danielle Reutter-Harrah, *soprano*

Concerto for Harpsichord and Strings in G  
Andantino—Largo—Allegro assai

Giovanni Benedetto Platti (1697-1763)

Henry Lebedinsky, *harpsichord*

Violin Concerto in Bb major “per Chiaretta” RV 372a  
Andante

Vivaldi

Tekla Cunningham, *baroque violin*

## INTERMISSION

Concerto for Violin in A, RV 343  
Allegro—Solo Largo—Allegro

Vivaldi

Tekla Cunningham, *baroque violin*

Overture and Aria *Cielo, pietoso cielo* from *Sant’Alessio* (1710)

Camilla de Rossi (1670-1710)

Danielle Reutter-Harrah, *soprano*; Tekla Cunningham, *baroque violin*

Concerto for Violoncello in A minor, RV 418  
Allegro—Largo—Allegro

Vivaldi

William Skeen, *baroque violoncello*

*Stizzoso* from *La Serva Padrona* (1733)

Giovanni Battista Pergolesi (1710-1736)

Danielle Reutter-Harrah, *soprano*

Introduzione Teatrale in D, Op. 4 #5 (1735)  
Allegro—Andante—Presto

Pietro Antonio Locatelli (1695-1764)

Danielle Reutter-Harrah, *soprano*

Tekla Cunningham, Cynthia Black, Christine Wilkinson Beckman, *baroque violins*

Laurel Wells, *baroque viola*

William Skeen, *baroque cello*

Todd Larson, *baroque double bass*

Henry Lebedinsky, *harpsichord*

Stephen Stubbs, *baroque guitar, lute, and direction*

# Festa Italiana

At the dawn of the 17th century, every important new impulse in music came from Italy: opera, oratorio, solo song, recitative, basso continuo. At various intervals of time musicians north of the Alps picked up and ran with these innovations. By the beginning of the 18th century, all of those genres were well-established, yet Italy once again led the way with the major innovations of instrumental concerti and comic opera. Vivaldi and Pergolesi are the immortal heroes of those two genres respectively, but before discussing their enormous achievements and influence, let's look at the careers of several important composers who are much less well-known today.

Alessandro Scarlatti (1660-1725) and Camilla de Rossi (1670-1710), although near contemporaries, present the wide dichotomy in recognition and documentation between male and female musicians of the baroque era. We know enough details about Scarlatti's career, mostly spent in Naples and Rome, that we can orient his Oratorio *Il Giardino di Rose*, composed for Marchese Francesco Ruspoli in Rome in 1707, as near the center and at the height of his musical achievements. While is best known for his operas both before and after this date, a temporary Papal ban on opera in Rome created a special circumstance for the development of Oratorio in that city just at the moment when the young Handel was arriving there in 1706. Several powerful patrons of the arts, including Prince Ruspoli, presented lavish musical productions at their palaces, which included *Il Giardino di Rose* on April 24, 1707. Handel was present for the occasion and conceived of a mighty musical response one year later with his own *La Resurrezione*, also presented at the Ruspoli palace on April 8, 1708. In contrast to such well-documented detail of composition and performance, in the case of Camilla de Rossi we are left to conjecture a career trajectory from a few facts. One thing that points to an origin in Rome is the fact that she always recorded her name as "Romana". This may mean that she was actually born and raised in Rome or that her family's origins were there. But it is expressive of the extreme male dominance of Roman artistic (and ecclesiastical) life that no trace of her existence or training have been found there. Despite it all, she received the clear and unwavering patronage of the Hapsburg Emperor Joseph I for the duration of his short reign (1705-1711), being commissioned by him to produce a yearly Oratorio from 1707 to 1710 to be performed at the Imperial Chapel in Vienna, the last of which was *Il Saint Alessio*.

