



STYLUS PHANTASTICUS

TEKLA CUNNINGHAM,
BAROQUE VIOLIN

PACIFIC MusicWorks
STEPHEN STUBBS,
ARTISTIC DIRECTOR

STYLUS PHANTASTICUS



In 1633, the Jesuit Father Athanasius Kircher (1602–1680) was called by Mutio Vitelleschi, the *Praepositus Generalis* of the Order, to go to Vienna as Imperial Mathematician, succeeding Johannes Kepler (1571–1630). His difficult journey eventually led Kircher to Rome rather than Vienna, where he was appointed to the chair of mathematics at the Roman College. Though he made occasional short journeys away from the city, the remainder of Kircher's life was spent there in research and writing. While he missed out on direct employment by the Habsburg court, he was a very fortunate recipient of their patronage. His monumental study of ancient Egypt and the hermetic meaning of hieroglyphics, the *Œdipus Ægyptiacus* (1652–1654), containing 2,000 folio pages, was dedicated to Emperor Ferdinand III. Just before this, in 1650, he had published and distributed his two-volume study on all aspects of music, the *Musurgia Universalis* ("Universal Musical Work"). It begins with the physiology of sound and even discusses bird song, passes through musical composition and styles, describes a proto-computer for

composing music, and ends with analogical music, which Kircher understood as the harmonic relations between the four elements and the planetary system. This work was dedicated to Ferdinand III's younger brother, Archduke Leopold Wilhelm.

In Book VII of the *Musurgia Universalis*, Kircher describes different musical styles, but, in particular, he defined a “fantastical style” for instruments.

The *Stylus phantasticus* is appropriate to instruments. It is the most free and unfettered method of composition, bound to nothing, neither to words, nor to a harmonious subject. It is organized with regard to manifest invention, the hidden reason of harmony, and an ingenious, skilled connection of harmonic phrases and fugues. And it is divided into those pieces which are commonly called *Phantasias*, *Ricercatas*, *Toccatas*, and *Sonatas*.

To Kircher, composing works in the *stylus phantasticus* was not limited by the patterns and meanings of words—as in vocal music—or to a preexistent melody or composition—as in music based on Gregorian chant or parody Masses. Rather, it relied only on a composer's creative imagination and was not limited to any single texture or style (such as a fugue or a dance). In contrast to the more consistent harmonic and formal patterns associated with Arcangelo Corelli, whose influence grew during the late seventeenth and eighteenth centuries, the works included on this collection model the diversity and variations that can be found even in compositions written in the same city, at the same time, or even by the same composer. The compositions included on this recording provide prime examples of the lineage of the *stylus phantasticus* from its Italian roots, before Kircher wrote his definition, to its later development into an “imperial style” associated with Central Europe and the Habsburgs.

The earliest work on this recording that would be associated with the *stylus phantasticus* is the *Prime Stravaganze* by **Giovanni de Macque** (1550–1614). Though a Fleming by birth, Giovanni is recorded as being a boy soprano in the choir of the imperial chapel. On 7 December 1563, he was enrolled at the Jesuit college at Vienna because his voice had broken

and later was a student of Philippe de Monte, the Imperial *Kapellmeister*. By 1574, he had moved to Rome and later, in 1585, to Naples, where he worked for the Gesualdo family, and the *Prime Stravaganze* is included in a manuscript copied by Luigi Rossi that also contains works by Carlo Gesualdo. The shifting textures and unexpected harmonic changes of this work are frequently found in works in the *stylus phantasticus*.

Carlo Farina (c. 1600–1639) was born in Mantua and was probably trained by his father and possibly Salamone Rossi. In 1625, he was appointed *Konzertmeister* at Dresden under Heinrich Schütz. Due to the reduced finances of the court because of the Thirty Years War, Farina spent a period working in Italy. He later returned north and played in Gdańsk between 1636 and 1637 which was followed by Farina's brief appointment in 1638 as a violinist serving Empress Eleonora Gonzaga I in Vienna. He is especially noted for the *Capriccio Stravagante* (1627) with its sonic imitations of animals and musical instruments. The *Sonata Seconda detta la Desperata* was included in a miscellaneous collection of instrumental music published in Dresden in 1628 and its subtitle can be translated as “called the Despairing”. Over the course of this rhapsodic work, the chromatic inflections become increasingly prevalent until just before the final cadence where the music slips frequently between sharps and flats, reflecting the intense emotion suggested by the subtitle. Though no music by Farina is known after his period in Dresden, these are works he may have carried with him on his travels and there are strong indications that later composers and performers were influenced by his inventiveness.

Very little is known about **Giovanni Battista Fontana** (?–1630), and most comes from the preface in the posthumous publication of his *Sonate* in 1641. He was most active in northern Italy, working in Venice, Rome and finally Padua. As noted by Thomas Dunn, Fontana's sonatas are in general more lyrical than the more extrovert works by Dario Castello or the more intricate and subtle compositions by Biagio Marini. *Sonata Seconda* is marked by close imitative echos between the violin and continuo, its clear harmonic and formal construction, and the strong contrasts in texture and meter between sections, many of which end with a cadential written-out cadenza. Though Fontana apparently never left Italy, the

printed edition spread his influence as far north as Wrocław, where a copy has been preserved since the seventeenth century.

