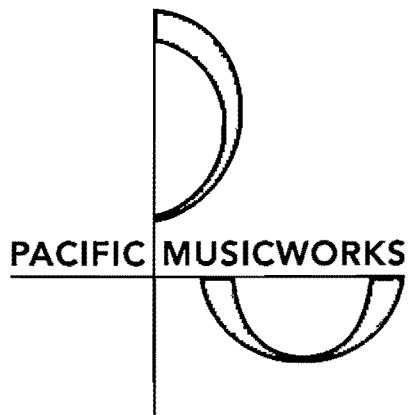
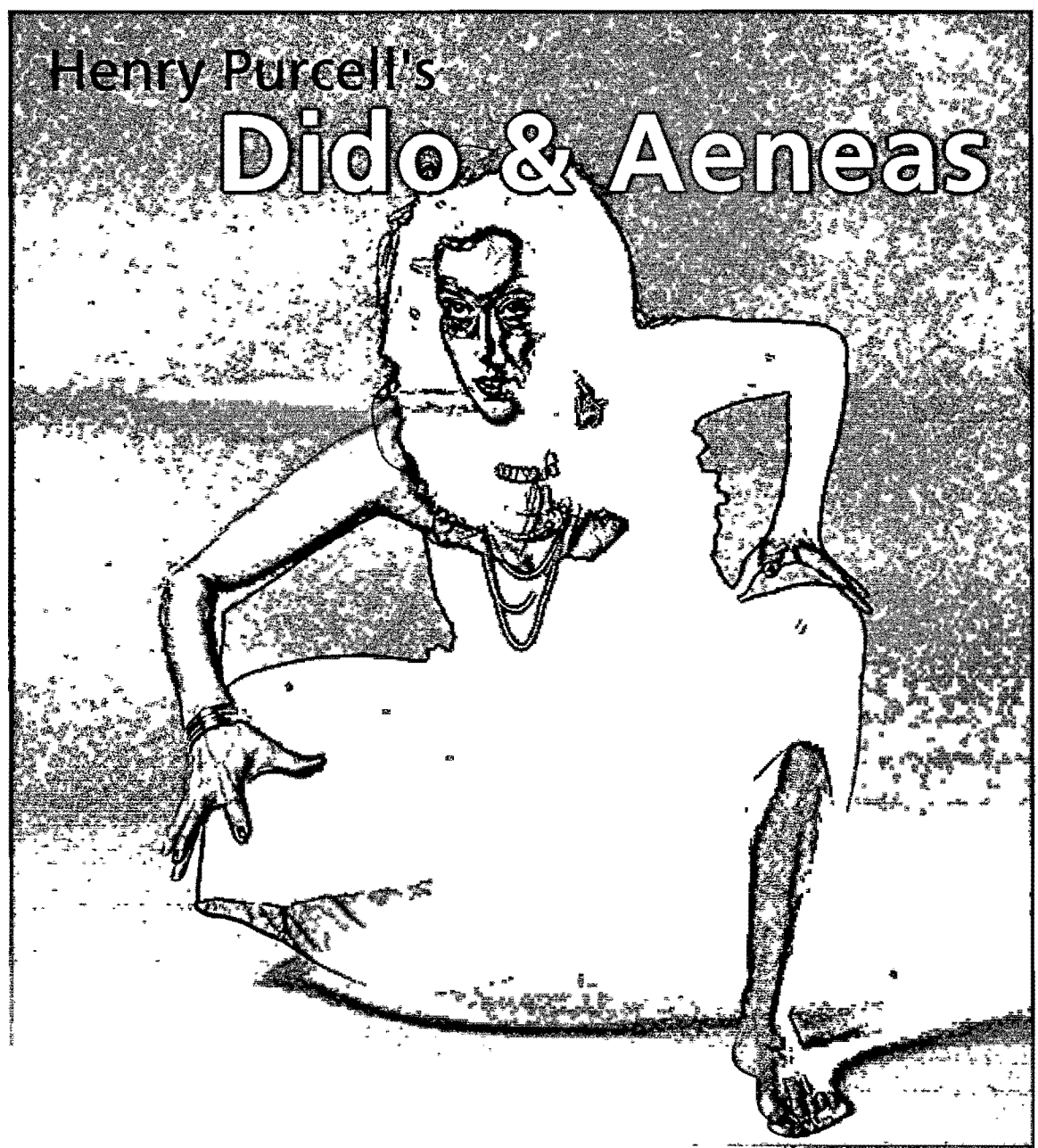