Giovanni Benedetto Platti (1697-1763) and Pietro Antonio Locatelli (1695-1764), are another pair of almost exact contemporaries, but of the younger generation of Italian musical innovators. Both of them began their careers in Italy and ended north of the Alps. Both specialized in instrumental music, particularly concerti, but the resemblance ends there. Platti went from his native Veneto to the court of Würzburg in 1722 and lived out his days there, quietly producing, like most of his contemporary Kapellmeisters, both vocal and instrumental music, sacred and profane. The most unusual thing about his production was the large quantity of harpsichord concerti (9) and particularly cello concerti (20!). Locatelli went from his native Bergamo to Rome in 1711, and used this as a springboard to an international performing career as a virtuoso violinist in the 1720s. In Rome, he almost certainly encountered the famous Arcangelo Corelli, who had been a trailblazer in making a compositional career entirely in instrumental music. Locatelli followed in his footsteps, producing quantities of music in all the Corellian genres from solo and trio sonatas to Concerti Grossi. From

1729 he lived in the European capital of music publication, Amsterdam, where all of his music was published. In 1735 he published his VI Introduzzioni Teatrali – the Italian answer to the French Overture.

Until fairly recently, Antonio Vivaldi was known as a composer of exclusively instrumental music, primarily The Four Seasons – a striking set of violin concerti which manages to portray not only the general atmosphere of each of the four seasons, but a plethora of natural sounds including barking dogs, gently falling rain, thunderstorms, and buzzing flies. He was also relegated to the second or third rank of baroque composers, far from the elevated heights of Bach and Handel. As more of his music was discovered, studied, and performed, a picture has emerged of a potent and well-rounded composer of everything from the well-known concerti - which served as models for Bach - to an imposing list of operas. He was the leading Venetian composer in an era in which Venice held a unique status as the cultural magnet for every European wealthy enough to undertake The Grand Tour, especially at carnival season. Culture, particularly painting and music, became the engine of Venetian prosperity, such that composers, especially Vivaldi, began to cultivate their most exportable genres - in his case the instrumental concerto. Indeed, Vivaldi's manuscripts are as widely distributed in Europe as Canaletto's views of the Venetian canals.

Off and on from 1703 until 1740 (the year before his death), Vivaldi was employed at a remarkable institution for orphaned girls called the Ospedale della Pietà in Venice. Thanks to the generous support of the Venetian ruling class, this institution was able to offer such excellent musical instruction to its students that the orchestra there was considered one of the best in Europe. In 1718, a two-month old baby was left at the doors of the Pietà. She became known as Chiara, or in Vivaldi's term of endearment, "Chiaretta". Our concert's first half closes with the heart-rending single-movement Concerto in B flat, which he dedicated to her.

From the moment when Pergolesi's La Serva Padrona (The Maid Turned Mistress) sprung onto the European scene (first performed in Naples in 1733, and then famously, at the Royal Academy of Music in Paris in 1752), it created intense partisan division. After the performance in Paris, Jean-Jacques Rousseau hurled the first salvo in what was to become known as the Querelle des bouffons. Rousseau touted the superiority of the 'natural' style of Pergolesi over what he saw as the artificial and stilted style of the Tragédie lyrique tradition of Lully and Rameau. When the dust had settled, the next prominent opera composer in Paris, Grétry, became a devoted follower of Pergolesi, despite the fact that he had been dead for more than 30 years. He wrote in his autobiography: "Pergolesi's music affected me more keenly than any other music: when Pergolesi was born, truth was made known," To my great surprise, this kind of partisan division still exists concerning Pergolesi, with some prominent musicians and scholars refusing to even hear his music!

The world of music is richer for its embodiment of tremendous diversity, including the sublime and the ridiculous, and Italy has been the point of origin for an enormous river of musical inspiration.

*(c) Stephen Stubbs, 2021*

# Text & Translations

## **Mentre io godo**

Mentre io godo in dolce oblio  
Con piú lento mormorio  
Scherzo l'aura intorno al cor.  
Mormorando su la sponda  
Vada a passo a passo l'onda  
Or che poso in grembo a'i fior.

## **Whilst I enjoy**

Whilst I enjoy a sweet oblivion,  
With the most gentle murmurings  
Let the breezes play around my heart.  
The murmuring waves,  
One after the other, lap the shores  
Now I repose in the bosom of the flowers.

From the Oratorio *Il Giardino di Rose*  
by Alessandro Scarlatti, Rome 1707

*Translation – Stephen Stubbs*

## **Cielo, pietoso Cielo,**

Cielo, pietoso Cielo,  
Un dardo, un lampo, un telo,  
Attenderò da tè!

