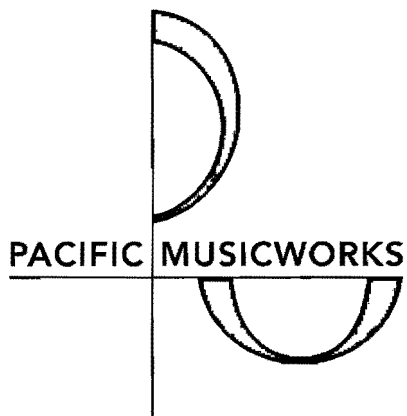


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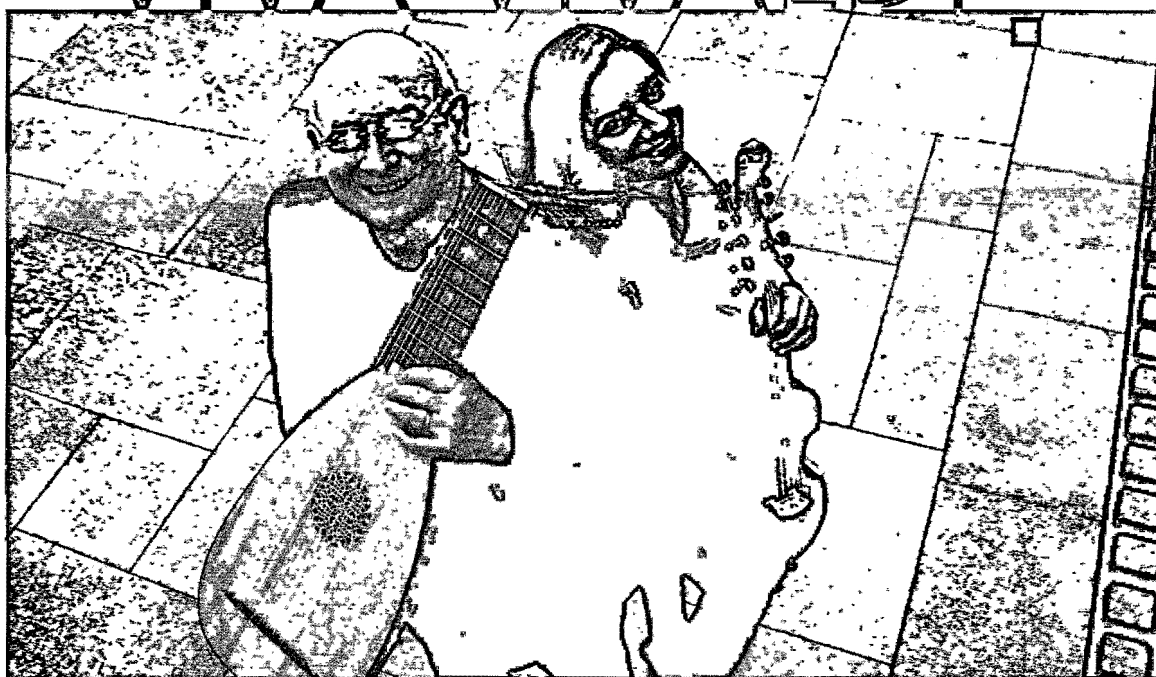


PACIFIC MUSICWORKS

A CONTEMPORARY VOICE FOR EARLY MUSIC

STEPHEN STUBBS
ARTISTIC DIRECTOR

VIVA VIVALDI!



South Whidbey High Auditorium, Whidbey Island

Edmonds United Methodist Church

Emmanuel Episcopal Church, Mercer Island

Meany Theater

Feb 25

Feb 26

Feb 27

Feb 28

2016

Thursday, February 25, 7pm, South Whidbey High Auditorium, Whidbey Island
Friday, February 26, 8pm, Edmonds United Methodist Church
Saturday, February 27, 8pm, Emmanuel Episcopal Church Mercer Island
→ Sunday, February 28, 2pm, Meany Theater ←
2016

Pacific MusicWorks presents:

VIVA VIVALDI!



