

Compact disc

C435

2015

12-13

PACIFIC MUSICWORKS

A CONTEMPORARY VOICE FOR EARLY MUSIC

STEPHEN STUBBS
ARTISTIC DIRECTOR



Edmonds United Methodist Church
Emmanuel Episcopal Church, Mercer Island
Meany Hall

Dec 10, 2015
Dec 11, 2015
Dec 12 & Dec 13, 2015



Thursday, December 10, 8pm, Edmonds United Methodist Church
Friday, December 11, 8pm, Emmanuel Episcopal Church, Mercer Island
Saturday, December 12, 8pm, Meany Hall
Sunday, December 13, 2pm, Meany Hall

Pacific MusicWorks presents:

Handel's Messiah



Stephen Stubbs, *conductor*
Teresa Wakim, *soprano*
Reginald Mobley, *counter-tenor*
~~Zachary Wilder, tenor~~ *Eric Neville*
Kevin Deas, *bass-baritone*

The University of Washington Chamber Singers
Director Geoffrey Boers

Soprano

Elizabeth MacIsaac
Meghan Stavig
Leann Conley-Holcomb
Christine Oshiki
Rebecca Herivel
Miriam Anderson
Katie Kelley
Denná Good Mojab
Yelena Bagdasarova
Brianna Valencia
Sarah Riskind

Alto

Sadie Quinsaas
Rebecca Cantrell
Eleanor Kahn
Sarah Moyer
Amber Moore
Michelle Dobbs
Erica Weisman
Makaela Mautz
Meg Stohlmann
Alice Carli
Brenda Mohr
Jocelyn Beausire

Tenor

Shane Colvin
Joel Bevington
Mason Cole
Jeff Larkin
Ryan Ellis
Patrick Borrer
Anthony James
Joshua Lutman
Tom Almlie
Stephen O'Bent

Bass

Kassey Castro
Nic Varela
Jonah Melchert
Ben Kramer
James Wilcox
Ryan Mullaney
Jeremy Morada
Leif Layman
David Wimett
Eric Mullen
Philip Arbaugh
Michael Kibbe

Pacific MusicWorks Orchestra

Tekla Cunningham, *concertmaster*
Paul Luchkow, *violin*
Corey Pokorny, *violin*
Lindsay Strand Polyak, *violin*
Linda Melsted, *principal violin II*
Brandon Vance, *violin II*
Chloe Prendergast, *violin II*
Elly Winer, *principal viola*
Laurie Wells, *viola*

David Morris, *principal cello*
Meg Brennand, *cello*
Moriah Neils Caruso, *bass*
Kelsey Shilling, *bassoon*
Kathryn Montoya, *principal oboe*
Curtis Foster, *oboe*
Kris Kwapis, *principal trumpet*
Lena Console, *trumpet*
Andrew Spencer, *timpani*
Henry Lebedinski, *organ*

December 13, 2015

**For this afternoon's performance Eric Neuville will be replacing
Zachary Wilder, who is indisposed.**

Eric Neuville, Tenor

Seattle-based tenor Eric Neuville was a member of both Seattle and Chautauqua Opera's prestigious Young Artist Programs from 2009-2011. He has gone on to become a regular on operatic and concert stages throughout the country. Highlights of his 2015-16 season included performances of Scaramuccio in *Ariadne auf Naxos* and Abducco in *Nabucco* with Seattle Opera, Don Jose in *La tragédie de Carmen* with The Washington Idaho Symphony, Beethoven's 9th Symphony with the Seattle Symphony, Carmina Burana with the Austin Symphony, *The Prince in Rumpelstiltskin* (Baber) with Opera Fairbanks, *The Poet Sings: Emily Dickinson* (recital) with Sonja Tenblad and Michelle Schumann, Handel's *Messiah* with the Portland Chamber Orchestra, and *Ulysses* in Fauré's *Pénélope* with Vespertine Opera.

