

EARLY MUSIC VANCOUVER

Artistic Director Matthew White



MONTEVERDI VESPERS OF 1610

Stephen Stubbs, *Music Director* / Pacific MusicWorks

Vancouver Chamber Choir



October 23, 2015 at The Chan Centre



Artwork: Benedetto Bonfigli

WELCOME

I will never forget the first time I participated in a full performance of the *Monteverdi Vespers*. It was one of a handful of pivotal moments in my life so far when I felt that I was not really in control of my own destiny. It might sound like hyperbole, but my experience is that this is a work of such persuasive power, architectural brilliance and raw beauty, that it literally changed the course of my life. Christopher Jackson was the conductor of the Studio de Musique Ancienne de Montréal on that occasion and I remember the joy, fascination and pure enthusiasm he managed to communicate to everyone involved. I was totally hooked and felt so compelled and intrigued with how this work made me feel, that 25 years later, I am still spending my time convincing anybody who will listen, that there is no music that will make them feel luckier to be alive.



Photo credit Jan Gates

Christopher Jackson died on September 25th, 2015, after a long and extremely influential career as a master of renaissance and baroque music. His inspirational work with the SMAM and as Dean of the Faculty of Arts at Concordia brought him into regular contact with hundreds of young and aspiring musicians over the years. I will be forever grateful to him for first introducing me and many others to this wondrous music, as well as for instilling in me a desire to perform and promote art that still has the amazing power to transform lives over 400 years later. Though Christopher will be sorely missed, his artistry, humility and enthusiasm have had such a profound effect on so many people, that it is hard not to look back upon his life as anything other than a gift.

Thank you to Stephen Stubbs, Pacific MusicWorks, Jon Washburn and the Vancouver Chamber Choir for working together with EMV to bring this incredible music to life. For those of you hearing this work for the first time, I hope it conveys the same sense of awe, bewilderment and happiness to you that it continues to do for me.

- Matthew White,
Artistic Director,
Early Music Vancouver

PACIFIC MUSICWORKS ENSEMBLE

Stephen Stubbs
music director & lute

Joseph Adam
organ

Maxine Eilander
harp

Tekla Cunningham & Linda Melsted
violins

Laurie Wells & Romeric Pokorny
violas

William Skeen
cello

Moriah Neils
bass

Bruce Dickey & Kiri Tollaksen
cornettos

Greg Ingles, Erik Schmalz and Mack Ramsey
sackbuts

VANCOUVER CHAMBER CHOIR

SOPRANOS

Kathleen Allan
Beth Buono
Christina Cichos
Krista Pederson
Lorraine Reinhardt

TENORS

Ian Bannerman
Gordon Crozier
Tom Ellis
Carman J. Price
Grant Wutzke

ALTOS

Martina Govednik
Hilary Ison
Fabiana Katz
Dolores Scott
Karyn Way

BASSES

Steven Bélanger
Cameron Haney
Winston Lanyon
Paul Nash
George Roberts

THE ARTISTS

Stephen Stubbs
music director

Pacific MusicWorks

VOCAL SOLOISTS:

Jolle Greenleaf
soprano

Catherine Webster
soprano

Laura Pudwell
alto

Reginald L. Mobley
alto

Charles Daniels
tenor

Zachary Wilder
tenor

Ross Hauck
tenor

Douglas Williams
bass-baritone

Charles Robert Stephens
bass-baritone

Vancouver Chamber Choir

The instrumental ensemble of
Pacific MusicWorks

PROGRAMME

MONTEVERDI VESPERS OF 1610

VERSICULUS & **Deus in adiutorium meum /**
RESPONORIUM **Domine ad adiuvandum** - sex vocibus et sex instrumentis

PSALMUS 109 **Dixit Dominus** - sex vocibus et sex instrumentis

CONCERTO **Nigra sum** - motetto ad una voce

PSALMUS 112 **Laudate pueri** - à 8 voci sole nel organo

CONCERTO **Pulchra es** - à due voci

PSALMUS 121 **Lætatus sum** - à sei voci

MOTET **Duo Seraphim** - à sei voci... a tre voci

PSALMUS 126 **Nisi Dominus** - à dieci voci

CONCERTO **Audi cœlum** - prima ad una voce sola, poi nella fine à 6 voci

INTERVAL

PSALMUS 147 **Lauda Ierusalem** - a sette voci

SONATA **Sonata sopra Sancta Maria ora pro nobis** - à 8

HYMNUS **Ave maris stella** - à 8

Magnificat:

I **Magnificat** - à sette voci e sei instrumenti

II **Et exultavit** - à tre voci

III **Quia respexit** - ad una voce sola et sei instrumenti li quali suoneranno con più forza ch si può