CD1-#17,409

PROGRAM

1 **String Concerto in C, RV 114** 6:41 Antonio Vivaldi (1678-1741)
Allegro
Adagio
Ciaccona

2 **Concerto for Lute and Viola d'amore, RV 540** 11:24 A. Vivaldi
Allegro
Largo
Allegro

Tekla Cunningham, viola d'amore and Stephen Stubbs, lute

3 **Concerto for 2 Violoncellos in g minor, RV 531** 10:15 A. Vivaldi
Allegro
Largo
Allegro

Elisabeth Reed and Beiliang Zhu, baroque violoncellos

CD2-#17,410

INTERMISSION

1. *Remarks, Stubbs*
2. *TEXT reading, Tess Atterveros*
3 **Concerto No. 1 in E major, "Spring", Op. 8 No. 1 RV 269** 9:49 A. Vivaldi
Allegro
Largo
Allegro - Danza pastorale (Pastoral dance)

4 *Text reading* Adam Lamotte, baroque violin

5 **Concerto No. 2 in g minor, "Summer" Op. 8 No. 2, RV 315** 11:00 A. Vivaldi
Allegro non molto
Adagio
Presto

Chloe Meyers, baroque violin

6 text

7 Concerto No. 3 in F major, "Fall" Op. 8 No. 3, RV 293 11:38

A. Vivaldi

Allegro

Adagio molto

Allegro - La caccia (The hunt)

8 text

Carla Moore, baroque violin

9 Concerto No. 4 in F minor "Winter" Op. 8 No. 4, RV 297 8:29

A. Vivaldi

Allegro non molto

Largo - La pioggia (The rain)

Allegro

Tekla Cunningham, baroque violin

Tekla Cunningham

Violin by Sanctus Seraphin, Venice 1746

Viola d'amore by Martin Biller, Chicago, 2013,
after Tomaso Eberle

Adam Lamotte

Violin by Domenic Fasso, 2015, after Stradivari, 1715

Chloe Meyers

Violin, Anonymous 1750

Carla Moore

Violin by Johann Georg Thir, Vienna 1754

Lindsey Strand-Polyak

Violin by Richard Duke, London, 1776

Brandon Vance

Violin by Jan Pawlikowski, 2007, Krakow

Elly Winer

Joseph Hill viola. London, ca. 1750

Romeric Pokorny

Viola by Gary Vessel, Salt Lake City, 1996,
after Gagliano

Elisabeth Reed

Violoncello by an anonymous maker, 1671

Beiliang Zhu

Violoncello by John Terry, 2005, Cremona

Curtis Daily

Double bass made in the shop of Ignazio Ongaro,
Venice, Italy c.1770

Maxine Eilander

Harp by Claus Hüttel, Germany, 2007

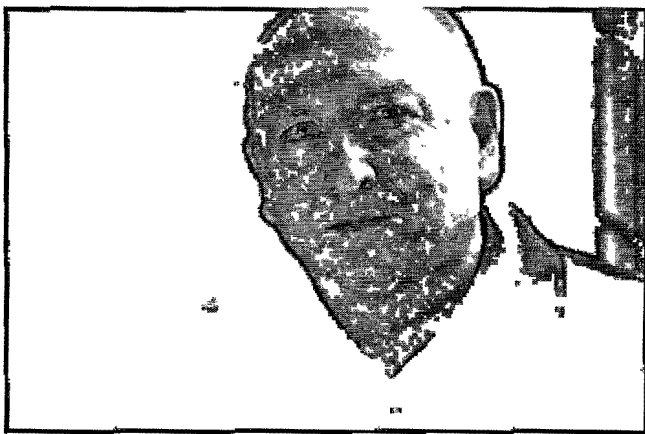
Stephen Stubbs

Lute by Stephen Barber, 2002,
guitar by Ivo Margheini, London, 1995

Henry Lebedinsky

Harpichord after A. Trasuntino (1531)
by David Werbeloff, Boston, 1997

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



A NOTE FROM THE ARTISTIC DIRECTOR

Dear friends of Pacific MusicWorks,

Welcome to the first performance of Pacific MusicWorks that does not include the participation of singers. Opera, oratorio and other vocal music will continue to form our core repertoire, but the orchestra that has evolved for our performances to date is ready and happy to declare a measure of autonomy with a program of some of the brilliant instrumental music of Antonio Vivaldi. By featuring a number of our orchestra members in a solo role, we wanted to emphasize the idea of an orchestra of soloists, as opposed to the sometimes demoralized status of "mere" orchestral musicians in more institutional settings. The spirit of Vivaldi's music is particularly appropriate to this sense of a group of musicians playing together in a kind of large-scale chamber music without need of a conductor. Especially in programmatic music like the *Four Seasons*, the task is to find a way to join together to tell the story as conceived by Vivaldi to illustrate the charming seasonal poems.