His 2016-17 will open with his debut at Madison Opera as Laurie in *Adamo's Little Women*, Carmina Burana with the Tucson Symphony Orchestra, Mozart's *Requiem* with the Seattle Symphony conducted by Itzhak Perlman, the tenor soloist in John Muehleisen's *Pieta* with the St. Olaf Choir and Magnum Chorum, and multiple appearances with Seattle Opera and the Grammy award winning *Conspirare* (TBA with their season)

Past performances included Tamino in *Die Zauberflöte* with Tacoma Opera, Nathanaël in *Les contes d'Hoffmann* with Seattle Opera, Frederick in *The Pirates of Penzance* with Tacoma Opera, Don Ottavio in *Don Giovanni* with Vashon Opera, Handel's *Messiah* with the Tacoma Symphony, Bach's *St. Matthew Passion* with *Conspirare* and the Victoria Bach Festival, Haydn's *Creation* with the Bainbridge Chorale, and Cary Ratcliff's *Ode to Common Things* with *Conspirare*.

As a member of the Grammy award winning ensemble - *Conspirare*, Eric has been part of several recording projects on the Harmonia Mundi label, as well as a Nationally Televised PBS special, titled "*Conspirare: A Company of Voices.*" He can be heard as the tenor soloist on the 2016 Grammy-nominated album *The Poet Sings: Pablo Neruda*.

Dr. Neuville's work in musicology has led to editorial projects for the Ivor Gurney and Gerald Finzi Trusts. His book, *The Unpublished Songs of Ivor Gurney* is published internationally and available on amazon.com.

His interest in Acoustical Physics led him to Darlene Wiley at The University of Texas, with whom he re-engineered the Casa Vocal Arts Laboratory in 2007. He holds degrees from St. Olaf College, The University of Texas at Austin, and the The University of Washington. He currently resides in Seattle, WA with his wife Liora.

PROGRAM

CD1 - #17,365

Part One

- 1 Sinfonia
Accompagnato: Comfort ye, comfort ye my people
Air: Every valley shall be exalted
Chorus: And the glory of the Lord shall be revealed
Accompagnato: Thus saith the Lord of hosts.
Air: But who may abide the day of his coming?
Chorus: And he shall purify the sons of Levi
Recitative: Behold, a virgin shall conceive
Air & Chorus: O thou that tellest good tidings to Zion
Accompagnato: For behold, darkness shall cover the earth
Air: The people that walked in darkness have seen a great light, and they that dwell in the land of the shadow of death, upon them hath the light shined
Chorus: For unto us a child is born
Pifa (Pastoral Symphony)
Accompagnato: There were shepherds abiding in the field
Chorus: Glory to God in the highest
Air: Rejoice greatly
Recitative: Then shall the eyes of the blind be opened
Duet: He shall feed his flock
12 *Chorus:* His yoke is easy, and his burden is light.

INTERMISSION

CD2 - #17,366

Part Two

- 1 *Chorus:* Behold the Lamb of God, that taketh away the sin of the world!
Air: He was despised
Chorus: Surely he hath borne our griefs and carried our sorrows
Chorus: And with his stripes we are healed
Chorus: All we like sheep have gone astray
Accompagnato: All they that see him laugh him to scorn
Chorus: He trusted in God that he would deliver him
Accompagnato: Thy rebuke hath broken his heart
Air: Behold, and see if there be any sorrow
Accompagnato: He was cut off out of the land of the living
Air: But thou didst not leave his soul in hell
Chorus: Lift up your heads
Air: How beautiful are the feet
Air: Why do the nations so furiously rage together?
Chorus: Let us break their bonds asunder
Recitative: He that dwelleth in heaven
Air: Thou shalt break them with a rod iron
Chorus: Hallelujah!

Part Three

- 1/1 *Air:* I know that my redeemer liveth
Chorus: Since by man came death
Recitative: Behold, I tell you a mystery
Air: The trumpet shall sound
Chorus: Worthy is the Lamb that was slain

Amen



A NOTE FROM THE ARTISTIC DIRECTOR

Dear Friends of Pacific MusicWorks,

Welcome to PMW's first production of Handel's *Messiah*. This iconic masterpiece is at the very center of the repertoire for voices and orchestra that PMW has set out as its artistic mission. And yet, although I have had many opportunities in recent years to conduct this piece with other organizations, including the Seattle Symphony Orchestra, we have waited until now to produce our own version.

No one could claim that this piece is rarely heard or underserved by the musical community in general, so we needed to feel that there was a particular contribution to *Messiah* performance that we could bring to our own version. This opportunity came through our work at the University of Washington School of Music, and in particular through the excellence of the choral program there, and the ongoing partnership with Dr. Geoffrey Boers, Director of Choral Activities.