IV **Quia fesit** - à tre voci & doi instrumenti

V **Et misericordia** - à 6 voci sole in dialogo

VI **Fecit potentiam** - ad una voce & tre instrumenti

VII **Deposuit potentes** - ad una voce & due instrumenti

VIII **Esurientes implevit** - à due voci & quattro instrumenti

IX **Suscepit Israel** - à tre voci

X **Sicut locutus est** - ad una voce solo & sei instrumenti in dialogo

XI **Gloria Patri et Filio** - à tre voci - due de lequali cantano in Echo

XII **Sicut era in principio** - tutti gli instrumenti & voci, & va cantato & sonate forte

PROGRAMME NOTES



Claudio Monteverdi
- by Bernardo Strozzi, c. 1630

Anyone who sets out to perform Monteverdi's 1610 Vespers in the early 21st century is in the lucky position of standing on the shoulders of giants. First and foremost that musical giant, Monteverdi himself, whose powerful and individual voice still speaks so clearly across the intervening centuries; but also those adventurous souls who pioneered the revival of the instruments and techniques which over the last 50 years have made it ever more possible to hear the sonorities that Monteverdi would have known. The work itself has become one of the most performed and beloved masterpieces from the 17th century.

My personal experience with the Vespers goes back to my hometown of Seattle on the eve of my departure for Europe in the late 70s. I had only had a chitarrone for a matter of weeks, and this was my first outing with that extinct giraffe-like instrument. I fell in love permanently with both the instrument and Monteverdi's music.

During the 80s, as a freelance lutenist living in Germany, I was often called upon to play in the Vespers with various local choir directors who would hire outstanding tenor soloists and a few professional specialists of the cornetto and chitarrone (Bruce Dickey and myself amongst others).

There were also many performances under the direction of Jürgen Jürgens in Hamburg. As the founder of the Monteverdi-Chor and the editor of Universal-Edition's widely-performed 1977 edition of the Vespers, Jürgen (who died in 1994) was responsible for making the work more widely known and popular.

But by the 1980s his "Monteverdi" choir had reached mammoth proportions. These performances varied in quality, but left me and my fellow professionals with the conviction that Monteverdi could not have intended these pieces for performance by large amateur choirs.

The 1980s were also the years when Joshua Rifkin challenged more than a century of performance practice by asserting that Bach's "choral" works had been written for solo voices, not choruses in the modern sense. Considered highly controversial at the time, Rifkin's ideas are now almost universally accepted as the norm for baroque music. The main clue in writing that was intended for solo voices is the degree of figural independence of the lines and the virtuosity required in performance. Monteverdi, even more clearly than Bach, demands that virtuosity within movements that might otherwise be thought to be "choral" in the modern sense of the word. Specifically concerning Monteverdi's 1610 Vespers, Andrew Parrott's article in *Early Music Magazine* in 1984 changed another aspect of performance expectations. Parrott argued that the use of certain constellations of high clefs (chiavetti) implied transposition downward of a fifth or a fourth. This insight brought the Magnificat and Lauda Jerusalem into line with the rest of the work in terms of tessitura and helped to make a cohesive performance of the whole work possible.

These new notions informed the annual performances of the Vespers that began at Leiden's Pieterkerk in The Netherlands in 1998 under my direction, with an ensemble of marvellous soloists, my instrumental ensemble Tragicomedia, and Bruce Dickey's wind band Concerto Palatino. Over the past 10 years there has been an evolution in my own Vespers performances based on my relocation to my native Northwest. It is also based on the development over the same period of ever more singers and players in North America able to do full justice to the demands of the score. We are very lucky to have Bruce Dickey, the undisputed leader in the revival of the cornetto, and Charles Daniels, the English tenor who is one of the leading Monteverdi singers of our time, but we are also happy and lucky in the fact that all the other players and singers are now resident on this continent, and predominantly from the Northwest.

After Northwest productions in 2010 and 2012, I am delighted to be performing the Vespers here again for the third time, but now, expanded to include a ripieno choir – the Vancouver Chamber Choir. The concept of a ripieno choir for this work makes it possible to underline the grand effects of those portions of the score which, in contrast to the solistic fugal sections, make all the voices express the words together. It is an analogous effect to unleashing the full power of all the organ's ranks for the grand chordal moments.

- Stephen Stubbs

TEXTS & TRANSLATIONS

Deus in adiutorium

Deus in adiutorium meum intende.

O God, turn to me in my adversity.

Domine ad adiuvandum

Domine ad adiuvandum me festina.

Make haste to help me, Oh Lord.

Psalm 69 (70:2)

Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in sæcula sæculorum. Amen

Glory be to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

Alleluia.

Alleluia.