Ferisci, arresta, esanima  
Chi mi mancò di fè!

## **Heavens, merciful Heavens**

Heavens, merciful heavens,  
An arrow, a flash, a lance,  
I'm waiting for, from you!

Strike, stop, kill,  
He who was faithless to me!

*Translation Stephen Stubbs*

## **Stizzoso, mio stizzoso**

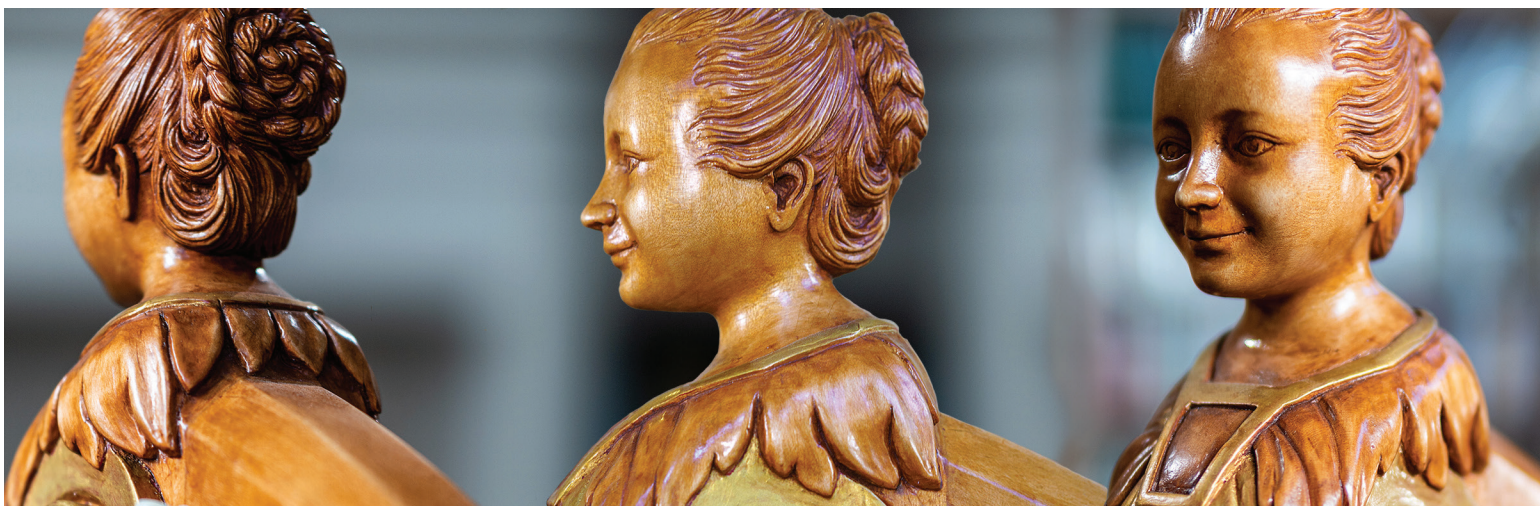
Stizzoso, mio stizzoso  
Voi fate il borioso,  
Ma non vi può giovare.  
Bisogna al mio divieto  
Star cheto, e non parlare.  
Zit!...Zit!...Serpina vuol così.  
Cred'io che m'intendete,  
Dacché mi conoscete  
Son molti e molti dì.

## **Spiteful, my little spiteful one**

Spiteful, my little spiteful one,  
You are acting so boorishly!  
But this won't work for you,  
You must obey my rules!  
Be quiet, and do not speak.  
Zip it!...Zip it!...That's what Serpina wants!  
I think you understand me,  
Since you have known me  
For a long, long, time!

From *La Serva Padrona*  
by Giovanni Battista Pergolesi  
Libretto by Genarro Antonio Federico

*Translation Stephen Stubbs*



## 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. Mr. Lebedinsky is co-director of the San Francisco Bay Area-based Agave Baroque, with which he has recently released two albums with countertenor Reginald L. Mobley for VGo Recordings. Their next collaboration, *American Originals*, featuring music by Black and brown composers born in the Americas, will be released by Acis Productions next year. He and Mr. Mobley have spent the past decade introducing listeners near and far to music by Black composers from the past 250 years, including recent appearances at the Musée d'Orsay in Paris and *Festival Printemps Musical des Alizés* in Morocco.