This is our penultimate offering of the season, with the largest yet to come: Gluck's *Orphée*. This is the version that Gluck remade for Paris in 1774, particularly to please his patron Marie Antoinette, who had been his music student in her youth in Vienna, and was then the Queen of France. Our performance will feature GRAMMY®-winning tenor Aaron Sheehan in his debut in this role, with the brilliant soprano Amanda Forsythe as his Euridice and Valerie Vinzant as Amour. Gluck's expanded French version demands more dance, and we have a professional troupe of dancers to be choreographed by Anna Mansbridge, a select onstage

choir from the University of Washington and our Pacific MusicWorks orchestra with the subtle texture of period wind instruments – all brought together and led by Gilbert Blin, the brilliant French stage director who is the director of Opera for the Boston Early Music Festival, making his Seattle debut.

Stephen Stubbs

PROGRAM NOTES

The eldest of eight children, Antonio Vivaldi trained as a priest while learning the violin from his father, who worked as a violinist at St. Mark's under Legrenzi. In 1704, one year after his ordination, Vivaldi joined the staff of the Ospedale de Pietà, an orphanage in Venice dedicated to the musical training of female orphans. Here his duties included teaching violin to the girls of the orphanage, as well as composing music, directing and performing in concerts, and organizing the instrumentarium of the Pietà. While most famous for his compositions for strings and especially his violin concertos, Vivaldi worked in all genres, supplying the Pietà with sacred as well as instrumental music and later receiving opera commissions from royal courts throughout Europe. The Emperor Charles VI was so taken with Vivaldi that he granted him a knighthood and invited him to Vienna. However, Charles VI died soon after Vivaldi's arrival in Vienna, leaving Vivaldi with no official role at the court and without his imperial protector. He died soon after in poverty and is buried in Vienna.

Vivaldi's String concerto in C (RV 114) opens with a homophonic texture and an overdotted figure straight out of a French overture. This is followed by a joyful and playfully syncopated Ciaccona, with energetic rolling chords in the violins.

The double concerto for lute and viola d'amore (RV 540) conforms to Vivaldi's most typical format of three movements, fast-slow-fast, but unlike the majority of the concerti, we know the exact place and occasion of its first performance. The visit of the 18-year-old Electoral Prince of Saxony, Friedrich Christian, to Venice in 1740 was celebrated at the Pietà. The famous girls of that institution performed a (now lost) Serenata by Gennaro d'Alessandro, maestro di capella at the Pietà, with this concerto as musical refreshment between the two parts. The first and third parts of the concerto

partake of the brilliant figuration that Vivaldi often conjured in relation to the lute and the mandolin, here with an equal dialogue between the plucked and bowed instruments, whereas in the slow movement the melodic beauty of the viola d'amore is in the foreground with the lute providing an arpeggiated harmonic backdrop.

Vivaldi must have had excellent cellists available to him at the Pietà. While his concertos for violin (214 plus 25 double concertos) vastly outnumber his solo works for cello, he did have a real fondness for using bass instruments in a solo role, writing 37 solo concertos for bassoon and 27 concertos for the cello in addition to the double cello concerto on today's program. Vivaldi, along with Leonardo Leo (a Neapolitan composer), was one of the first to write concertos for the cello, which up until this point was usually a continuo instrument. The concerto for 2 cellos (RV 531) is a wonderful example of the double concerto genre. The sense of play is immediately evident. The soloists begin the first movement of this double concerto without the interference of the tutti group, and get to indulge in every trick in the book - direct imitation, playing together in harmony, and attempting to one up each other in trading solo passages. In the largo, accompanied only by continuo, the two cellos spin a melody of elegant simplicity into a soaring and heartfelt aria. The raucous final allegro is more orchestral in conception, with the syncopated upper strings battling against the relentless eighth notes of the lower strings. The cellos take on the syncopated rhythm of the violins as they soar off into the solo passages.