Compact disc
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2017
4-30



PACIFIC MUSICWORKS A CONTEMPORARY VOICE FOR EARLY MUSIC

STEPHEN STUBBS
ARTISTIC DIRECTOR



Illsley Ball Nordstrom Recital Hall at Benaroya Hall
Meany Theater, University of Washington

April 29, 2017
April 30, 2017 ✓

Pacific MusicWorks Presents

Henry Purcell's Dido & Aeneas



Cast

Dido Laura Pudwell
Aeneas Brendan Tuohy
Belinda/Second Witch Holly Boaz
Second Woman Catherine Webster
First Witch Brenna Wells
Spirit Jakub Józef Orliński
Sorceress Julia Benzinger
Sailor Ross Hauck

with Pacific MusicWorks Chamber Orchestra

Tekla Cunningham, *violin*
Corentin Pokorny, *violin*
Romaric Pokorny, *viola*
David Morris, *cello*
Maxine Eilander, *harp*
Stephen Stubbs, *lute and guitar*
Jillon Stoppels Dupree, *harpsichord*

with UW Chamber Singers (director Geoffrey Boers)

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Suzanna Mizell, Leann Conley Holcom, Christine Oshiki,
Elisabeth Cherland, Elizabeth Nice, Gemma Balinbin

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Eleanor Kahn, Meg Stohlman, Jocelyn Beausire, Anya Hsu

Tenor

Jeffrey Larkin, Joel Bevington, Joseph To, Gerrit Scheepers

Bass

Ryan Mullaney, James Wilcox, Jonah Melchert, Leif Layman, David Wimett

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April 30, 2017

CD1 #17,749

1 PROLOGUE

Why are all the muses mute?—part I 12:05

DIDO AND AENEAS

PART I

2 The Palace 17:58
3 The Cave 6:52

INTERMISSION

CD2 #17,750

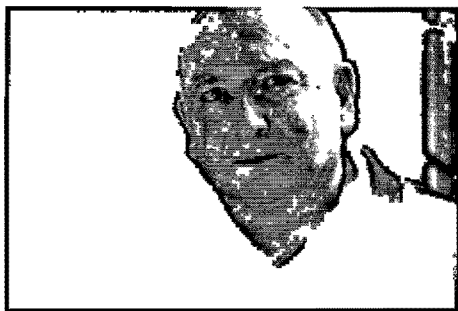
PART II

1 The Grove 9:47
2 The Ships 15:30

3 EPILOGUE

Why are all the muses mute?—part II 10:06

Out of consideration for the performers and audience, please silence all cell phones.



A NOTE FROM THE ARTISTIC DIRECTOR

Dear friends of Pacific MusicWorks,

We are delighted to present our concert version of Purcell's beloved *Dido & Aeneas* to you today. I hope you will have the time to read Andrew Walkling's excellent article on Dido here. Andrew is a scholar of Restoration opera and is able to give a very precise context to the work – filling in many historical details and also telling us the things that we *don't* know about the piece and its original performances. One thing that has always stood out to me is the fact that although Purcell combines the solo roles, chorus interjections and dance interludes in a telling of the story, which is both kaleidoscopic and concentrated, compared to other works of the period there is the distinct feeling of a missing prologue and epilogue—somewhat like the Venus de Milo: a noble torso with some missing limbs. Even internally there is mention in two places of pieces for the guitar, but no music supplied. The two pieces which so obviously belong here are popular grounds of the time, the Ciaconna (almost always in C major) and the Folia d'espagne (usually in d minor), and the context surrounds the pieces with exactly these tonalities.

