

THE ARTISTS

MUSICAL DIRECTION & VIOLIN SOLOIST

Monica Huggett

OBOE

Debra Nagy

TRUMPET

Kris Kwapis

CHORUS

SOPRANO

Kathleen Allan
Emily Cheung
Arwen Myers
Margaret Obenza

ALTO

Danielle Sampson
Jane Long
Catherine Webster

TENOR

Liz Hamel
Laura Pudwell
Vicki St. Pierre

BASS

Christina Stelmacovich
Laura Beckel Thoreson
Debi Wong

CHORUS MASTER

Vicki St. Pierre

ORCHESTRA

VIOLIN I

Linda Melsted
Christi Meyers
Angela Malmberg

VIOLIN II

Chloe Meyers
(principal second)
Chloe Kim
Elyssa Lefurgey-Smith
Noémy Gagnon-Lafrenais

VIOLA

Mieka Michaux
Joanna Hood

CELLO

Beiliang Zhu
Marina Hasselberg

VIOLONE

Natalie Mackie

BASSOON

Katrina Russell

LUTE

Deborah Fox

ORGAN & HARPSICHORD

Christina Hutten

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Pre-concert chat at 6:45 with host Matthew White:

Monica Huggett & Christina Hutten



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PROGRAMME

Antonio Vivaldi

(1678-1741)

Lætatus Sum RV 607

Concerto for Oboe and Trumpet in D major RV 563

Debra Nagy oboe soloist

Kris Kwapis trumpet soloist

1. Allegro
2. Grave
3. Allegro

Magnificat RV 610

1. Magnificat
2. Et exultavit
Quia respexit (Jane Long soprano; Debi Wong alto)
3. Et misericordia
4. Fecit potentiam
5. Deposuit potentes
6. Esurientes implevit
7. Suscepit Israel
8. Sicut locutus
9. Gloria

INTERVAL

Concerto for Oboe and Violin in B^b major RV 548

Debra Nagy oboe soloist

Monica Huggett violin soloist

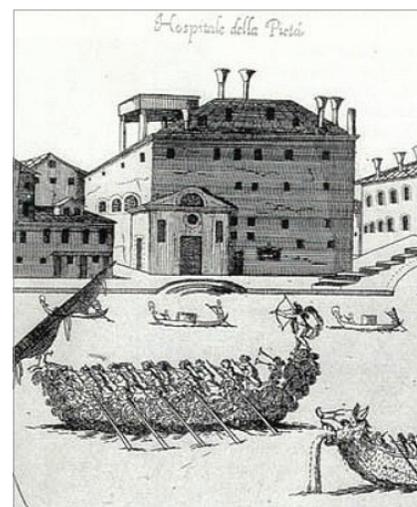
1. Allegro
2. Largo
3. Allegro

Gloria RV 589

1. Gloria in excelsis Deo
2. Et in terra pax
3. Laudamus te (Arwen Myers soprano I; Danielle Sampson soprano II)
4. Gratias agimus tibi
5. Propter magnam gloriam
6. Domine Deus (Arwen Myers soprano)
7. Domine, Fili unigenite
8. Domine Deus, Agnus Dei (Laura Pudwell alto)
9. Qui tollis peccata mundi
10. Qui sedes ad dexteram Patris (Vicki St. Pierre alto)
11. Quoniam tu solus sanctus
12. Cum Sancto Spiritu

PROGRAMME NOTES

The *Ospedale della Pietà* (Hospice of Mercy) was one of four charitable institutions in Venice that maintained and educated homeless or unwanted children at public expense. It was an orphanage for the education and care of girls, and it emphasized training in music. First a violin teacher at the *Pietà*, Vivaldi later obtained the position of musical director at this institution, where he worked (on and off) until 1740. Thanks to him, the music programme at this institution became exceptionally successful. Every Sunday, the orchestra and choir of the *Pietà* offered public performances of Vivaldi's music for the city's elite, and eventually, its outstanding musical events (sometimes with the composer himself playing the violin) became one of the city's main attractions. Charles de Brosses, a French traveller in Venice, reported in 1739 that "there is nothing so charming as to see a young and pretty nun in her white robe, with a bouquet of pomegranate flowers over her ear, leading the orchestra and beating time with all the grace and precision imaginable...Their voices", he added, "are adorable for their quality and lightness."