Dixit Dominus

Dixit Dominus Domino meo:
Sede a dextris meis:
donec ponam inimicos tuos scabellum pedum tuorum.
Virgam virtutis tuæ emittet Dominus ex Sion:
dominare in medio inimicorum tuorum.
Tecum principium in die virtutis tuæ
in splendoribus sanctorum:
ex utero ante luciferum genui te.
Juravit Dominus, et non pœnitebit eum:
Tu es sacerdos in æternum
secundum ordinem Melchisedech.
Dominus a dextris tuis,
confregit in die iræ suæ reges.
Iudicabit in nationibus, implebit ruinas:
conquassabit capita in terra multorum.
De torrente in via bibet:
propterea exaltabit caput.

The Lord said to my Lord:
sit at my right hand,
and I shall make of your enemies a footstool for you.
The Lord will extend your royal power from Zion:
you will rule in the midst of your enemies.
Your people will be willing on your day of battle.
From the day you were born, on the holy mountains,
majesty was yours.
The Lord has made an oath which he will not retract:
You are a priest forever
in the order of Melchizedek.
The Lord is at your right hand
and he shall crush kings on the day of his wrath.
He shall judge nations and heap up the dead;
he will crush the rulers of the whole earth.
He will drink from a brook by the way
and, restored, he shall stand victorious.

Psalm 109 (110)

Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in sæcula sæculorum. Amen

Glory be to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

Nigra sum

Nigra sum sed formosa, filiæ Jerusalem.
Ideo dilexit me rex et introduxit me in cubiculum suum
et dixit mihi: Surge, amica mea, et veni.
Iam hiems transiit, imber abiit et recessit,
flores apparuerunt in terra nostra, tempus putationis advenit.

I am black but comely, O daughters of Jerusalem.
Therefore the king loved me and brought me into his chamber,
And he said to me: Rise up, my love, and come away.
See! The winter is past, the rains are over and gone,
flowers appear in our land, and now is the time of reckoning.

Song of Solomon, 1:4-5, 2:10-12

Please turn page quietly, and only after the music has ended.

Laudate pueri

Laudate pueri Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc hunc, et usque in sæculum.
A solis ortu usque ad occasum:
laudabile nomen Domini.
Excelsus super omnes gentes Dominus:
et super cœlos gloria eius.
Quis sicut Dominus Deus noster,
qui in altis habitat:
Et humilia respexit in cœlo in terra.
Suscitans a terra inopem:
et de stercore erigens pauperem;
Ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,
matrem filiorum lætantem.

Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in sæcula sæculorum. Amen

Pulcra es

Pulcra es, amica mea,
suavis et decora filia Jerusalem,
Pulcra es, amica mea,
suavis et decora sicut Jerusalem,
terribilis ut castorum acies ordinata.
Averte oculos tuos a me
quia ipsi me avolare fecerunt.

Lætatus sum

Lætatus sum in his quæ dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri in atriis tuis, Jerusalem.
Jerusalem, quæ ædificatur ut civitas:
cuius participatio euis in idipsum.
Illuc enim ascenderunt tribus,
tribus Domini: testimonium Israel
ad confitendum nomini Domini.
Quia illic sederunt sedes in iudicio,
sedes super domum David.
Rogate quæ ad pacem sunt Jerusalem:
æt abundantia diligentibus te.
Fiat pax in virtute tua:
et abundantia in turribus tuis.
Propter fratres meos et proximos meos,
loquebar pacem de te;
Propter domum Domini Dei nostri,
quæsivi bona tibi.

Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in sæcula sæculorum. Amen

You servants of the Lord,
give him praise!
Praise the name of the Lord!
Blessed be the name of the Lord, now and forever.
From east to west
the Lord's name is to be praised.
The Lord is high above all nations
and his glory above the heavens.
Who is the Lord our God?
He who dwells on high and
stoops to look at earth and sky.
He raises the poor from the dust
and lifts the needy from the dunghill,
So as to set him with princes,
with the princes of his people.
He gives the barren woman a home
and makes her the happy mother of children. Psalm 112 (113)

Glory be to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

You are beautiful, my love,
Fair and lovely, O daughter of Jerusalem.
You are beautiful, my love,
fair and lovely, lovely as Jerusalem,
terrible as an army with banners.
Turn your eyes away from me
for they have conquered me. Song of Solomon, 6:4-5

I rejoiced with those who said to me:
let us go into the Lord's house.
And now we are standing in your gateways, Jerusalem.
Jerusalem is built as a city,
one united whole.
This is where the tribes come, the tribes of the Lord.
They come, as the Lord commanded Israel,
to praise his name.
For there the judgement thrones stand,
the thrones of the house of David.
Pray for the peace of Jerusalem
and may those who love you prosper.
May there be peace within your walls
and prosperity in your citadels.
For the sake of my brothers and friends, I will say:
Peace be with you.
For the sake of the house of the Lord our God
I shall pray for your prosperity. Psalm 121(122)

Glory be to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

Duo Seraphim

Duo Seraphim clamabant alter ad alterum:
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria eius.
Tres sunt, qui testimonium dant in cœlo:
Pater, Verbum et Spiritus Sanctus.
Et hi tres unum sunt.
Sanctus Dominus Deus Sabaoth.
Plena est omnis terra gloria eius.