Vivaldi's *Four Seasons* are part of a set of 12 violin concertos published in 1725 in Amsterdam, known as *Il cimento dell'armonia e dell'invenzione* (The contest between Harmony and Invention). In each season, Vivaldi sets the music to a sonnet. This is one of the earliest examples of instrumental music telling a story without vocalists delivering a text. Program music became much more common in the 19th century. Later examples include Haydn's *The Seasons*, *The Creation*, and Berlioz's *Symphony Fantastique*. Vivaldi paints a series of tableaux mostly about the natural world moving through the year. The sounds fall into several categories: animals (cuckoos and other birds, wasps and flies, horses, barking dogs), natural phenomena (cracking thunder, raindrops, the languid hot sun, cracking ice, gale force winds gusting, gentle breezes blowing), and the gentle sounds of plants (murmuring leaves). There are a few human sounds in this music, in the pastoral dance in Spring, and the rustic dancing and singing in Fall, but overall these pieces depict the mercurial nature

of the natural world as an unfolding drama in and of itself.

Spring (RV269), in the bright key of E major, opens with a joyful ritornello. In the first solo section we hear the birds tweeting and the gentle blowing of the zephyr (gentle west winds). In the second movement we hear the murmuring fronds and plants, and witness the deep slumber of the goatherd, who rests despite the loud barking of the dog. A rustic dance underpinned with droning bagpipes completes this concerto.

The Italian summer is not the temperate season it is in the Northwest. The harsh sun beats down, bugs and insects abound, and summer storms threaten mid-day slumber. The violin imitates the cuckoo and the turtledove, and the whole ensemble alternates between soft gentle triplets of the Zeffiretti dolce (gentle breezes) and raging wild scales of the ferocious Vento Borea (North Wind). In the second movement the solo violin's reposeful tune is surrounded by the insistent buzzing of flies and wasps, and interspersed with violent outbreaks of thunder. In the last movement, the storm rages in full force and hail beats down on the crops.

Fall brings the pleasures of the harvest and the hunt, and a sense of relief after the harsh and unrelenting summer. The grapes are harvested and crushed into wine, and there is much inebriated dancing and singing. The crowd gathers horns, rifles and dogs and sets off on a chase. The violin solo depicts the frightened wild beast fleeing the hunters, and we hear the crack of the rifles, and the slow tortured death of the hunted animal. Winter opens quietly and ominously with a trembling chill. A horrible raging wind blows bitter cold. We hear the stamping of feet and the chattering of teeth. The largo brings a welcome break from the harsh outdoors, as we come inside for a cozy scene - the pleasure of resting contentedly by the warm fire while the rain drips outdoors. The last movement is all about the ice - the terror of walking on ice, falling on the ice, running on the ice, hearing the ice crack and shift underfoot. There is a brief, feverish memory of a hot desert wind, the Sirocco, and then the unrelenting Boreas gusts all the way to the end. And so the seasons end with this line from Vivaldi's poem "this is winter, but even so, what joy it brings"!



THE FOUR SEASONS

Spring – Concerto in E Major

Allegro

“Giunt’ è la Primavera e festosetti
La Salutan gl’ Augei con lieto canto,
E i fonti allo Spirar de’ Zeffiretti
Con dolce mormorio Scorrano intanto:

Vengon’ coprendo l’ aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi tacendo questi, gl’ Augelletti;
Tornan’ di nuovo al lor canoro incanto:”

Largo

“E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme ‘l Caprar col fido can’ à lato.”

Allegro

“Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all’ apparir brillante.”

Summer – Concerto in g-minor

Allegro non molto

“Sotto dura Staggion dal Sole accesa
Languè l’ huom, languè ‘l gregge, ed arde il Pino;
Scioglie il Cucco la Voce, e tosto intesa
Canta la Tortorella e ‘l gardelino.

Zeffiro dolce Spira, mà contesa
Muove Borea improvviso al Suo vicino;
E piange il Pastorel, perche sospesa
Teme fiera borasca, e ‘l suo destino;”

Adagio e piano - Presto e forte

“Toglie alle membra lasse il Suo riposo
Il timore de’ Lampi, e tuoni fieri
E de mosche, e mossoni il Stuol furioso!”