Mr. Lebedinsky has lectured and led master classes on 17<sup>th</sup> and 18<sup>th</sup> century repertoire and performance practice at the University of Edinburgh's Dashkova Centre for Russian Studies, 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) 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.

### **Danielle Reutter-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 most recent live performances included a semi-staged production of Isabella Leonarda works entitled "Eternal Beloved" with Pacific MusicWorks alongside countertenor Reginald L. Mobley, and Bach's Magnificat and Wachet Auf with the Byrd Ensemble and Pacific Baroque Orchestra, both in the fall of 2019. She then rang in the holiday season with Pacific MusicWorks in their annual Navidad! Christmas music concert, and Early Music Vancouver's "Festive Cantatas." She enjoyed a handful of boisterous Jarring Sounds house concerts (with Adam Cockerham on guitar, theorbo, baroque guitar, and lute) in California just before live concerts were cancelled for the foreseeable future. She sings frequently with Seattle's Byrd Ensemble and Pacific MusicWorks. Danielle received her BM from the University of Denver's Lamont School of Music and her MM from the San Francisco Conservatory of Music.

### **Cynthia Keiko Black, baroque violin**



Born in Dallas, Texas, Cynthia Keiko Black enjoys performing as a violinist and violist playing music from several centuries at home in the Bay Area and across the United States. She is a founding member of the Costanoan Trio, a period instrument piano trio, and INCANTARE, an ensemble of violins and sackbuts. She is looking forward to upcoming season appearances with the American Bach Soloists, the Carmel Bach Festival, Chatham Baroque, the Atlanta Baroque Orchestra, Ars Minerva, and the Washington Cathedral Baroque Orchestra. She can be heard on recordings with Apollo's Fire, the American Bach Soloists, and the Queen's Rebels, and will be releasing an album of rarely heard duos for violin and viola from the late eighteenth century later this year. Amidst an active performing career, Cynthia teaches a studio of young people at the Crowden School's Community Program in Berkeley. She holds modern

viola degrees from the Cleveland Institute of Music and completed a doctorate in Historical Performance Practice from Case Western Reserve University. In her free time, Cynthia enjoys cooking and baking, water-coloring, and growing vegetables. She is a proud resident of Richmond, California where she lives with her trumpet-playing and harpsichord-building husband Dominic Favia.

### **Christine Wilkinson Beckman, baroque violin**



Christine Wilkinson Beckman 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.

### **Laurel Wells, baroque viola**



Laurel Wells is known for her work on both baroque and modern viola and violin. She has enjoyed an extensive and eclectic musical life, performing in Hong Kong, Norway, Canada, and throughout the United States. For twenty years she played violin with the Lyric Opera of Chicago, between seasons earning Master's degrees in violin and viola from Indiana University. She studied chamber music at the Banff Centre in Canada and performed extensively under the guidance of the Vermeer Quartet. Laurel was a member of the Northwest Chamber Orchestra, holding the position of principal viola. She is currently a member of the Pacific Northwest Ballet orchestra and has performed often with the Seattle Symphony, Seattle Opera, and at the 5th Avenue Theater. In the early music world, Laurel plays with the Seattle Baroque Orchestra, Pacific MusicWorks, and in the Gallery Concert Series, and Musique du Jour. She has also participated in the Whidbey Island Music Festival, and the EMC's Early Music Fridays. Laurel has recorded with Seattle Baroque, for NPR, and the Wild Boar and Centaur labels.

### **Todd Larsen, baroque bouble bass**



Todd Larsen is a long time member of the NW music scene. Performing with numerous ensembles and events including Pacific Baroque Orchestra, Oregon Bach Festival, Seattle Baroque Orchestra, Pacific Baroque Festival, Portland Baroque Orchestra, Whidbey Island Music Festival, and Spokane's Connoisseur Concerts NW Bach Festival. Mr. Larsen is also the principal bass of the Pacific NW Ballet and NW Sinfonietta and has a lengthy history with modern groups throughout the region, such as Seattle Symphony, Spokane Symphony, Seattle Opera, Portland Opera, NW Chamber Orchestra, and many others.