Two seraphim called to one another:
Holy, holy is the Lord God of Hosts.
The whole earth is full of his glory.
There are three that testify in heaven:
the Father, the Word, and the Holy Spirit;
and these three are one.
Holy is the Lord of Hosts.
The whole earth is full of his glory.

Isaiah, 6:3;1John,5:7

Nisi Dominus

Nisi Dominus ædificaverit domum:
in vanum laboraverunt qui ædificant eam.
Nisi Dominus custodierit civitatem:
frustra vigilat qui custodit eam.
Vanum est vobis ante lucem surgere:
surgite postquam sederitis,
qui manducatis panem doloris.
Cum dederit dilectis suis somnum:
ecce, hæreditas Domini filii:
merces, fructus ventris.
Sicut sagittæ in manu potentis:
ita filii excussorum.
Beatus vir qui implevit desiderium suum ex ipsis:
non confundetur cum loquitur inimicis suis in porta.

Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in sæcula sæculorum. Amen.

Unless the Lord builds the house,
its builders work in vain.
Unless the Lord guards the city,
the watchmen keep their vigil in vain.
In vain you rise early
and stay up late,
toiling for food to eat.
For he restores those he loves:
children are a heritage from the Lord;
offspring are his reward.
Like arrows in the hand of the mighty
are the children of one's youth.
Blessed is the man whose quiver is full of them;
he will not be defeated when he meets his enemies at his gate.

Glory be to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

Audi cœlum

Audi cœlum, verba mea,
plena desiderio et perfusa gaudio.
Dic, quæso, mihi: Quæ est ista
quæ consurgens ut aurora rutilat, ut benedicam?
Dic nam ista pulchra ut luna,
electa ut sol, replet lætitia terras, cœlos, maria.
Maria Virgo illa dulcis,
prædicata de propheta Ezechiel,
porta orientalis.
Illa sacra et felix porta,
per quam mors fuit expulsa,
introducta autem vita.
Quæ semper tutum est medium
inter homines et Deum
pro culpæ remedium.
Omnes hanc ergo sequamur
qua cum gratia mereamur
vitam æternam, consequamur.
Præstet nobis Deus,
Pater hoc et Filius
et Mater cuius nomen invocamus dulce
miseris solamen.
Benedicta es, virgo Maria,
in sæculorem sæcula.

Hear, Heaven, hear my word,
full of longing and suffused with joy.
Tell me, I pray: who is she who shines like the rising dawn?
Tell me so I may bless her.
Tell me, for this woman, fair as the moon, favoured as the
sun, fills with joy the earth, the skies and the seas.
Mary, that sweet virgin
foretold by the prophet Ezekiel,
portal of the sunrise.
That sacred and joyful gateway
through which death was expelled
and life ushered in.
She is forever a sure medium
between God and men,
a cure for our sins.
Let us all therefore follow her,
by whose grace we may attain eternal life:
let us follow her.
May God the Father grant this,
and the Son and the Mother,
whose sweet name we invoke,
a comfort for the afflicted.
Blessed are you, O virgin Mary,
world without end.

Anonymous

Lauda Jerusalem

Lauda Jerusalem Dominum:
lauda Deum tuum Sion.
Quoniam confortavit seras portarum tuarum:
benedixit filiis tuis in te.
Qui posuit fines tuos pacem:
et adipe frumenti satiat te.
Qui emittit eloquium suum terræ:
velociter currit sermo eius.
Qui dat nivem sicut lanam:
nebulam sicut cinerem spargit.
Mittit crystallum suam sicut buccellas:
ante faciem frigoris eius quis sustinebit?
Emittet verbum suum, et liquefaciet ea:
flabit spiritus eius, et fluent aquæ.
Qui annuntiat verbum suum Jacob:
iustitias et iudicia sua Israel.
Non fecit taliter omni nationi:
et iudicia sua non manifestavit eis.

Gloria Patri et Filio et Spiritui Sancto:
sicut erat in principio, et nunc et semper,
et in sæcula sæculorum. Amen

Praise the Lord, O Jerusalem;
praise your God, O Zion.
For he has strengthened the bars of your gates;
he has blessed the people within your walls.
He grants peace to your borders,
and satisfies you with the finest wheat.
He sends his command over the earth;
his word runs swiftly.
He spreads snow like wool
and scatters dust like ashes.
He sends down hail like pebbles:
who can endure his cold?
He sends his word and melts the ice;
he makes his wind blow and the waters flow.
He has made known his word to Jacob,
his laws and decrees to Israel.
He has not done this for other nations:
they do not know his laws.