Francesco Corbetta was the most famous guitarist in the world in the latter 17th century and he had traveled with King Charles II to England in 1660 at the moment of the restoration to become a member of his court and his personal tutor. It seems very likely that a Ciaconna and a Folia by Corbetta should provide these interludes, which is what we have done here. To create a Prologue and an Epilogue we have taken Purcell's exquisite Welcome Song to the King from 1685 called "*Why are all the muses mute?*". It was the first Welcome Song (an annual ritual) for the new King James, brother of Charles II. It seemed appropriate to Dido not only because both works seem to have been written in the very short reign of James (1685-1688), but also because the ending of *Why are all the muses mute?* with its

musical portrayal of the end of the world, is one of the few pieces which can be placed after the devastating lament of Dido "When I am laid in earth," that seems to continue the emotional trajectory of Dido's fate.

Stephen Stubbs, 2017

PROGRAM NOTES

Despite its familiarity to modern audiences and its tenacious popularity with a wide spectrum of performers, ranging from the London Philharmonic and the North German Radio Symphony to Les Arts Florissants and the Orchestra of the Age of Enlightenment, *Dido and Aeneas* is one of the more mysterious works to emerge out of the highly experimental world of English opera during the last quarter of the seventeenth century. We know precious little about it apart from the fact that the text was written by the poet Nahum Tate and the music composed by Henry Purcell, and that a performance—probably not the première—took place at a boarding school for young **gentlewomen outside London**, sometime in 1688. Around these bare facts scholars have spun a web of speculation that helps to illuminate our understanding but which has also spawned considerable disagreement: *Dido* is now thought originally to have been composed for the English royal court—but whether for Charles II, perhaps in 1684, or for his brother and successor James II, possibly around 1687, is not known. The subsequent boarding-school performance might actually have consisted of two or more separate productions, mounted in successive years. And the work's retelling of the most famous episode from Virgil's epic poem, the *Aeneid*, may be a mere exercise in neoclassical paraphrase, or it may harbor a concealed allegorical message that speaks directly to the explosive political situation that bedeviled England throughout the 1680s.

Our incomplete understanding of *Dido* is compounded by the flawed nature of the surviving musical sources, none of which predate the 1770s, and which uniformly present us with what appears to be a severely truncated work. Substantial portions of Tate's libretto, including an elaborate allegorical prologue, are missing from the score, and there is good reason to believe that a number of dances and other instrumental movements may be lacking as well. If all of these elements were to be

added back in, it is likely that the length of the piece in performance would be approximately double what it is today.

Still and all, the work is remarkable for its extraordinary frugality, both literary and musical. Tate's spare poetry, frequently derided in modern times for its supposed banality, is deployed with startling efficiency, and Purcell's music (at least what survives of it) is taut and meticulously assembled, allowing for rapid yet seemingly effortless shifts of color and intensity, not only in individual passages of recitative, but on a larger scale as well, in the kaleidoscopic movement from solo to chorus to dance, or (to instance only the opening scene) from forlorn ground-bass jeremiad to airy *rondo* duet to breathless invocation of Cupid to celebratory triumph. Even the act and scene breaks, with their abrupt changes of mood, are executed with a musical and structural precision and an unerring sense of the dramatic that is rarely found in opera from any era.

In fact, the term "opera" as applied to *Dido and Aeneas* is a misnomer: that name carried a quite different meaning to contemporaries, at least in England, where the national "genius" was deemed to be more suited to a hybrid, sung-and-spoken musical theatre—something akin to the modern Broadway musical, except governed by a strict observance of the Renaissance dictate that it would be unseemly for the main "dramatic" characters to express themselves in song, leaving only gods and supernumeraries to embellish what was otherwise essentially a straight play. With this in mind, we are better off thinking of *Dido* not as an opera but as a "court masque," an exemplar of that unique blend of aural, visual, and intellectual spectacle that embodied the extravagantly self-reflexive ethos of the English court throughout the seventeenth century.

Dido's vision of the courtly world, however, is an atypically dark one. The heroine, already preordained by Virgil for a tragic end, exists in a perpetual state of anguish, "with storms of care oppress'd," while those around her—from courtiers to witches to sailors, and even her bombastic and impulsive lover, Aeneas—celebrate the events that will lead to her demise. Yet where the Virgilian Dido is merely collateral damage, an admittedly flawed woman caught in the gears of a larger epic machinery, the Carthaginian queen of Tate and Purcell's redaction is more directly an object of our pity, the victim of a malicious plot by the Sorceress and her "Inchanteresses" that, we realize with astonishment, need not have turned out tragically at all, absent the stunning gullibility of her anti-heroic suitor Aeneas.