### **William Skeen, baroque cello**



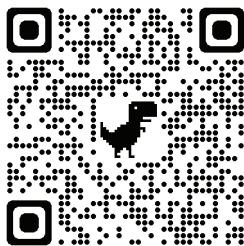
William Skeen serves as Principal Cellist with Philharmonia Baroque Orchestra, the American Bach Soloists, and Voices of Music. He is a founding member of the New Esterházy Quartet, the Cantata Collective, and La Monica. William taught baroque cello and viola da gamba at the University of Southern California for two decades. Mr. Skeen has appeared as continuo cellist with the Los Angeles Philharmonic, Los Angeles Master Chorale, and San Diego Opera; viola da gamba soloist multiple times with the Dallas Symphony, Los Angeles Master Chorale, Carmel Bach Festival, Oregon Bach Festival, the American Bach Soloists, and the Orquesta Nacional de México. He has also performed the role of Principal Cellist with Pacific Music Works, the Portland Baroque Orchestra, Musica Angelica, the Los Angeles Baroque Orchestra, and Bach Collegium San Diego. In 2012, William was nominated for a Grammy Award for Best Small Ensemble Performance for "The Kingdoms of Castille" with El Mundo. Mr. Skeen has toured and recorded with many early music ensembles including Smithsonian Chamber Players, Musica Pacifica, El Mundo, Galanterie, Con Gioia, the New Esterházy Quartet, La Monica, and Philharmonia Chamber Players. William has served on the faculty of the American Bach Soloists Academy, the San Francisco Early Music Society's Baroque Workshop, and co-founded the SFEMS Classical Workshop.



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Michael Bancroft  
Paul Rabin  
Phyllis J. Hatfield  
Robert Weltzien  
R.D. Wachter

## Friends (\$1-\$199)

Steven Tschopp  
Sarah MacDougall  
Brad Mace  
Denise Derr  
Dianne Calkins  
Gordon and Marlyn Keating  
Peg Haggerty  
Albert and Ellen Carlin  
Lloyd Adalist  
John Dolmar  
Roger Sawyer  
Katherine A Randolph  
Mona Yurk  
Sean McCain  
Betty Strawe  
Bridget Dacres and Philip Dickey  
Carol Wolf  
Christine Moss  
Clinton Diener  
Cynthia Vance  
David and Joyce Brewster  
David Locke  
Diane Stevens  
Douglas MacDonald  
Ellen Cafferty  
Ellen Seibert  
Geoffrey Boers  
Gerald Folland  
Giselle Falkenberg  
Janelle Jacobs  
Jeffrey Conner  
Jennifer Porter  
Karen Larsen Gordon  
Kristopher Jenkins  
Laura Valente  
Marty Ronish  
Matt Smith

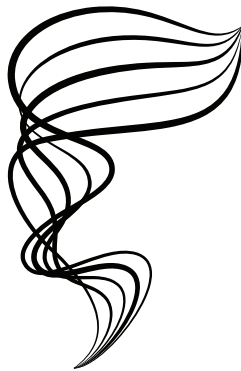
Miriam Espeseth  
Ms. Pamela R. Perrott  
Peter and Kathleen Martin  
Sally Jo Gilbert  
Sharon Cumberland  
Sharon Schuldt  
Starbucks corporation  
Thomas Foster  
TIAA Charitable Trust  
Wendy Jackson  
Bill and Lyn Thomas  
Michele Stutzman  
Lea Kouba  
Deirdre McCrary  
Elaine Weeks  
Roland Mayer  
Anonymous  
Beth Ann Bonnecroy  
Carolyn Burton  
Cindy Richardson  
David Schneiderman  
Erika Chang  
Helen Van Mater  
Hilda Donoso Berreoto  
Kathleen Brennan  
Paul and Linda Frost  
Gisella Stehr  
Robert Weltzien  
Samuel Dworkin  
Sheila Farr  
Sue Van Leuven  
Tina Catterall  
Patricia Church  
Erv and Kirsten Ruhl  
Meghan Shepard  
Melisa Doss  
Roger Downey  
Una M Waldron  
Charles Barbour  
Deborah Lee  
Dolores Palomo  
Kristi Thomas  
Lisa Ann Battalia  
Martha Leigh  
Sunia Ben Abdallah