Unlike the usual situation of performing *Messiah* with a Symphony orchestra, which allows for rehearsals with both orchestra and chorus within a matter of a few days, this allowed me the luxury of working with a group of highly skilled young singers (many of whom are in the graduate program for choral conducting) over a period of months, creating a level of detail work that is rarely possible.

Added to this was the idea, which I have entertained for some time, but not had the opportunity to realize, that Handel's soloists were seen by him as "the first among equals" with the soprano, alto, tenor and bass soloists listed by Handel at the head of their part in a general list called simply "singers".

Knowing how closely Handel had studied Corelli's construction of the *Concerto Grosso* (in which a group

of solo strings is contrasted with the "tutti" of the orchestra), it is fascinating to look at *Messiah* with an eye to understanding how he might have applied this principle to both orchestral and choral performance. We will integrate the University chorus with our own professional baroque orchestra led by Tekla Cunningham and four of our very favorite soloists who have expressed great interest in the concept of combining with the chorus in this way. In today's traditions the full orchestra plays all the time, the full chorus sings in all the choruses, and the soloists are brought in as entirely autonomous units.

I believe that the co-ordination of all of these elements into a performance that emphasizes the dramatic differences between small forces and large may give us an even greater impression of that magnificent vision that Handel himself had when composing the *Messiah*.

The dramaturgy of Handel's *Messiah*:

I had the pleasure, over a period of years, to exchange detailed thoughts about Handel's compositions with the knowledgeable and articulate Handel-lover Bernard Jacobson. He pointed out to me that *Messiah* was alone in Handel's compositions in not giving character names to each of the soloists. Most often, just as in opera, the oratorio protagonists are given roles to inhabit. Even allegorical works like *The Triumph of Time* give names like "Beauty" or "Time" to the soloists. Bernard saw this as a dramatic weakness for the *Messiah*, but since I felt differently, it made me want to flesh out the inkling that I had always had that these soloists were indeed "proto-characters" even if not named as such. I have found it helpful to think in this way, and I hope it may increase your feeling of connection to the piece. The soprano, particularly in part one, seems to me to be the Angel of the Annunciation. The bass can be heard as the voice of God, beginning with his opening statement "Thus saith the Lord" and continuing through "Behold, I tell you a mystery". Particularly in the central scena of Part II beginning with "Thy rebuke hath broken his heart" we feel that the tenor is recounting the martyrdom of Jesus in the first person. And finally, the alto seems to me to be the voice of humanity, observing and feeling Jesus' suffering, particularly in "He was despised".

Stephen Stubbs

TEXT

Handel's Messiah

Part One

Sinfonia

Accompagnato

Isaiah 40:1-3

Comfort ye, comfort ye my people, saith your God.
Speak ye comfortably to Jerusalem, and cry unto her,
that her warfare is accomplished, that her iniquity
is pardoned. The voice of him that crieth in the
wilderness: "Prepare ye the way of the Lord, make
straight in the desert a highway for our God."

Air

Isaiah 40:4

Every valley shall be exalted, and every mountain and
hill made low; the crooked straight, and the rough
places plain.

Chorus

Isaiah 40:5

And the glory of the Lord shall be revealed, and all
flesh shall see it together, for the mouth of the Lord
hath spoken it.

Accompagnato

Haggai 2:6-7, Malachi 3:1

Thus saith the Lord of hosts: Yet once, a little while,
and I will shake the heavens, and the earth, the sea,
and the dry land; and I will shake all nations, and
the desire of all nations shall come. The Lord, whom
ye seek, shall suddenly come to his temple, even
the messenger of the covenant, whom ye delight in.
Behold, he shall come, saith the Lord of hosts.

Air

Malachi 3:2

But who may abide the day of his coming? And
who shall stand when he appeareth? For he is like a
refiner's fire.

Chorus

Malachi 3:3

And he shall purify the sons of Levi, that they may
offer unto the Lord an offering in righteousness.

Recitative

Isaiah 7:14, Matthew 1:23

Behold, a virgin shall conceive, and bear a son, and
shall call his name Immanuel: God-with-us.