Tate's genius is deftly to refocus our attention away from the Trojan champion and his heedless pursuit of glory, and to offer instead a humanizing portrait of Aeneas's troubled hostess and *innamorata*, whose impossible dilemma is ultimately encapsulated in her famous dying lament. As the scope of the catastrophe engulfing Dido becomes apparent, so does the unrivaled brilliance of Purcell's musical response: following a stolidly detached choral pronouncement ("Great minds against themselves conspire"), the recitative "Thy hand, Belinda" pulls us downward into the pit of her desolation, only to give way to the dazzling transcendence of "When I am laid in earth," in which the composer's deployment of a somber low-tessitura string accompaniment against the queen's plaintive cry, "Remember me—but ah! forget my fate," propelled forward by the insistent descending tetrachord of the repeated ground bass line, elevates the climactic moment of the piece to the level of a full-blown lyric tragedy, an expression of operatic despair sufficient to rival anything in the grand theatrical concoctions of later centuries.

Such a phenomenon certainly helps to explain the enduring reputation of *Dido and Aeneas*—the last eighty years have seen the release of nearly fifty commercial recordings, and public performances are far too numerous to count—but it also provides an object lesson in how a temporally situated work can be appropriated, for good or ill, to the larger, more impersonal purposes of "timeless artistic expression." Yet *Dido* is that rare piece that readily bridges the still-persistent divide between "early music" and the broader world of "classical" concertgoing: it appeals to opera lovers of all stripes while at the same time retaining its position as a monument to the cultural heritage of the seventeenth century. Moreover, its beauty and power as a dramatic piece are by no means diminished when it is presented in an unstaged "concert" form, as is the case with this performance by Pacific MusicWorks. Indeed, Tate's spare, sinewy libretto and Purcell's rich and varied score are ideally suited to such treatment. With today's production, therefore, Seattle audiences have a welcome opportunity to savor this extraordinary theatrical work that audiences around the world have come to know and love, and which epitomizes opera's unparalleled ability to move us by means of a distinctive synthesis of drama and music.

Andrew R. Walkling



SYNOPSIS

PROLOGUE

Why are all the muses mute?—part I

The courtiers of the English Court ask themselves why all the arts have been silenced, before remembering that all voices and instruments will need to be employed to greet the King as he returns: "For Caesar's welcome we prepare, Caesar, Earth's greatest good, heaven's chiefest care"

DIDO AND AENEAS

Part I

The Palace

We first see Dido, Queen of Carthage, in great distress. Her handmaiden Belinda guesses the cause: Dido has fallen in love with the handsome Trojan Prince, Aeneas, who has found refuge at her court after the fall of Troy. Belinda and the "Second Woman" lead the court in encouraging Dido to "Fear no danger" and allow herself to love. Shortly thereafter Aeneas declares his love to Dido. The Queen warns that fate is against their love, but Aeneas wants to defy it. Belinda remarks that Dido's eyes reveal her love. The court rejoices and celebrating the triumph of love and beauty they depart for a royal hunting party.

The Cave

The Sorceress and her witches plot the downfall of the queen and the destruction of Carthage. During the hunt, the Sorceress will send her elf, masquerading as Mercury, messenger of the gods, to bring Jove's order that Aeneas must pursue his fate by leaving Carthage immediately to go to Italy and found Rome. Against his will Aeneas must forsake Dido. To hasten this moment, the witches cause a storm to ruin the hunting party. They all gloat over their demonic plan.