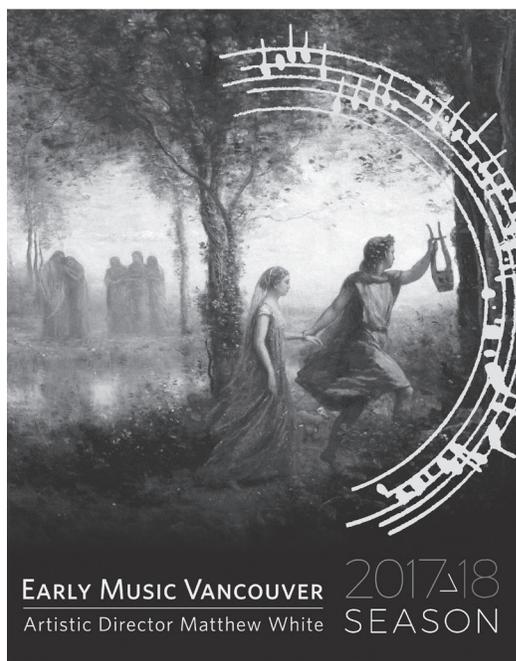


Most of Vivaldi's music was intended for performance at the *Ospedale della Pietà*, and so it was performed entirely by women. His concertos especially showcased the abilities of his students. His orchestra seems to have consisted of twenty to twenty-five stringed instruments with a harpsichord or organ playing the basso continuo. The

women at the *Pietà* also played wind instruments such as those featured in the two concertos on tonight's programme, and Vivaldi seems to have habitually adjusted his concertos to suit the players he had on hand. The festive Concerto in D major RV 563 survives as a concerto for two trumpets or two oboes, and in the version for one trumpet and one oboe on this programme. Both tonight's concertos are in three-movement concerto form, with contrasting fast-slow-fast movements, that Vivaldi helped establish, and which later became standard in the Classical era. The second movement *largo* of the Concerto for Oboe and Violin in B \flat major RV 548, for example, provides a slower, emotional, and quasi-mournful foil to the piece's brighter first and third movements. It is estimated that Vivaldi wrote between three and five hundred concertos. Remarkably, he was also a prolific composer of vocal music.

Vivaldi's sacred vocal works *Laetatus Sum*, *Magnificat*, and *Gloria* were in all likelihood composed for the women at the *Pietà*, where, according to de Brosses, not only were people best entertained but also people could hear women sing "like angels". The shortest of these three pieces is the lively setting of psalm 121: the *Laetatus Sum* in F major RV 697 for choir, strings, and continuo. "Laetatus Sum" is one of fifteen "Songs of Ascent" from the Book of Psalms that narrate the pilgrims' journey to Jerusalem, and its joyful music helps convey their enthusiasm and unrelenting faith.

The "Magnificat", in contrast, is a bible canticle sung at the end of Vespers, in which Mary praises God, as she prepares to become the mother of the Messiah. Composed sometime between 1717 and 1719, and revised in the 1720s,