Psalm 147:12-20

Glory be to the Father, and to the Son, and to the Holy Spirit:
as it was in the beginning, is now, and ever shall be,
world without end. Amen.

Sonata sopra Sancta Maria

Sancta Maria, ora pro nobis.

Holy Mary, pray for us.

Ave maris stella

Ave maris stella,
Dei Mater alma
Atque semper Virgo,
Felix cœli porta.

Sumens illud Ave
Gabrielis ore,
Funda nos in pace,
Mutans Evæ nomen.

Solve vincla reis,
Profer lumen cæcis:
Mala nostra pelle,
Bona cuncta posce.

Monstra te esse matrem:
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Virgo singularis
Inter omnes mitis.
Nos culpis solutos,
Mites fac et castos.

Vitam præsta puram,
Iter para tutum:
Ut videntes Jesum,
Semper collætetur.

Hail, star of the sea,
mild mother of God,
eternal Virgin,
blessed gate of heaven.

You who heard that "Ave"
from the mouth of Gabriel,
preserve us in peace,
changing the name of "Eva".

Strike off the chains of the guilty,
bring light to the blind;
drive out our evil,
give us all that is good.

Show yourself our Mother:
through you may He receive our prayers,
He who, born for us,
consented to be yours.

Virgin past compare,
meekest of all women,
make us, purged of our sins,
meek and chaste.

Grant us a pure life,
prepare a safe journey for us
that, seeing Jesus,
we may rejoice eternally.

Sit laus Deo Patri,
Summo Christo decus,
Spiritus Sancto,
Tribus honor unus.

Amen.

Praise be to God the Father,
and glory to Christ on high,
and to the Holy Spirit,
three in one.

Amen.

Magnificat

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo salutari meo.

Quia respexit humilitatem ancillæ suæ:
Ecce enim ex hoc beatam me dicent omnes generationes.

Quia fecit mihi magna qui potens est:
Et sanctum nomen eius.

Et misericordia eius a progenie in progenies:
timentibus eum.

Fecit potentiam in brachio suo:
Dipersit superbos mente cordis sui.

Deposuit potentes de sede:
Et exaltavit humiles.

Esurientes implevit bonis:
et divites dimisit inanes.

Suscepit Israel puerum suum:
recordatus misericordiæ suæ.

Sicut locutus est ad patres nostros:
Abraham et semini eius in sæcula.

Gloria Patri et Filio
et Spiritui Sancto.

Sicut erat in principio, et nunc et semper,
et in sæcula sæculorum.

Amen.

My soul exalts the Lord
And my spirit rejoices in God my saviour.

For He has been mindful of the humble state of his handmaiden:
from now on, all generations shall call me blessed.

For the mighty one has done great things for me,
and his name is Holy.

He is merciful to those who fear him
through all generations.

He has shown his might with his arm;
he has scattered those who harboured pride in their hearts.

He has brought rulers down from their thrones,
and he has raised up the humble.

He has filled the hungry with good things,
and he has sent the rich away empty.

He has helped his servant Israel,
remembering to be merciful.

Even as he said to our fathers,
To Abraham and his descendants forever.

Glory be to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning, is now, and ever shall be,
world without end.

Luke 1,46-55

Amen.

THE ARTISTS

Stephen Stubbs artistic director

After a successful thirty-year career in Europe, Stephen Stubbs returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists. Before his return, he was based in Bremen, Germany, where he was Professor of Lute and Performance Practices at the Hochschule für Künste. Stephen also spent a lot of time on the road as a guest conductor and performer. Together with Erin Headley he started the ensemble Tragicomedia in 1987, which toured throughout Europe, Japan and the US, as well as recording numerous CD's for various recording companies. Tragicomedia has also been the continuo team for the Boston Early Music Festival since 1997. Stephen is the Festival's permanent artistic co-director along with his long time colleague Paul O'Dette. Stephen and Paul are also the musical directors of all BEMF operas, recordings of which were nominated for three GRAMMY awards, and won the **GRAMMY for Best Opera Recording 2015**. Also in 2015 BEMF recordings won two **Echo Klassik** awards in Germany, and the **Diapason d'Or de l'Année** in France.

In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle. Pacific MusicWorks reflects his lifelong interest in both early music and contemporary performance. PMW's first staging in spring 2009 reflected both interests, presenting Claudio Monteverdi's 1641 opera *The Return of Ulysses* in a staging using life-sized puppets designed and brought to life by the Handspring Puppet Company of South Africa, and projections designed by the world-renowned graphic and performance artist and stage director William Kentridge. This inaugural production was universally lauded by critics and public alike.