DIDO AND AENEAS

Part II

The Grove

Dido, Aeneas, and their entourage are taking a break in a grove during their hunt. One of the queen's ladies-in-waiting tells the tale of Actaeon, who died here, pursued by his own hounds, after he was turned into a stag as punishment for having seen the goddess Diana bathing in a fountain. Aeneas and his fellow hunters arrive chasing a wild boar. Dido suddenly hears thunder and sees dark, threatening skies. They all hasten back to Carthage. Last to depart, Aeneas is stopped by the Sorceress's elf, disguised as Mercury. Pretending to speak for Jupiter, the spirit orders him to leave Carthage and fulfill his destiny. Aeneas is torn between what he believes is the god's will of creating a new Empire in Italy and his love for Dido, but resolves to obey Jupiter.

The Ships

The departure of Aeneas's fleet is imminent. A Trojan sailor tells his companions to say goodbye to their Carthaginian girls. The witches rejoice over Dido's misfortune, and the Sorceress plots the death of Aeneas in a storm she will create during his sea voyage. Dido has divined Aeneas's change of plans, and her fears are soon confirmed: Aeneas tells her the gods have decreed he must depart at once and achieve his fated destiny. Outraged that Aeneas has thought of leaving her, Dido orders her deceiver to leave. Alone, the queen is overcome and dies. The Carthaginians mourn their beloved queen and call for cupids to scatter roses on her tomb.

EPILOGUE

Why are all the muses mute?—part II

The Courtiers of the English Court continue to praise the virtues of their returning King: although he has "quelled the many-headed beast" of Rebellion with force of arms, it is for his "milder virtues he is honour'd more". To the final verse – "his name shall endure till all things decay" – Purcell composed an unparalleled musical picture of the un-tuning of the universe.

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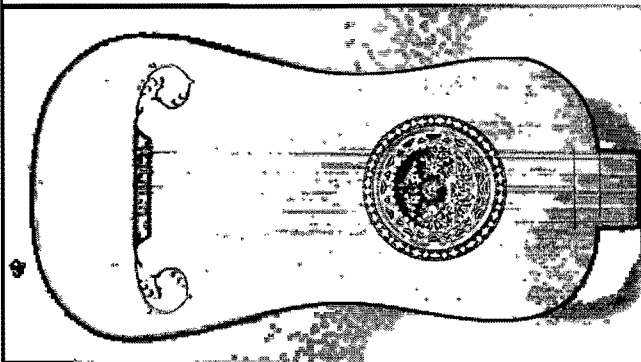
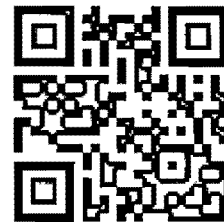
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ARTIST BIOGRAPHIES

Stephen Stubbs, *lute and guitar*

Stephen Stubbs, who won the GRAMMY Award as conductor for Best Opera Recording 2015, spent a 30-year career in Europe. He returned to his native Seattle in 2006 as one of the world's most respected lutenists, conductors, and baroque opera specialists.

In 2007 Stephen established his new production company, Pacific MusicWorks, based in Seattle. He is the Boston Early Music Festival's permanent artistic co-director, recordings of which were nominated for five GRAMMY awards. Also in 2015 BEMF recordings won two Echo Klassik awards and the Diapason d'Or de l'Année.

In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included Handels' *Giulio Cesare* and Gluck's *Orfeo* in Bilbao, Mozart's *Magic Flute* and *Così fan Tutte* in Hawaii and Handel's *Agrippina* and *Semele* for Opera Omaha. He has conducted Handel's *Messiah* with the Seattle, Edmonton and Birmingham Symphony orchestras, and most recently gave his conducting debut with Seattle Opera in their production of *The Combat*.

His extensive discography as conductor and solo lutenist includes well over 100 CDs, which can be viewed at stephenstubbs.com, many of which have received international acclaim and awards.

In 2013, Stephen was appointed Senior Artist in Residence at the University of Washington School of Music.

Stephen is represented by Schwalbe and Partners (schwalbeandpartners.com).

Tekla Cunningham, *violin*

Tekla Cunningham, baroque violin, viola and viola d'amore, leads an active and varied musical life. At home in Seattle, she is Orchestra 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 twelfth season, producing and presenting vibrant period-instrument performances of music from the 17th–19th centuries, and plays regularly as concertmaster and principal player with the American Bach Soloists in California. Her concert performances have earned glowing praise from reviewers and have been described as "ravishingly beautiful" and "stellar". 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 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. Tekla received her musical training at Johns Hopkins University and Peabody Conservatory, Hochschule für Musik und Darstellende Kunst in Vienna, Austria, and at the San Francisco Conservatory of Music. Tekla plays on a violin made by Sanctus Seraphin in Venice, 1746.