Air & Chorus

Isaiah 40:9, 60:1

O thou that tellest good tidings to Zion, get thee
up into the high mountain. O thou that tellest good
tidings to Jerusalem, lift up thy voice with strength.
Lift it up, be not afraid; say unto the cities of Judah,
Behold your God! Arise, shine; for thy light has come,
and the glory of the Lord is risen upon thee.

Accompagnato

Isaiah 60:2-3

For behold, darkness shall cover the earth, and gross
darkness the people, but the Lord shall arise upon
thee, and his Glory shall be seen upon thee. And the
Gentiles shall come to thy light, and kings to the
brightness of thy rising.

Air

Isaiah 9:2

The people that walked in darkness have seen a great
light, and they that dwell in the land of the shadow of
death, upon them hath the light shined.

Chorus

Isaiah 9:6

For unto us a child is born, unto us a son is given.
And the government shall be upon his shoulders,
and his name shall be called Wonderful, Counselor,
the Mighty God, the Everlasting Father, the Prince
of Peace.

Pifa (Pastoral Symphony)

Accompagnato

Luke 2:8-11, 13

There were shepherds abiding in the field, keeping watch over their flock by night. And lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them. And they were sore afraid. And the angel said unto them, "Fear not, for behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord." And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

Chorus

Luke 2:14

"Glory to God in the highest, and peace on earth, good will towards men."

Air

Zechariah 9:9-10

Rejoice greatly, O daughter of Zion; shout, O daughter of Jerusalem. Behold, thy King cometh unto thee. He is the righteous Saviour, and he shall speak peace unto the heathen.

Recitative

Isaiah 35:5-6

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped. Then shall the lame man leap as a hart, and the tongue of the dumb shall sing.

Duet

Isaiah 40:11, Matthew 11:28-29

He shall feed his flock like a shepherd, and he shall gather the lambs with his arm, and carry them in his bosom, and gently lead those that are with young. Come unto him, all ye that labor and are heavy laden, and he will give you rest. Take his yoke upon you, and learn of him, for he is meek and lowly of heart: and ye shall find rest unto your souls.

Chorus

Matthew 11:30

His yoke is easy, and his burden is light.

INTERMISSION

Part Two

Chorus

John 1:29

Behold the Lamb of God, that taketh away the sin of the world!

Air

Isaiah 53:3, Isaiah 50:6

He was despised and rejected of men, a man of sorrows and acquainted with grief. He gave his back to the smiters, and his cheeks to them that plucked off the hair: He hid not his face from shame and spitting.

Chorus

Isaiah 53:4-5

Surely he hath borne our griefs and carried our sorrows. He was wounded for our transgressions, he was bruised for our iniquities. The chastisement of our peace was upon him. And with his stripes we are healed.

Chorus

And with his stripes we are healed

Chorus

Isaiah 53:6

All we like sheep have gone astray; we have turned every one to his own way, and the Lord has laid on him the iniquity of us all.

Accompagnato

Psalm 22:7

All they that see him laugh him to scorn. They shoot out their lips, and shake their heads, saying,

Chorus

Psalm 22:8

"He trusted in God that he would deliver him; let him deliver him, if he delight in him."

Accompagnato

Psalm 69:20

Thy rebuke hath broken his heart; he is full of heaviness. He looked for some to have pity on him, but there was no man, neither found he any to comfort him.

Air

Lamentations 1:12

Behold, and see if there be any sorrow like unto his sorrow.

Accompagnato

Isaiah 53:8

He was cut off out of the land of the living; for the transgression of thy people was he stricken.

Air

Psalm 16:10

But thou didst not leave his soul in hell, nor didst thou suffer thy Holy One to see corruption.

Chorus

Psalm 24:7-10

Lift up your heads, O ye gates; and be ye lift up, ye everlasting doors; and the King of glory shall come in. Who is this King of glory? The Lord strong and mighty, the Lord mighty in battle. Who is this King of glory? The Lord of hosts, he is the King of glory.

Air

Romans 10:15

How beautiful are the feet of them that preach the gospel of peace, and bring glad tidings of good things.

Air

Psalm 2:1-2

Why do the nations so furiously rage together; why do the people imagine a vain thing? The kings of the earth rise up, and the rulers take counsel together: against the Lord and his Anointed.

Chorus

Psalm 2:3

Let us break their bonds asunder and cast away their yokes from us.

Recitative

Psalm 2:4

He that dwelleth in heaven shall laugh them to scorn; the Lord shall have them in derision.