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Vivaldi's *Magnificat* in G minor RV 610 consists of nine musical numbers, each corresponding to one section of the "Magnificat" poem. Six are choral numbers (nos. 1, 3, 4, 5, and 7), and three are for soloists (nos. 2, 6, and 8). Each number is different in terms of its mood, key, tempo, or texture. For example, the lively "Et exultavit spiritus meus" in B^b major ("My spirit rejoices", no. 2) for three soloists, strings, and chorus, is followed by a mournful and much slower choral "Et misericordia ejus" in C minor ("He has mercy", no. 3). Similarly, Vivaldi maximizes contrast of these musical elements, as well as mood, in his *Gloria* in D major RV 589 for four-part choir, strings, oboe, trumpet, and continuo. This sacred vocal work, composed around 1715, consists of twelve musical numbers, four of which require soloists (nos. 3, 6, 8, and 10). Vivaldi's powerful and joyful opening number "Gloria", perhaps one of the most memorable sections in this well-known sacred work, beautifully captures the jubilant mood of the *Gloria* - a celebratory passage in the Catholic Mass praising God the Father and Christ.

The *Gloria*, the only one of these three sacred works demonstrably composed for the Pietà, is written for soprano, alto, tenor, and bass. How, one may ask, were the lower parts

(traditionally sung by men) performed at this institution? Women who sang sacred music, as in the Pietà, were not allowed to share choir lofts with men, so they would have had to sing the lower parts. Contraltos would have sung Vivaldi's tenor parts, all of which lie comfortably within the low contralto range, and women with exceptionally low voices would have sung the bass parts. Indeed, a few surviving documents of the time refer to a handful of female singers at the Pietà as "tenors" or "bass singers". Tenor and bass parts were sung at notated pitch or, as in tonight's performance, transposed up an octave.

Like all his other musical compositions, Vivaldi's works for the famous all-female choir and orchestra of the *Ospedale della Pietà* disappeared following the composer's death in 1741 and were believed lost until their (accidental) discovery in the 1920s. Modern audiences were first introduced to the music of the "Red Priest" in the 1950s, much later than other leading composers of the period, such as Handel or Bach. Nonetheless, Antonio Vivaldi conquered modern audiences, becoming one of the most performed and recorded composers in history.

— Maria Virginia Acuña

Interested in joining the EMV Board?

Interested in rolling up your sleeves to help one of the most active and acclaimed musical organizations in our region? The EMV board of directors is a varied and collegial group of individuals dedicated to providing support and leadership to our professional artistic and management team.

We are always interested in hearing from potential new directors and welcome energetic, positive people with skills relevant to non-profit governance, including fundraising, communications, and networking. Directors serve a two-year term, meeting once a month from September to June at Hodson Manor (West 7th Ave and Birch) in Vancouver.

If you have some of this experience and if you would relish a leadership role in building something truly great in our community, please get in touch with us by emailing us your resume and a short note outlining what you feel you can contribute and why taking up the challenge of helping shape EMV interests you.



Dirk Hals: "Merry Company"

All enquiries can be emailed to staff@earlymusic.bc.ca. We look forward to hearing from you!

TEXTS & TRANSLATIONS

Antonio Vivaldi
(1678-1741)

Lætatus Sum RV 607

Lætatus sum in his quæ dicta sunt mihi:
in domum Domini ibimus.
Stantes erant pedes nostri:
in atriis tuis Ierusalem.
Ierusalem quæ ædificatur ut civitas:
cuius participatio eius 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 Ierusalem:
et 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 secula seculorum. Amen.

I rejoiced at the things that were said to me:
We shall go into the house of the Lord.
Our feet were standing:
in thy courts, O Jerusalem.
Jerusalem, which is built as a city:
that is compact together.
For thither did the tribes go up, the tribes of the Lord:
the testimony of Israel,
to praise the name of the Lord.
Because there have been seats of judgment,
Set over the house of David.
Pray ye for the peace of Jerusalem:
And abundance for them that love thee.
Let peace be in thy strength:
and abundance in thy towers.
For the sake of my brothers and my neighbors:
I spoke peace of thee.
For the sake of the house of the Lord our God:
I have sought good things for thee.
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.