Presto

“Ah che pur troppo i Suo timor Son veri
Tuona e fulmina il Ciel e grandioso
Tronca il capo alle Spiche e a’ grani alteri.”

Spring

Spring has come and festively
The birds salute it with joyous song,
And the streams, caressed by the breath of the Zaphyrs,
Flow on, with a gentle murmuring.

Thunder and lightning, elected to announce its arrival,
Cover the sky with a black mentle;
And then, when these fall silent, the little birds
Return again to their melodious singing.

And so, on the flowery meadow
To the gentle murmuring of fronds and leaves,
The goatherd sleeps, his faithful dog by his side.

To the festive sound of bagpipes,
Nymphs and shepherds dance beneath the beloved roof
At the joyous appearance of Spring.

Summer

Beneath the harsh season burnt by the sun
Man languishes, the flock languishes,
And the mine tree burns;
The cuckoo releases its voice, and as soon as this happens
The turtle dove sings, and the goldfinch also.

Sweet Zephyrus blows but suddenly
Boreas challenges his neighbor;
The shepherd weeps, for he senses
A fierce tempest looking - and his destiny.

His weary limbs are deprived of their repose
By the fear of lightning and thunder
And by the furious swarming of flies and bluebottles.

Alas! His fears prove only too true
The heavens thunder and fulminate, and hailstones
Decapitate the corn and other grains.

Autumn – Concerto in F Major

Allegro

“Celebra il Vilanel con balli e Canti
Del felice raccolto il bel piacere
E del liquor de Bacco accesi tanti
Finiscono col Sonno il lor godere”

Adagio molto

“Fà ch’ogn’ uno tralasci e balli e canti
L’aria che temperata dà piacere,
E la Staggion ch’invita tanti e tanti
D’un dolcissimo Sonno al bel godere.”

Allegro

“I cacciator alla nov’ alba à caccia
Con corni, Schioppi, e canni escono fuore
Fugge la belua, e Seguono la traccia;

Già Sbigottita, e lassa al gran rumore
De’ Schioppi e canni, ferita minaccia
Languida di fuggir, mà oppressa muore.”

Winter – Concerto in f-minor

Allegro non molto

“Aggiacciato tremar trà neri argenti
Al Severo Spirar d’orrido Vento,
Correr battendo i piedi ogni momento;
E pel Soverchio gel batter i denti;”

Largo

“Passar al foco i di quieti e contenti
Mentre la pioggia fuor bagna ben cento”

Allegro

“Caminar Sopra ‘l giaccio, e à passo lento
Per timor di cader gersene intenti;

Già forte Sdruzziolar, cader à terra
Di nuove ir Sopra ‘l giaccio e correr forte
Sin ch’il giaccio si rompe, e si disserra;

Sentir uscir dalle ferrate porte
Sirocco Borea, e tutti i Venti in guerra
Quest’ é ‘l verno, mà tal, che gioja apporta.”

Autumn

The countryman celebrates with dance and song
The great pleasure of a bountiful harvest,
And, fired by Bacchus’ liquor,
Slumber brings an end to their festivities.

Now the mild air gives pleasure
And makes everyone renounce both dance and song
And the season increasingly invites
The joy of sweet slumber.

At the new dawn the hunters set out
With horns, guns, and dogs;
The quarry flees, and they follow its tracks.

Already dismayed and exhausted from the loud noise
Of guns, and dogs, wounded,
It tries wearily to escape but is caught, and dies.

Winter

Frozen and trembling in the freezing snow
At the horrid wind’s icy breath;
Running and stamping your feet continuously
Teeth chattering with the frightful cold;

To spend calm and contented days by the fireside
While the rain pours down;

Walking on the ice, with tentative slow steps
For fear of falling;

Going faster, slipping, falling to the ground;
Getting up on the ice again, and running hard
Until the ice cracks and breaks open;

Hearing, emerging from iron-clad doors,
Sirocco, Boreas, and all the winds at war-
This is winter but such as brings joy.