Subsequent productions have included a successful collaboration with Seattle Chamber Players/On the Boards for a double bill of Heiner Goebbel's *Songs of Wars I have seen* and Monteverdi's *Combattimento di Tancredi e Clorinda*, a collaboration with Seattle Dance Project and Anna Mansbridge performing staged 17th-century madrigals for three sopranos and three dancers, as well as performances of the Monteverdi Vespers with Concerto Palatino, described by the Seattle Times as "utterly thrilling" and "of a quality you are unlikely to encounter anywhere else in the world".

The 2013-14 season included a special collaboration with the Seattle Symphony in the form of what was called "the Passions Project" in which the Symphony presented the St. Matthew Passion, and then (with the same group of vocal soloists) PMW presented our first performance of the St. John Passion with our own baroque orchestra.

In addition to his ongoing commitments to Pacific MusicWorks and the Boston Early Music Festival, other engagements have recently taken Stephen to Bilbao's opera house in Spain to conduct Handel's *Giulio Cesare* and Gluck's *Orfeo*. In 2007 he returned to the Netherlands Opera, Amsterdam, where he directed Monteverdi's *L'Orfeo*. 2011 saw his debut conducting the Seattle Symphony Orchestra performing Vivaldi's *Four Seasons* and he returned in 2012 to conduct Handel's *Messiah*. In 2011-2012 he conducted Monteverdi's *Poppea* with Opera UCLA as well as Charpentier's *La Descente d'Orphee* in Boston with co-director Paul O'Dette for BEMF. Other recent appearances included Handel's *L'Allegro* and Mozart's *Magic Flute* for the Hawaii Performing Arts Festival, Monteverdi's *L'Orfeo* for BEMF, Handel's *Il Trionfo del Tempo*, and an evening of Bach Cantatas for Pacific MusicWorks. He made his conducting debut with the Edmonton Symphony performing Handel's *Messiah*

in 2012, and conducted Bach's *St. Matthew Passion* in Denver with the *Baroque Chamber Orchestra of Colorado*. In 2014 he made his debut with Opera Omaha conducting Handel's *Agrippina* in a production by his frequent collaborator James Darrah.

Stephen has an extensive discography as conductor and as a solo lutenist of well over 100 CDs, many of which have received international acclaim and awards.

In the summer of 2013 Stephen led performances of Handel's first opera *Almira* at the Boston Early Music Festival, then headed to Bremen with the BEMF team to record CDs of BEMF's productions of Handel's *Acis and Galatea*, and Charpentier's *La Descente d'Orphée*. He then returned to Hawaii to conduct Mozart's *Così fan Tutte* for the Hawaii Performing Arts Festival. In November he returned to Bremen with the BEMF team to record their production of Steffani's *Niobe*, followed by a live performance of the opera for ARTE television which was streamed for six months and became the most watched production on their site.

Also in 2013, Stephen Stubbs was appointed Senior Artist in Residence and faculty member of the School of Music at the University of Washington. The first collaboration between the University and Pacific MusicWorks was Handel's *Semele* in May 2014. For that production Stephen was joined by his colleague, stage director James Darrah. The same team will present Mozart's *Magic Flute* in May 2015.

A full discography and detailed performance calendar can be seen at stephenstubbs.com. Stephen Stubbs is represented by Schwalbe and Partners (schwalbeandpartners.com).

Jolle Greenleaf soprano

Soprano Jolle Greenleaf is a leading soloist and an innovative impressaria. She is a celebrated interpreter of the music of Bach, Buxtehude, Handel, Purcell and, most notably, Claudio Monteverdi. As Artistic Director of the New York City-based early music ensemble TENET, Ms. Greenleaf has been hailed by *The New York Times* as a "golden soprano" and "a major force in the New York early music-scene." She regularly invites international musicians to join forces to perform with her and others from the New York-based early music community. In 2014, she launched the inaugural Early Music Festival: New York City with co-director Donald Meineke, a week-long celebration with performances by numerous artists and ensembles in all five of the city's boroughs. She is married to Hank Heijink, lutenist and iPhone programmer, and together they have a daughter, who loves to sing and is learning to play the violin.

Catherine Webster soprano

Catherine Webster is engaged regularly by many leading early music and chamber ensembles in North America. She has appeared as a soloist with Tafelmusik, Tragicomedia, Theatre of Voices, Netherlands Bach Society, Apollo's Fire, Magnificat, Musica Angelica, El Mundo, Four Nations Ensemble, Studio de Musique Ancienne de Montréal, Ensemble Masques, Les Voix Baroques, Early Music Vancouver, and at the Berkeley, Montreal and Boston Early Music Festivals. Since moving back to the west coast four years ago she has been a frequent collaborator with Steven Stubbs' Pacific MusicWorks and Early Music Vancouver in projects ranging from Handel to early American popular music.