Concerto for Oboe and Trumpet in D major RV 563

Debra Nagy oboe soloist
Kris Kwapis trumpet soloist

Allegro
Grave
Allegro

Please turn page quietly

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We do make it easy to "unsubscribe"; and we won't pass your e-mail address on to others.

staff@earlymusic.bc.ca

Magnificat RV 610

(Jane Long soprano solo; Debi Wong alto solo)

- | | |
|---|--|
| <ol style="list-style-type: none">1. Magnificat anima mea Dominum2. 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.3. Et misericordia eius a progenie in progenies
timentibus eum.4. Fecit potentiam in brachio suo,
dispersit superbos mente cordis sui.5. Deposuit potentes de sede
et exaltavit humiles.6. Esurientes implevit bonis
et divites dimisit inanes.7. Suscepit Israel puerum suum recordatus
misericordiæ suæ,8. Sicut locutus est ad patres nostros,
Abraham et semini eius in sæcula.9. Gloria Patri, et Filio, et Spiritui Sancto:
Sicut erat in principio, et nunc, et semper,
et in sæcula sæculorum. Amen. | <ol style="list-style-type: none">1. My soul doth magnify the Lord2. And my spirit hath rejoiced in God my Saviour.
For he hath regarded: the lowliness of his handmaiden.
For behold, from henceforth:
all generations shall call me blessed.
For he that is mighty hath magnified me:
and holy is his Name.3. And his mercy is on them that fear him:
throughout all generations.4. He hath showed strength with his arm: He hath
scattered the proud in the imagination of their hearts.5. He hath put down the mighty from their seat:
and hath exalted the humble and meek.6. He hath filled the hungry with good things:
and the rich he hath sent empty away.7. He remembering his mercy
hath holpen his servant Israel:8. As he promised to our forefathers,
Abraham and his seed, forever.9. Glory be to the Father, and to the Son,
and to the Holy Ghost; As it was in the beginning,
is now, and ever shall be, world without end. Amen. |
|---|--|

INTERVAL

EARLY MUSIC VANCOUVER
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BECOME A MEMBER OF EARLY MUSIC VANCOUVER

EMV is a not-for-profit Society incorporated in BC and, like all such Societies, our success is driven by the active participation of our members.

WHO CAN BE A MEMBER?

A member is any person who:

- Donates \$25 or more to the Society and/or
- Subscribes to any EMV series of at least 4 concerts, and/or
- Is actively volunteering in support of EMV.

Membership is valid for 1 year from date of donation and/or subscription.

BENEFITS OF MEMBERSHIP:

- The right to vote at the Annual General Meeting of the Society
- Invitations to special events including the Annual General Meeting
- Copy of the annual calendar of EMV
- Invitation to attend selected dress rehearsals
- Signed copy of selected season posters

Concerto for Oboe and Violin in B^b major RV 548

Debra Nagy oboe soloist

Monica Huggett violin soloist

Allegro

Largo

Allegro

Gloria RV 589

Arwen Myers & Danielle Sampson soprano soloists

Laura Pudwell & Vicki St. Pierre alto soloists

- | | |
|--|---|
| 1. Gloria in excelsis Deo | 1. Glory be to God on high |
| 2. Et in terra pax hominibus bonae voluntatis. | 2. And in earth peace, goodwill towards men, |
| 3. Laudamus te, benedicimus te, adoramus te,
glorificamus te, | 3. We praise thee, we bless thee, we worship thee,
we glorify thee, |
| 4. Gratias agimus tibi | 4. We give thanks to thee, |
| 5. Propter magnam gloriam tuam, | 5. For thy great glory |
| 6. Domine Deus, Rex caelestis, Deus Pater omnipotens, | 6. O Lord God, heavenly King, God the Father Almighty. |
| 7. Domine Fili unigenite, Jesu Christe, | 7. O Lord, the only-begotten Son, Jesu Christ; |
| 8. Domine Deus, Agnus Dei, Filius Patris, | 8. O Lord God, Lamb of God, Son of the Father, |
| 9. Qui tollis peccata mundi,
miserere nobis;
Qui tollis peccata mundi,
suscipe deprecationem nostram. | 9. Thou that takest away the sins of the world,
have mercy upon us.
Thou that takest away the sins of the world,
receive our prayer. |
| 10. Qui sedes ad dexteram Patris,
miserere nobis. | 10. Thou that sittest at the right hand of God the Father,
have mercy upon us. |
| 11. Quoniam tu solus Sanctus, tu solus Dominus,
tu solus Altissimus, Jesu Christe, | 11. For thou only art holy; thou only art the Lord; thou only,
O Christ, art most high |
| 12. Cum Sancto Spiritu: in gloria Dei Patris.
Amen. | 12. With the Holy Ghost, in the glory of God the Father.
Amen. |