Air

Psalm 2:9

Thou shalt break them with a rod iron; thou shalt dash them in pieces like a potter's vessel.

Chorus

Revelation 19:6, 11:15, 19:16

Hallelujah! for the Lord God omnipotent reigneth. The kingdom of this world is become the kingdom of our Lord, and of his Christ. And he shall reign for ever and ever. King of Kings, and Lord of Lords. Hallelujah!

Part Three

Air

Job 19:25-26, I Corinthians 15:20

I know that my redeemer liveth, and that he shall stand at the latter day upon the earth. And though worms destroy this body, yet in my flesh shall I see God. For now is Christ risen from the dead, the first fruits of them that sleep.

Chorus

I Corinthians 15:21-22

Since by man came death, by man came also the resurrection of the dead. For as in Adam all die, even so in Christ shall all be made alive.

Recitative

Corinthians 15:51-52

Behold, I tell you a mystery. We shall not all sleep, but we shall all be changed. In a moment, in the twinkling of an eye, at the last trumpet.

Air

I Corinthians 15:52-53

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

Chorus

Revelation 5:12-13

Worthy is the Lamb that was slain and hath redeemed us to God by His blood to receive power, and riches, and wisdom, and strength, and honour, and glory, and blessing. Blessing, and honour, glory, and power, be unto Him that sitteth upon the throne, and unto the Lamb for ever and ever.

Amen.

ARTIST BIOGRAPHIES

Stephen Stubbs, Director

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 and in 2014 was awarded the Mayor's Arts Award for '**Raising the Bar**' in Seattle. Before his return, he was based in Bremen, Germany, where he was Professor at the *Hochschule für Künste*.

In 2007 Stephen established his new production company, **Pacific MusicWorks**, based in Seattle, reflecting his lifelong interest in both early music and contemporary performance. The company's inaugural presentation was a production of South African artist William Kentridge's acclaimed multimedia staging of Claudio Monteverdi's opera *The Return of Ulysses* in a co-production with the San Francisco Museum of Modern Art. PMW's performances of the Monteverdi *Vespers* were described in the press as "*utterly thrilling*" and "*of a quality you are unlikely to encounter anywhere else in the world*".

Stephen is also the **Boston Early Music 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 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* for the Hawaii Performing Arts Festival and Handel's *Agrippina* for Opera Omaha. In recent years he has conducted Handel's *Messiah* with the Seattle, Edmonton and Birmingham Symphony orchestras.

His extensive discography as conductor and solo lutenist include 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**. His first major production there was Handel's *Semele* in May 2014 followed by Mozart's *Magic Flute* in 2015.

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

Geoffrey Boers, Conductor

Geoffrey Boers is recognized as one of the United States' foremost collegiate choral conductors and pedagogues. He is the Director of Choral Activities at the University of Washington in Seattle, a program widely recognized as forward thinking, unique, and of distinction. Under his direction, the graduate choral program has developed a singular mission: to nurture the *whole* student as conductor-teacher-servant-leader-scholar. The UW Choral Cohort consists of four faculty, twelve graduate students in-residence, and eight ensembles, with nearly 500 singers participating. He also teaches graduate choral conducting and choral pedagogy and serves as faculty advisor to the University's choral community. The UW Chamber Singers under his direction has become one of the finest graduate choral ensembles of its kind, featured at regional conventions as well as touring internationally.

Recently, his work has led to the creation and mentoring of local choral cohorts of teachers and conductors interested in building professional communities of ongoing mentorship and musical development. His new thinking regarding gesture, vocal pedagogy and teaching practice is providing teachers with tools to be successful with today's singers and learners. He has developed such mentorship programs in Seattle, Tacoma, Vancouver, B.C., Calgary, Alberta, Wichita, Kansas and Southern California.

Geoffrey maintains an active conducting, teaching, workshop and clinic schedule. He is a frequent conductor of All-State and regional honor choirs across North America. His recent engagements have included concerts in Orchestra Hall in Minneapolis, Meyerson Concert Hall in Dallas, New York's Alice Tully and Avery Fischer Hall at Lincoln Center, the Mormon Tabernacle in Salt Lake City, and Benaroya Hall in Seattle. In addition, he has served as artist-in-residence in Toronto, Ontario, Mainz, Germany, as well as Seoul, Korea with the world-renown choir the *Incheon City Chorale*. In addition to his work at the UW, he is the conductor of the Tacoma Symphony Chorus.