Catherine has recorded for Harmonia Mundi, Naxos, Musica Omnia, Analekta and Atma, receiving a Juno nomination for Les Voix Baroques' 2007 recording of Buxtehude's *Membra Jesu Nostri*. In her other musical life she has recorded and performed bluegrass and folk with her award-winning sister Chris Webster, Grammy-nominated guitarist Scott Nygaard and star fiddler Brittany Haas, among others. She holds a Master's in Music from the Early Music Institute at Indiana University and has been a guest faculty member and artist for many early music summer workshops. She lives in Vancouver with her husband and two young daughters and is thrilled to be performing Monteverdi's *Vespers* again with Pacific MusicWorks.

Laura Pudwell alto

Laura Pudwell's reputation as a superb vocalist has been well-established as a result of her performances worldwide. Her vast repertoire ranges from early music to contemporary works.

Ms. Pudwell is equally at home on the opera, oratorio or recital stage, and has received international acclaim for her recordings. On the opera stage, Ms. Pudwell has performed across Canada with such companies as Opera Atelier, the Calgary Opera, Vancouver Early Music and Festival Vancouver, as well as with the Houston Grand Opera and the Cleveland Opera.

Laura Pudwell is a regular participant in many festivals, and appears regularly with the Toronto Consort, and is a frequent guest soloist with Tafelmusik, the Kitchener-Waterloo Symphony, the Calgary Philharmonic Orchestra, the Toronto Chamber Choir, Symphony Nova Scotia, the St. Lawrence Choir, to name a few.

Reginald L. Mobley alto

Countertenor Reginald Mobley fully intended to speak his art through watercolours and oil pastels until circumstance demanded that his own voice should speak for itself. Since reducing his visual colour palette to the black and white of a score, he's endeavored to open up a wider spectrum onstage.

A long-time member of twice GRAMMY® nominated Miami based ensemble, Seraphic Fire, Reggie has been fortunate enough to also offer his talents to Agave Baroque, Les Voix Baroques, Apollo's Fire, Pacific MusicWorks, Symphony Nova Scotia, San Antonio Symphony, Boston Early Music Festival, Oregon Bach Festival, and The Handel + Haydn Society. The latter of which he also appeared as the first Black person to lead the ensemble in its 200th anniversary.

Never bound by conventional repertoire, Reggie has a fair bit of non-classical work in tow. Not long after becoming a countertenor, his professional work began in Musical Theatre. In addition that, while living in Japan he performed many cabaret shows of jazz, gospel, and torch songs in jazz clubs around Tokyo. And though not one to regret, Reggie has considered rediscovering his artistic roots. So if seen after a concert, forego an autograph and ask for one of his self-acclaimed stick figure drawings.

Charles Daniels tenor

Charles Daniels is best known for interpreting baroque music, notably Monteverdi, Purcell, Bach and Handel, but his narrative gifts have been praised over many repertoires. Among his two hundred recordings are Monteverdi *L'Orfeo* with Andrew Parrott, Bach's *Matthäus-Passion* with the Bach-Stiftung and *Johannes-Passion* with Portland Baroque, Handel's *Messiah* with the Gabrieli Consort, Wojciech Kilar's *Missa Pro Pace* with the Warsaw Philharmonic, *The Beggar's Opera*, Schütz' *Christmas Story*, Lambert airs with Fred Jacobs, much other Bach and Purcell.

His concerts range from intimate performances - Lawes songs with Les Voix Humaines, Caccini and Kapsberger with Elizabeth Kenny,

John Tavener's *Songs of the Sky* - through Purcell's *King Arthur* (Tafelmusik), Handel's *Solomon* (Halle, Göttingen), to BBC Proms, Britten's *War Requiem* (Canterbury, Salisbury), and Elgar's *Dream of Gerontius* (Wroclaw, Cardiff).

This season features festive Bach (De Nederlandse Bachvereniging), secular Bach (Bach Collegium Japan) and Schütz in Stuttgart with Christoph Rademann.

His completion of Purcell's unfinished *Ode Arise my Muse* was performed in Montreal in 2009 and broadcast on Radio-Canada. His completions of Gesualdo's *Sacrae Cantiones à6, à7* are being performed in Amsterdam's Muziekgebouw by the Gesualdo Consort.

He is married with two daughters and is a keen cyclist. Charles has enjoyed working with Stephen Stubbs over many years and is delighted to be back.

Zachary Wilder tenor

American tenor Zachary Wilder graduated from the Eastman School of Music with a Bachelor's in Music before completing a Masters in Music at the University of Houston. Zachary has since been selected to be a Britten-Pears Young Artist and a member of the Les Arts Florissants prestigious academy for young singers, Le Jardin des Voix.