ABOUT NORTHWEST BAROQUE MASTERWORKS

This evening's production is the fourth iteration of a **Northwest Baroque Masterworks Project**. It is part of an ongoing collaboration that has combined the resources of several Cascadian producing and presenting organizations to realize unique projects of larger-scale Baroque and Classical Masterworks on period instruments.

The collaborating musical organizations in this case are the Portland Baroque Orchestra, Early Music Seattle, Early Music Society of the Islands (Victoria, British Columbia), and Early Music Vancouver (British Columbia).

This all-female project seemed like a great fit for all of the partners in that to work successfully, it required key artists from all over the region and from both sides of the border. These special projects are about making great music, fostering organizational partnerships, and building a connected community of Early Music lovers throughout our whole region – thank you for your support.

EMV - EXECUTIVE PRODUCER

Celebrating its 47th anniversary in 2017, Early Music Vancouver (EMV) has a long-standing international reputation for the presentation, production and study of predominantly, but not exclusively, western classical music repertoires played on period instruments and using historically-informed performance practice.

Led by Executive and Artistic Director Matthew White, it offers one of the most ambitious programmes of its type in North America, presenting and producing an average of 30 concerts per year featuring internationally-renowned local, regional and guest artists.

It has a Main Season that runs through the fall, winter and spring, and an annual Summer Bach Festival – as well as ongoing educational programmes that include the Baroque Orchestra Mentorship programme at UBC and a substantial Scholarship Programme for BC residents. It is one of the most active non-profit presenting and producing organizations in Vancouver.

In 2016, EMV took on the management and administration of the Pacific Baroque Orchestra (PBO) as a fully integrated division of its operations.

EMV will enjoy its 50th anniversary season in 2020.

THE MUSICIANS

Monica Huggett

music director and violin

Monica Huggett was born in London in 1953, the fifth of seven children. She took up the violin at age six and at age sixteen entered the Royal Academy of Music as a student of Manoug Parikian.



From age seventeen, beginning as a freelance violinist in London, Monica has earned her living solely as a violinist and artistic director and, in 2008, was appointed inaugural artistic director of The Juilliard School's Historical Performance Program, where she continues as artistic advisor. Monica's expertise in the musical and social history of the Baroque Era is unparalleled among performing musicians today. This huge body of knowledge and understanding, coupled with her unforced and expressive musicality, has made her an invaluable resource to students of baroque violin and period performance practice through the 19th century.

In the intervening five decades, Monica co-founded, with Ton Koopman, the Amsterdam Baroque Orchestra; founded her own London-based ensemble, Sonnerie; worked with Christopher Hogwood at the Academy of Ancient Music and Trevor Pinnock with the English Concert; toured the United States in concert with James Galway; co-founded, in 2004, the Montana Baroque Festival; and serves as artistic director of Portland Baroque Orchestra since 1994 where she made her first appearance in 1992 playing Vivaldi's Four Seasons. From 2006 to 2017 she was also the artistic director for Irish Baroque Orchestra, where she recorded "Flights of Fantasy", named by Alex Ross in the *New Yorker* as Classical Recording of the Year for 2010.