Julia Benzinger

The 2016–2017 season sees American mezzo soprano Julia Benzinger returning to Pacific MusicWorks as The Sorceress in *Dido and Aeneas*. The season begins and ends with Ms. Benzinger making role debuts as Mére Marie in *Dialogues des carmélites*, and Erste Norn in Wagner's *Die Götterdämmerung*. A former Young Artist with Seattle Opera and member of the soloist's ensemble with the Deutsche Oper Berlin, Ms. Benzinger has enjoyed a large and varied repertoire, highlights of which include Carmen, Hänsel, Der Komponist (*Ariadne auf Naxos*), Lucretia (*The Rape of Lucretia*), Olga (*Eugene Onegin*), The Fox (*Cunning Little Vixen*), Angelina (*La cenerentola*), Bersi (*Andrea Chenier*), Marcellina (*Le nozze di Figaro*), Zita (*Gianni Schicchi*), and the title characters in Fauré's *Pénélope*, Gluck's *Orphée*, and Gnechhi's *Cassandra*. Julia makes her home on Bainbridge Island with her partner and two young sons.

Holly Boaz

Soprano Holly Boaz was recently praised by CityArts Online for "excellent acting and singing" and by the Seattle Times for "expertly sung" performances in Pacific MusicWorks' critically acclaimed production of *Die Zauberflöte* (Erste Dame). Ms Boaz enjoys a varied career in opera, oratorio, chamber and choral music, with a special interest in the music of the Baroque. This season includes engagements with Seattle Opera, Pacific MusicWorks, Canonici Consort of Voices, Emerald Ensemble, Regency Voices, Vashon Chamber Music Series, and Kirkland Choral Society.

Ross Hauck

Tenor Ross Hauck is a regular with Pacific MusicWorks, and is pleased to be collaborating with good friends once again. Recent credits include the symphonies of Baltimore, Phoenix, Omaha, Grand Rapids, Kansas City, as well as return engagements with the symphonies of Seattle and Portland. Opera credits include lead roles with companies in Tacoma, Sacramento, Indianapolis,

and Cincinnati, among others. Past collaborations with Maestro Stubbs and Pacific MusicWorks include Monteverdi *Vespers*, and last season's role of Tamino in *Magic Flute*. He can be heard with Apollo's Fire on their recording of Handel's *Messiah*, and the new recording of American folk music, "Sugarloaf Mountain". 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. For more info, visit rosshauck.com

Jakub Józef Orliński

Polish countertenor Jakub Józef Orliński, Grand Finals winner of the 2016 Metropolitan Opera National Council Auditions and winner of the 2015 Marcella Sembrich International Vocal Competition, is quickly gaining a reputation as a singer of striking vocal beauty and daring stage craft. The 2016-17 season includes performances of Handel's *Messiah* at Carnegie Hall with both Musica Sacra and Oratorio Society of New York, and for his debut with the Houston Symphony. Mr. Orliński performs in *Flight*, Jonathan Dove's modern-day comedy, with Juilliard Opera. He will join the Karlsruhe Handel Festival to sing Vivaldi's *Nisi Dominus* and excerpts from Handel's *Dixit Dominus*. He makes his debut with the Festival d'Aix-en-Provence in Cavalli's opera *Erismena*, and appears for the first time with Oper Frankfurt this season. In his spare time, Mr. Orliński enjoys breakdancing, in addition to other styles of dance. His achievements in this arena include prizes in many dance competitions.

Laura Pudwell

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. Pudwell is equally at home on the opera, oratorio or recital stage, and has received international acclaim for her recordings. On the opera stage, Pudwell has performed across Canada with such companies as Opera Atelier, Calgary Opera, Vancouver Early Music and Festival Vancouver, as well as with Houston Grand Opera and Opera Cleveland. She is a regular participant in many festivals, appears regularly with the Toronto Consort, and is a frequent guest soloist with the Calgary Philharmonic Orchestra, Kitchener-Waterloo Symphony, St. Lawrence Choir, Symphony Nova Scotia, Tafelmusik and Toronto Chamber Choir, among others.