Translation by Dr. Mary O’Neill

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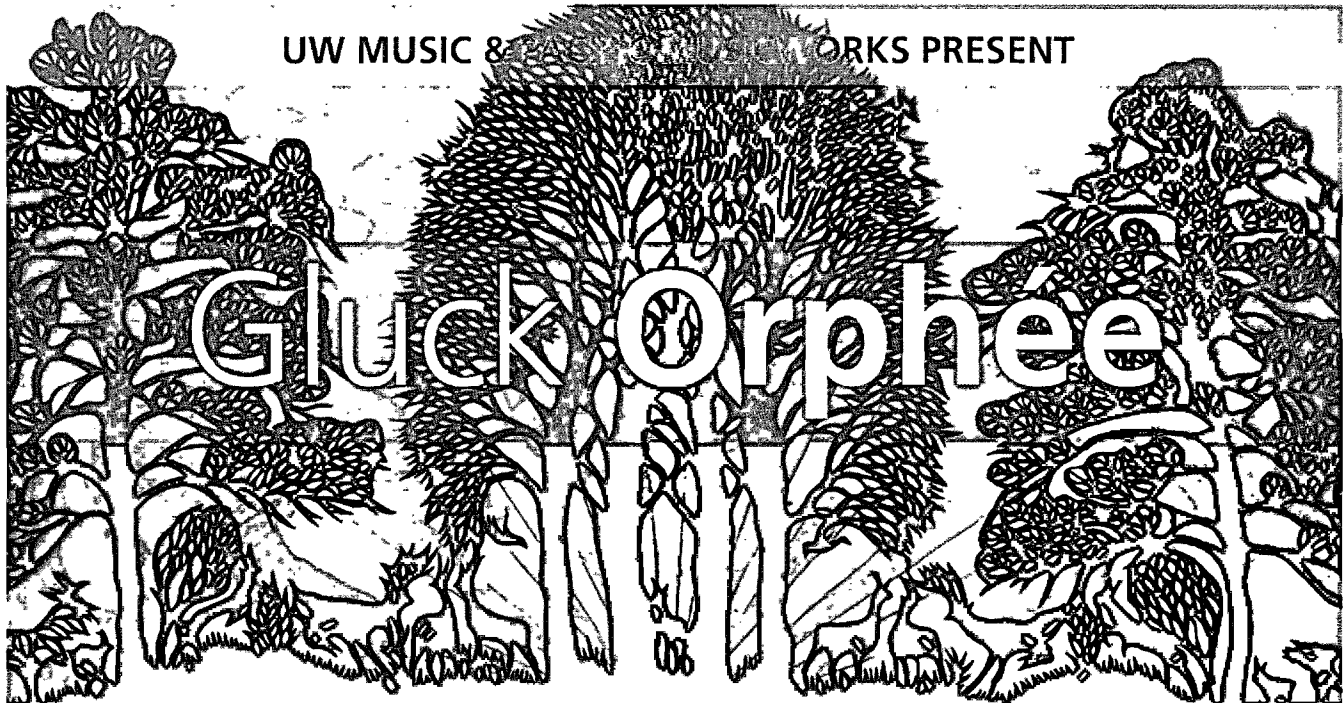
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UW MUSIC & PACIFIC MUSICWORKS PRESENT



Gluck Orphée

Meany Theater

FRI MAY 20, SAT MAY 21 7:30pm

SUN MAY 22 2:00pm

directed by Gilbert Blin
choreography by Anna Mansbridge
conducted by Stephen Stubbs

Aaron Sheehan *Orphée*
Amanda Forsythe *Eurydice*
Valerie Vinzant *Amour*

Orpheus, the mythical singer, is the symbol of the power of music.

At the untimely death of his beloved Eurydice he descends to the underworld on a heroic mission to bring her back to the land of the living. His impassioned singing wins her release, but he is then put to a test at which he, with his impetuous feelings, cannot succeed.

We are extremely pleased to present tenor Aaron Sheehan, fresh from his GRAMMY-winning performance as *Orphée* in Charpentier's opera, in his role-debut as Gluck's *Orphée*! The new production will be directed by French director Gilbert Blin, celebrated opera director of the *Boston Early Music Festival*, with choreographer Anna Mansbridge and GRAMMY-winning conductor Stephen Stubbs.



Aaron Sheehan



Amanda Forsythe



Valerie Vinzant



Gilbert Blin

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