Monica is a frequent guest director and soloist around the world; recent and upcoming engagements include appearances with the Irish Baroque Orchestra, Esterhazy Hofkapelle, the Victoria Symphony, Early Music Vancouver, as well as a revival of 2017's *Breathtaking: A Voice and Cornetto Entwined* with Bruce Dickey and Hana Blažiková in spring 2018 on the East Coast. Her annual appearances at the Oregon Bach Festival since 2009, where she regularly plays to sold out audiences, are some of the festival's most popular. As a chamber musician, Monica enjoys collaborating with her colleagues and is excited this season to be touring with the Benvenue Trio for performances in Portland, Vancouver (BC), San Diego and Sonoma, CA; appearing on the Portland-based 45th Parallel series; and returning to the Valley of the Moon Festival (Sonoma, CA) in summer 2018.

Monica's recordings, numbering well over 100, have won numerous prizes and acclaim throughout her career. In addition to her baroque violin recordings, she recorded "Angie" with The Rolling Stones in 1972. She received the Gramophone Award for her recording of Biber's violin sonatas (2002) and her recording of J.S. Bach's "Orchestra Suites for a Young Prince" with Gonzalo X. Ruiz (principal oboist, Portland Baroque Orchestra) and Ensemble Sonnerie was nominated

for a Grammy™ Award and won the Diapason d'or in 2009. Recordings with PBO include a 2011 recording of Bach's *St. John Passion* (Avie). This was followed by a 2014 release of "J.S. Bach Concertos for Oboe and Oboe d'amore" (Avie) featuring Gonzalo X. Ruiz, and a 2015 release of "J.S. Bach Concertos for One, Two and Three Violins". In 2015, Juilliard Baroque, led by Monica, released its inaugural recording, "Couperin, Les Nations: Sonades, et Suites de Simphonies en Trio". Monica lives in Portland, where she enjoys cycling and gardening (somewhat compulsively).

Debra Nagy

baroque oboe

Debra Nagy is one of North America's leading performers on the baroque oboe. She plays principal oboe with the American Bach Soloists and Apollo's Fire, and is a regular guest with the Handel & Haydn Society and Boston Early Music Festival, among other ensembles.



Praised for her "dazzling technique and soulful expressiveness", (Rocky Mountain News), and a musical approach that's "distinctly sensual...pliant, warm, and sweet", (New York Times). A dedicated chamber musician, Debra is the founder of Les Délices (whose debut recording was named "One of the Top Ten Early Music Discoveries of 2009") and performs late-medieval music as a regular guest with Boston's acclaimed Blue Heron and the Newberry Consort. Debra has received many awards for her creative and scholarly pursuits including first prize in the American Bach Soloists Young Artists Competition and a 2010 Creative Workforce Fellowship from Cuyahoga Arts & Culture. She has recorded over 30 CDs with repertoire ranging from 1300-1800 and has had live performances featured on CBC Radio Canada, Klara (Belgium), NPR's Performance Today, WQXR (New York City) and WGBH Boston. She is also an unabashed foodie who loves commuting by bike from her home in Cleveland's historic Ohio City neighborhood.

Kris Kwapis

baroque trumpet

Kris Kwapis appears regularly as soloist and principal trumpet with period-instrument ensembles across North America, including Portland Baroque Orchestra, Tafelmusik, Pacific MusicWorks, Bach Collegium San Diego, Oregon Bach Festival, Staunton Music Festival, Apollo's Fire, Indianapolis Baroque Orchestra, Bourbon Baroque, and Lyra Baroque, making music with directors such as Andrew Parrott,