Zachary performs widely in Europe and America with such groups as Les Arts Florissants, Boston Early Music Festival, Collegium Vocale Gent, Orchestre de Chambre de Paris, Cappella Mediterranea, American Bach Soloists, Festival D'Aix-en-Provence, Early Opera Company, Pacific Musicworks and Early Music Vancouver. Highlights include *Un Sylphe* in Rameau's *Zaïs* in France and Amsterdam with Les Talens Lyriques, *Tirsi* in Gagliano's *La Dafne* in Bruges and *Saint John Passion* in Brussels, Barcelona and Seville. Other performance highlights include *Testo* in Monteverdi's *Il Combattimento di Tancredi e Clorinda* and *Mercurio* in Zamponi's *Ulisse nell'Isola di Circé*.

This season, Zachary's schedule includes Mozart's *Requiem* in St Paul's Cathedral, London, *Euryale* in Lully's *Persée* in Versailles and *Zadok* in Handel's *Solomon* in Hannover. He returns to Canada in December to perform and record Bach's *Magnificat* with Arion Baroque in Montreal, followed by two performances of Handel's *Messiah* in the USA.

Ross Hauck tenor

Tenor Ross Hauck's recent credits include the symphony orchestras of Phoenix, Chicago, Grand Rapids, Kansas City, Portland, and the National Symphony. Opera credits include lead roles with companies in Tacoma, Sacramento, Indianapolis, and Cincinnati, among others. Past collaborations with Maestro Stubbs and Pacific MusicWorks include last season's Monteverdi tour, and the role of Tamino in *Magic Flute*.

He can be heard with Apollo's Fire on the new recording of American folk music, "Sugarloaf Mountain". Mr. Hauck is an alum of Cincinnati-College Conservatory of Music, with further training at Tanglewood, Ravinia, Aspen, and Wolf Trap. He is also a cellist and serves as professor of voice at Seattle University. He is active in ministry through the arts, and lives in Maple Valley, WA with his wife and 4 children.

Douglass Williams bass-baritone

Douglas Williams, bass-baritone, appears this season in concerts and opera with Nicholas McGegan and Philharmonia Baroque, Christophe Rousset and Les Talens Lyriques, and Opéra de Lille. In addition to the Monteverdi *Vespers* he will return to the west coast in March to sing the role of Apollo in Handel's *Apollo e Dafne* with

Pacific Baroque Orchestra. In opera Douglas is consistently praised for his demeanor as an actor and mover. His reputation led him to be called upon by such celebrated directors as Mark Morris (*Acis and Galatea* for Lincoln Center), James Darrah (*Agrippina* for Opera Omaha, and *The Other Euridice* for Bay Chamber Concerts), William Kentridge (*Il Ritorno d'Ulisse in Patria* for Pacific MusicWorks), Gilbert Blin (*Tigrane* for Opéra de Nice), and last season he premiered a new production of Monteverdi's *Orfeo* by director-choreographer Sasha Waltz for the Dutch National Opera and Berlin Staatsoper, led by Pablo Heras-Casado. In concert he has appeared with several notable orchestras including the Detroit Symphony, the Houston Symphony, the Alabama Symphony, the MET Opera Chamber Orchestra, and the Albany Symphony. Likewise he has concertized with the baroque period orchestras Tafelmusik, the Boston Early Music Festival Orchestra, and Freiburger Barockorchester.

Charles Robert Stephens bass-baritone

Charles Robert Stephens's career spans a wide variety of roles and styles in opera and concert music. His performances show "a

committed characterization and a voice of considerable beauty." (Opera News) At the New York City Opera he sang in the New York premiere of Adamo's *Little Women*, and was hailed by The New York Times as a "baritone of smooth distinction." Since his debut as Marcello in *La Bohème*, Mr. Stephens' New York City Opera roles include Frank in *Die Tote Stadt*, Sharpless in *Madama Butterfly*, and Germont in *La Traviata*.

Mr. Stephens has sung as soloist at Carnegie Hall with the Oratorio Society of New York, the Masterworks Chorus, and Musica Sacra and with Opera Orchestra of New York, and in opera, leading roles with the National Theater of Taiwan, Pro Opera Montevideo, (Uruguay), Minnesota Opera, National Theater of Santo Domingo, Hawaii Opera and many other companies throughout the U.S. and abroad.

Memorable engagements include Tiresias in *Niobe, Queen of Thebes* with the Boston Early Music Festival, Brahms' *Requiem* with the Westminster Choir, TV appearances with "Regina Resnik Presents," *Elijah* with Seattle Pro Musica and Portland Chamber Orchestra, and Opening Night with the Seattle Symphony.