Taffy McCormick  
David Armstrong  
Joe Germani  
Karen Zagona  
Lee Smith  
Stephanie Conant  
Betsy Darrah  
Claudia Mitchell  
Eden Rain  
Jania Garcia  
Janice Mathisen  
Lynne Jensen  
Susan Baker  
Alice Kuder  
Bacchus Davis  
Charles Stores  
David Scott  
Diane Belote  
Eugene Martin  
George Gray  
Hildegard Gess  
Linda Gipson  
Margaret Kenrick  
Richard Goepfert  
Richard Keenan  
Richard Summerhays  
Robert Brown  
Robert Fancher  
Sallie Rose Madrone  
Wes Weddell  
Andrea Marchese  
Ann LeVeque  
Bridget Fischer  
Christine Davis  
Dennis Meier  
Elizabeth Darrah  
Frank Murphy  
Gigi Yellen-Kohn  
Haraprasad Kannajosyula  
Jaymi Hardy  
Jeanne Will  
Josephine Robertson  
Judith Ostrow  
Karin Koonings  
Ken Ryan

Lisa VandenBerghe  
Marcia Thumma  
Margaret Almen  
Marilyn Mayers  
Matthew Sult  
Michael Guasperini  
Rachel Price  
Sheila Sokolosky  
Black Baud Giving Fund  
Helen McPeak  
Janelle Jacobs  
Christine Jayne  
Sandra Schaffer  
Jeffrey Forbes  
Kathryn Bischak  
Richard Farr and Kerry Fitz-Gerald  
Janet Stanton  
Jeffrey Connor

Jesse Blumberg  
John Mettler  
Ione and Ralph Turman  
John and Nancy Mueller  
Jolle Greenleaf  
Karen Sjostrom  
Margaret Nugent  
Martha Freitag  
John Empey and Mary Coward  
Mary Montgomery  
Patricia Siggs  
Rob and Lisa Lindfors  
Robert and Anne Stier  
Roger and Denise Sawyer  
Sally O'Connor  
Sarah Ness  
William Rose

# PACIFIC MUSICWORKS



# PMW 2021-22 CONCERT SEASON

## Fiesta de Navidad DEC. 11/12



For centuries, a treasure trove of thrilling music has slumbered in the Missions and Cathedrals of Latin America. PMW has been exploring this colorful repertoire each December for several years. Our 2021 incarnation features an expanded instrumental ensemble alongside favorite soprano soloists Danielle Reutter-Harrah and Tess Altiveros, mezzo Laura Pudwell, tenor Pablo Bustos, acclaimed cornetto/recorder player Alexandra Osahl, and percussionist Antonio Gomez. Celebrate the season with Fiesta de Navidad.

## New Year's Surprise Benefit JAN. 9

## Les Fêtes Parisiennes APR. 2/3



At the cusp of the 19th century, France experienced vast social upheaval: the reign of Marie Antoinette, the Revolution and Napoleon's Empire. It was also a time when 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.

## Wayward Sisters: A Feast for the Eyes and Ears MAY 20/21



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

PACIFIC MUSICWORKS





*Saturdays at 7:30 p.m. Sundays at 3:00 p.m.*



**We're Bach!** November 20 & 21, 2021

Ingrid Matthews, *violin*

Nathan Whittaker, *cello*



**Mozart the Galant** January 29 & 20, 2022

Rachell Ellen Wong, *violin*

Jonathan Oddie, *fortepiano*



**All the Colors** March 26 & 27, 2022

Jillon Stoppels Dupree, *harpsichord*

Vicki Boeckman, *recorder*



**In Her Voice** April 30 & May 1, 2022

Linda Tsatsanis, *soprano*

John Lenti, *lute*

Venue: Queen Anne Christian Church 1316 3rd Ave. W., Seattle WA 98119  
Proof of vaccination and masks required.

# PACIFIC MUSICWORKS