Monica Huggett, Alexander Weimann, Barthold Kuijken, Matthew Halls, Jacques Ogg, and Masaaki Suzuki. Her playing is heard on Kleos, Naxos, ReZound, Lyrichord, Musica Omnia and Dorian labels, including the 2013 GRAMMY nominated recording of Handel's *Israel in Egypt* with Trinity Baroque Orchestra in NYC, and broadcast on CBC, NPR, WNYC, WQED (Pittsburgh), Portland All-Classical (KQAC), Sunday Baroque and Wisconsin Public Radio. A student of Armando Ghitalla on modern trumpet, with a BM and MM in trumpet performance from the University of Michigan, Dr. Kwapis also holds a DMA in historical performance, and enjoys sharing her passion with the next generation of performers as a faculty member at Indiana University's Jacobs School of Music Historical Performance Institute (teaching cornetto and baroque trumpet) in addition to teaching at her home in Seattle and online.

+ + +

Jane Long

soprano

Hailed as a "clear, agile soprano" (*The Georgia Straight*), Vancouver native Jane Long performs as a chamber singer, concert soloist, and recitalist. In recent years, she has had the honour of studying with renowned musicians including Emma Kirkby, Andreas Scholl, Richard Egarr, and Andrew Lawrence-King. Some of her recent highlights include solo concert performances with pianist Jane Coop, Handel's *Nine German Arias*, concert performances of Bach's cantata 82 *Ich habe Genug*, Handel's *Messiah*, the Britten-Pears Baroque Vocal Programme, Bach's *St John Passion*, and singing the title role in *Opera After Hours'* production of *Dido and Aeneas*. Jane has also joined the Vancouver Chamber Choir on tours of Eastern Canada and the United States, performing as soloist in their production of Bach's *Magnificat* and Vivaldi's *Gloria* with Symphony Nova Scotia. Jane received 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 Vancouver with her husband and two young children.



Arwen Myers

soprano

Praised for her artistry and warm, clear tone, soprano Arwen Myers is quickly gaining a reputation as a captivating and sensitive interpreter of new & early music. A versatile artist equally comfortable in oratorio, chamber music, and on the stage, Ms. Myers has been a featured soloist with Portland Baroque Orchestra, Astoria Music Festival, Montana Baroque Music Festival, Indianapolis Symphony Orchestra, Westobou Festival, and



Indianapolis Baroque Orchestra, among others, including the world premiere performance & recording of Robert Kyr's *Paradiso* (the role of Beatrice having been written for Ms. Myers by the composer) with Sacred Music at Notre Dame in 2016. Current season highlights include solo appearances in Bach's *B Minor Mass* with Portland Baroque Orchestra, under the direction of David Hill; John Muehleisen's *Pietà* with the Portland Symphonic Choir; Respighi's *Laud to the Nativity* with Trinity Music; and song recitals with Northwest Art Song, an ensemble founded by Ms. Myers and mezzo-soprano Laura Beckel Thoreson in 2015. A native of Augusta, GA, Ms. Myers holds degrees from the Indiana University Jacobs School of Music and is currently Music Associate at Trinity Episcopal Cathedral in Portland, OR, and an active freelance artist in the Northwest and across the United States.

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, 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, and the St. Lawrence Choir, to name a few.



Danielle Sampson

soprano

Danielle Sampson most recently appeared as La Musica and Ninfa in the Pacific MusicWorks production of Monteverdi's *Orfeo*. Highlights of her last season include "The Combat" with Seattle Opera, Bach's *Magnificat* and *Wachet Auf* with Early Music Vancouver, and her debut with SF Soundbox performing in Ashley Fure's *Shiver Lung*. She has performed with the Boston Early Music Festival in Monteverdi's *Il Ritorno d'Ulisse in Patria* (Melanto) and *L'incoronazione di Poppea* (La Virtù, Pallade), and with Early Music Vancouver in Purcell's *Dido and Aeneas* (the Sorceress) and Pergolesi's *Stabat Mater*. She sang Ruggiero in Handel's *Alcina* and the title role in Handel's *Ariodante*



with Black Box Baroque, and appeared with Liaison, Nash Baroque Ensemble, and Jarring Sounds for the 2016 Berkeley Early Music Festival.