Brendan Tuohy

American tenor Brendan Tuohy has been praised by

The Cincinnati Post for his "big, bold tenor edged with silver" and he continues to move audiences both in the states and overseas. Brendan most recently had a very busy fall performing in several of his favorite places in the Pacific Northwest. He started by singing Ferrando in Mozart's *Così fan tutte* with City Opera Bellevue. He then performed two role debuts. First, he sang the Chevalier in Poulenc's tragic *Dialogues des Carmélites* with Vashon Opera. He then sang Bénédict in Berlioz's hilarious adaptation of Shakespeare's *Much ado about nothing*, *Béatrice et Bénédict*. Tuohy spent the majority of last summer in Berlin performing Tamino in Mozart's *Die Zauberflöte* with the Berlin Opera Academy.

Catherine Webster

Soprano Catherine Webster has enjoyed many years of performing with 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, 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 Stephen Stubbs' Pacific MusicWorks and Early Music Vancouver in projects ranging from Handel to early American popular music. 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. Catherine now calls Victoria home (after living in most major northwestern cities!) and is excited to be back in Seattle.

Brenna Wells

With a voice described as "fresh", "ethereal", "captivating", "radiant, and "angelic", soprano Brenna Wells is garnering attention for her varied operatic and concert performances. Ms. Wells has sung and recorded with such acclaimed ensembles as the Boston Early Music Festival Orchestra, Blue Heron Choir, Britten-Pears Baroque Orchestra, Boston Baroque, Opera Boston, Yale Choral Artists, Seraphic Fire, Pacific MusicWorks Underground and the Handel and Haydn Society, among others. Highlights from the 2015-2017 seasons include solo performances with Vermont Symphony Orchestra, Sammamish Symphony Orchestra, the St. Cecilia Festival, Seraphic Fire, Vancouver Early Music Festival and Pacific MusicWorks' production of Purcell's *Dido and Aeneas* as well as their Underground Series.

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CD Angels

We are so grateful to the following for
 their support of our debut CD recording:

Anonymous
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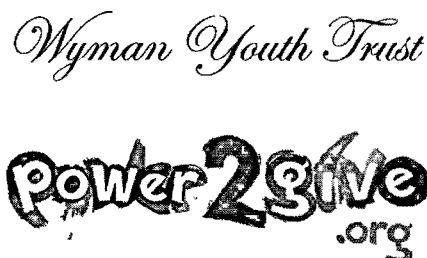
Anonymous
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 Marjorie Anderson
 Robin Bier
 Janine Bond
 James Busby
 Stephen Campbell
 Bernice Clark
 David Cronin
 Gerda and John Cunningham
 Rebecca Cypess
 Kent Devereaux
 Heath Dill
 Alice Dubiel and James Hopfenbeck
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 Marguerite Smith
 Douglas Smith and Stephanie Ellis-Smith
 Stephen Sprenger
 Laura Swartley
 Míceál F. Vaughan and Sheila C. Dietrich
 Amaranta Viera
 Emir Wald
 Zachary Wilder
 April Williamson
 David A. Wood
 Penelope Yonge
 Nancy Zylstra
 In honor of Stephen Stubbs
 In honor of Louie the Dog
 In honor of Allen Yonge
 In honor of Our Talented Artists
 In honor of Larry Von Over
 In honor of Belinda Hollyer

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John J. and Georgiana Theodore Foundation

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We are grateful to Christ Episcopal Church for their generous use of the sanctuary for rehearsal space.

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2017/2018
SEASON

2017

Songs of Love and Passion

The Intimate Chamber Cantatas
of Agostino Steffani

October 1

Monteverdi | L'ORFEO

A Timeless Tale of Love and Loss

October 28

Light in the Darkness

BACH | Cantatas for Advent

December 9 & 10

2018

Every time I Feel the Spirit

Black Voices in American Music

February 11

Roman Holiday

Young Handel's Italian Adventures

May 12 & 13

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