Teresa Wakim, Soprano

With "a gorgeous, profoundly expressive instrument," and as "a bejeweled lyric soprano with an exquisite top register," American soprano Teresa Wakim is perhaps

best known as “a perfect early music voice.” Upon completion of her studies at the Oberlin Conservatory of Music and Boston University’s College of Fine Arts, Wakim was soon named a Lorraine Hunt Lieberson Fellow at Emmanuel Music in Boston, and won First Prize in the International Soloist Competition for Early Music in Brunnenthal, Austria.

In addition, Wakim’s affinity for the Baroque has brought her much success as a frequent soloist with many of the world’s best period instrument ensembles, including the Amsterdam Baroque Orchestra, Wiener Akademie, the Handel & Haydn Society, Boston Early Music Festival, Boston Baroque, Dallas Bach Society, Pacific Musicworks, Early Music Vancouver, Handel Choir of Baltimore, the Atlanta Baroque Orchestra, Apollo’s Fire, Tragicomedia, and Mercury Baroque Orchestra.

She has portrayed and recorded multiple operas from Monteverdi to Mozart, specializing in operas of the French Baroque with the Boston Early Music Festival, and sang the roles of Flore, Aréthuse, and Daphne on their 2015 GRAMMY®-Winning Best Opera Recording of Charpentier’s *La Descente d’Orphée aux Enfers* and *La Couronne de Fleurs*. She can also be heard on numerous recordings with the Handel & Haydn Society, Boston Early Music Festival, Musik Ekklesia, and Seraphic Fire.

Reginald Mobley, Countertenor

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

A longtime 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.
www.reginaldmobley.com

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 Moores School of Music, University of Houston. Additionally, Zachary was a Lorraine Hunt-Lieberson Fellow at Emmanuel Music, a Gerdine Young Artist at the Opera Theater of Saint Louis, an Adams Vocal Masterclass Fellow at the Carmel Bach Festival, a Tanglewood Music Centre Fellow, a Britten-Pears Young Artist and a member of the Les Arts Florissants academy for young singers, Le Jardin des Voix 2013.

Currently living in Paris, Zachary is a sought after performer both on the operatic and concert stage. He has worked with musical luminaries such as Leonardo Alarcón, Elliot Carter, William Christie, Harry Christophers, Philippe Herreweghe, James Levine, Stephen Lord, Mark Morris, Paul O’Dette, Christophe Rousset, Alexander Weimann and Stephen Stubbs. Zachary has also performed with numerous ensembles internationally, including Apollo’s Fire, Les Arts Florissants, American Bach Soloists, Ars Lyrica Houston, Back Bay Chorale, Blue Heron, Boston Early Music Festival, Les Bostonades, Cappella Mediterranea, Collegium Vocale Gent, Ensemble Clematis, Ensemble Médical de Munich, Emmanuel Music, Festival d’Aix-en-Provence, A Far Cry, The Green Mountain Project, Handel & Haydn Society, Harvard Baroque Orchestra, Houston Bach Society, Les Talens Lyriques, Mark Morris Dance Group, Mercury Houston, Opera Omaha, Pacific Musicworks, Portland Baroque Orchestra, San Antonio Symphony, Tenet and Tesseræ Ensemble.

Operatic roles include Alessandro in Mozart’s *Il Re Pastore* (Grand Harmonie), Renaud in Lully’s *Armide* (Mercury Baroque), Grimoaldo Rodelinda, Osman in Handel’s *Almira*, Mordecai Esther, Coridon in Handel’s *Acis and Galatea* (Festival d’Aix-en-Provence, La Fenice, Venice), Telemaco and Pisandro in Monteverdi’s *Il Ritorno d’Ulisse in Patria*, Mercurio in Zamponi’s *Ulisse nell’Isola di Circé*, Testo in Monteverdi’s *Il Combattimento di Tancredi e Clorinda* (Los Angeles), Iro in Cavalli’s *Elena* (Aix-en-Provence, Versailles, Lille Opera and Lisbon) and Tantalus and Ixion in Charpentier’s *La Descente d’Orphée aux Enfers* with the Boston Early Music Festival and at the Wigmore Hall, London with Christian Curnyn.