Danielle has appeared with Amaranth String Quartet, Alabama Symphony Orchestra, Baroque Chamber Orchestra of Colorado, American Bach Soloists, and California Bach Society, among others. She is a founding member of the guitar/voice duo Jarring Sounds (with Adam Cockerham), and performs with Cappella SF, the new bay area octet Gaude, and Seattle's Byrd Ensemble.

She earned her BM at the University of Denver's Lamont School of Music, and her MM at the San Francisco Conservatory of Music. Danielle currently resides in Seattle.

Vicki St. Pierre

alto

Past concert highlights include Beethoven's *Ninth Symphony* with the Toronto Philharmonic Orchestra, Monteverdi's *Vespers of 1610* with the Toronto Consort, Zelenka's *St. Cecilia Mass* with Tafelmusik, Stanford's *Requiem* with the Orpheus Choir, Bach's *Magnificat* with the Toronto Bach Consort, and Handel's *Messiah* with Symphony Nova Scotia, the Edmonton Symphony, the Calgary Philharmonic Orchestra, Tafelmusik, Victoria Symphony, Handel's *Dixit Dominus* with Tafelmusik, and music of Jommelli with Les Idées Heureuses of Montreal.



On the operatic stage, Vicki has appeared in Monteverdi's *Orfeo*, Charpentier's *Actéon*, and Monteverdi's *Il ritorno d'Ulisse in Patria* with Opera Atelier, *Dido and Aeneas* with Ensemble Masques de Montreal and Toronto Masque Theatre, Rossini's *Il Barbiere di Siviglia* with Toronto Philharmonia, and *L'Incoronazione di Poppea* with Opera Atelier, Cleveland Opera and Early Music Vancouver.

Recent and upcoming engagements include the role Nutrice in Monteverdi's *L'Incoronazione di Poppea* with the Academy of Ancient Music in London, UK, the role of the Sorceress in Purcell's *Dido and Aeneas* with Les Violons du Roy at Carnegie Hall, *Messiah* with Orchestra London, Pergolesi's *Stabat Mater* with 13 Strings and *Splendors of the Emperor's Chapel* with The Toronto Consort.

Vicki adjudicates music festivals and competitions, was Director of Music at the Cathedral Church of St. James in Toronto, taught voice at Wilfrid Laurier University, conducts an auditioned community choir, was the music director for the New Hamburg Live! festival of the arts, was a lecturer at the Royal Conservatory of Music, has been an assistant conductor with Opera Atelier, and most recently, was on faculty at COSI, a summer opera training programme in Sulmona, Italy.

She recently completed her doctoral studies in performance at the University of Toronto under the tutelage of Dr. Darryl Edwards.

Debi Wong

alto

Canadian mezzo-soprano, actor and stage-director Debi Wong has been praised for possessing a "rich-toned" voice (The Vancouver Sun, CAN) and delivering and creating performances that are "mind-blowing" (Schmopera, CAN) and "unique and magical" (Rondo Classic, FI). She is also the founder and artistic director of the Vancouver-based opera company, *re:Naissance*.



Debi performs regularly with *White Sparrow*, her award-winning lute and voice duo co-founded in 2011 with Solmund Nystabakk (lute). The duo has given recitals across Europe and North America, most notably in the Stockholm Early Music Festival series, at the BRQ Vantaa Festival, the Copenhagen Renaissance Festival, the Laus Polyphinae Festival in Antwerp and in the Fabulous Fringe series at the Utrecht Early Music Festival. This season, their debut recording, *Mister Dowland's Midnight* was released on SibA/Naxos records.

Debi is a graduate of Yale University (M.Mus.) and The Yale Institute of Sacred Music (Diploma in Sacred Music), where she studied vocal performance and was the recipient of the 2010 Margot Fassler award for outstanding performances in sacred music. She is currently a doctoral candidate at the Sibelius Academy in Finland.