On the concert platform, Zachary is internationally in great demand; his repertoire includes

Monteverdi's *Vespers of 1610* and *Madrigals, Book VII* with Paul Agnew and Les Arts Florissants (Caen, Antwerp, Prague, Dresden, and Paris), Haydn's *Creation* and *The Seasons*, the Evangelist in Bach's *Saint John* and *St Matthew* Passions, Mozart's *Requiem*, and Handel's *Messiah* (Portland Baroque Orchestra, Mercury Houston, Virginia Symphony, and Alabama Symphony, Birmingham, USA).

His discography with Boston Early Music Festival includes Lully's *Psyché* (GRAMMY® nominated), Rameau's *Le Jardin de Monsieur Rameau* with Le Jardin des Voix and William Christie, Zamponi's *Ulisse all'Isola di Circé* (Ricercar) and Monteverdi's *Vespro della Beata Vergine* with Leonardo Alarcón.

Kevin Deas, Bass-baritone

Kevin Deas has gained international renown as one of America's leading bass-baritones. He is perhaps most acclaimed for his signature portrayal of the title role in *Porgy and Bess*, having performed it with the New York Philharmonic, Philadelphia Orchestra, National Symphony, St. Paul Chamber Orchestra, Pacific Symphony, and the symphonies of Atlanta, Baltimore, Calgary, Columbus, Detroit, Florida, Hartford, Houston, Milwaukee, Minnesota, Montreal, San Diego, San Francisco, Seattle, Utah, and Vancouver, and at the Ravinia, Vail and Saratoga festivals. He repeats the role during the 2015-2016 season with the Orquesta Sinfónica Nacional de Minería and the Dallas and Buffalo Symphonies.

Kevin Deas' recent concert performances include Beethoven's *Symphony No. 9* with Boston Baroque, Buffalo Philharmonic, Calgary Philharmonic, Colorado Symphony, Elgin (IL) Symphony, Louisiana Philharmonic, National Arts Centre Orchestra, North Carolina Symphony, Pacific Symphony, and Richmond Symphony; Verdi's *Requiem* with the Richmond Symphony, National Philharmonic, and Winnipeg Symphony; Handel's *Messiah* with Boston Baroque, Cleveland Orchestra, Kansas City Symphony, National Philharmonic, Seattle Symphony, and the Warsaw Easter Festival; Mozart's *Requiem* with the Alabama Symphony and Vermont Symphony; Bach's *St. Matthew Passion* with the Grand Rapids Symphony and Oratorio Society of New York; *St. John Passion* with the Bach Festival Society of Winter Park and Orquesta Sinfónica Nacional de México; Ravel's *L'enfant et les sortilèges* with the New York Philharmonic; and Copland's *Old American Songs* with the Chicago and Columbus (OH) Symphonies.

A strong proponent of contemporary music, Kevin Deas was heard at Italy's Spoleto Festival in a new

production of Menotti's *Amahl and the Night Visitors* in honor of the composer's eighty-fifth birthday, which was videotaped for worldwide release. He has also performed the world premieres of Derek Bermel's *The Good Life* with the Pittsburgh Symphony and Hannibal Lokumbe's *Dear Mrs. Parks* with the Detroit Symphony. His twenty-year collaboration with the late jazz legend Dave Brubeck has taken him to Salzburg, Vienna and Moscow in *To Hope!*, and he performed Brubeck's *Gates of Justice* in a gala performance in New York during the 1995-96 season.

Kevin Deas has recorded Wagner's *Die Meistersinger* for Decca/London with the Chicago Symphony under the late Sir Georg Solti and Varèse's *Ecuatorial* with the ASKO Ensemble under the baton of Riccardo Chailly. Other releases include Bach's *Mass in B-minor* and Handel's *Acis and Galatea* on Vox Classics; Dave Brubeck's *To Hope!* with the Cathedral Choral Society on the Telarc label; and Haydn's *Die Schöpfung* with the Virginia Symphony and Boston Baroque for Linn Records. June 2014 marks the release of *Dvorak in America* (Naxos), featuring Mr. Deas performing the world premiere recording of Dvorak's *Hiawatha Melodrama* and Dvorak's arrangement of *Goin' Home* with the PostClassical Ensemble.

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