The further development of the *stylus phantasticus* can be seen in the compositions of **Marco Uccellini** (c. 1603–1680). He studied in Assisi, possibly with Giovanni Battista Buonamente (c. 1595–1642), who had briefly served the Habsburg court between about 1626 to 1630, before returning to Italy. Especially significant are the ways that Uccellini stretched violin technique in terms of range and difficulty. His extensive collection of *Sonate, Correnti, et Arie Da Farsi con diversi Stromenti sì da Camera, come da Chiesa* (“Sonatas, Correntes, and Arias composed with diverse instruments, indeed for the chamber as for the church”) was published as his Opus 4 in 1645 and his title is an early indication that especially the sonatas could function in both sacred and secular venues. A few of the compositions were given subtitles, as in the *Sonata seconda a violino solo detta la Luciminia contenta*. Rather than “contented Luciminia” this could, retaining some aspects of its derivation from Latin, also be interpreted as “constrained Luciminia”. “Luciminia”, however, would be a very unusual Italian personal name. Don Harrán has suggested that Uccellini may be making an allusion to the *Metamorphoses* of Lucius Apuleius (d. c. 180), commonly titled in English as *The Golden Ass*. In Book IV, Chapter 2, Lucius has been transformed into an ass and sees a verdant garden with brilliant cinnabar-red (*mineus color*) roses (perhaps, Luci + minia = “Lucius’s cinnabar” or “cinnabar of light”), which he presumes is the garden of Venus and the Graces. He races off towards this garden only to discover that it is an illusion. Rather than true roses, it is filled with poisonous laurel roses. Lucius then finds that he has been discovered by the farmer whose vegetables he had earlier devoured, who starts beating him and eventually he is set upon by a pack of dogs. This is one way to understand all the fast rushing about after the more languorous opening and the unusual chromatic inflections of the final adagio. Whatever interpretation is given to this sonata, it seems evident that Uccellini was creating an expressive musical language to match that of music with words. Also, as with Fontana, though Uccellini never left Italy his publications were influential on many later performers, especially in Central Europe.

The majority of the guitar music that **Francesco Corbetta** (1615–1681) published included mostly dance music. Throughout his career, he served many noble patrons, including Philip IV of Spain, Christian Louis and his brothers of Hanover, Louis XIV of France (with whom he played guitar duets), Charles II of England, and even Archduke Leopold William, who was serving as the Habsburg governor of the Low Countries. Corbetta's *Partite sopra La Folia* are based upon an instrumental practice that had its roots in the sixteenth century. The harmonic progression known as *La Folia* was first used in Alonso Mudarra's vihuela collection published in 1546 and was developed by many later composers, including Giovanni Kapsburger, and quickly became standard repertoire, appearing in over 50 guitar tablatures. Corbetta published a number of variations on the famous La Folia, the adaptation recorded here is based on the "Folias" published in 1648 in the collection dedicated to Archduke Leopold Wilhelm. It begins simply with the strummed chords of the basic harmonies, then, with each variation, Corbetta adds more intricate passages and ornaments. As will be heard, Corbetta's style of ostinato variations will be significant as sonatas in the *stylus phantasticus* evolved into an "imperial style".

The first collections of music for solo violin and continuo published in Central Europe appeared in Innsbruck, composed by **Giovanni Antonio Pandolfi Mealli** (1630–1669/70). The two sets of *Sonate à Violino solo, PER CHIESA E CAMERA* both appeared in 1660 and provide the first information known about Pandolfi Mealli, that he was a musician to the Tyrolian Habsburg court of Ferdinand Karl, Archduke of Austria. Like the sonatas by Uccellini, Pandolfi Mealli intended that his sonatas were "per chiesa e camera" (for church and chamber). The dedication of Opus 3 to Ferdinand Karl's wife, Archduchess Anna de' Medici (1616–1676), and of Opus 4 to Archduke Sigismund Franz (1630–1665), Ferdinand Karl's brother and successor, clearly established Pandolfi Mealli's ties to the local Habsburg nobility and indirectly to his Italian homeland (his Opera 1 and 2 are lost). Each of the six sonatas contained in both sets includes a dedication, but in contrast to Uccellini's ambiguous "*la Luciminia contenta*", Pandolfi Mealli included a few dedications to patrons, such as the two sonatas for Rev. Father Don Benedetto Stella, Cistercian monk and Prior of

San Giovanni Battista in Perugia. Most of the dedications were, however, to his fellow musicians, including Rev. Abbot Antonio Maria Viviani, who was also the director of chamber music at the Innsbruck court, and even Antonio Cesti, the famous singer and composer, who was in service at Innsbruck from 1652 to 1659, and from 1661 until the death of Archduke Sigismund Franz on June 25, 1665, when Cesti moved to Vienna and the employ of Emperor Leopold I.

Sonata quarta La Castella from Opus 3 was dedicated to Antonio Castelli, court chaplain and organist. Pandolfi-Mealli's sonata opens and closes with playful toccata-like sections that enclose a strict set of twenty-five ostinato variations (using the same ostinato that begins Schmelzer's *Sonata Quarta*). Many of Pandolfi Mealli's sonatas contain similar ostinato variations that are, in general, much longer, both in terms of the length of the ostinato pattern itself and overall duration, than those by any of his contemporaries. The inventiveness of his twelve sonatas was an important influence on other composers in Central Europe.

Within four years, **Johann Heinrich Schmelzer** (1620–1680) responded with his six *Sonate unarum fidium, seu a violino solo* (1664; “Sonatas for a Single Fiddle, or for Solo Violin”).

Schmelzer filled the preface of dedication to the papal legate, Carlo Carafa (1611–1680), with puns between “fides” (faith) and “fides” (fiddle).

These [sonatas] are harmonious, because they are music; accordingly, they are in existence with the due harmony of my humble devotion in respect to Your Eminence. In you, faith [*fides*] is preserved, the testimony of the purple most eminently is protected; faith [*fides*] and my fiddle's [*fidium*] consonance to your most benign protection I offer. And if you require a unity of faith [*fidei*], I promise not only unity of faith [*fidei*] but also the unity of a fiddle [*fidium*], while especially these sonatas for one fiddle [*unarum fidium*], a token of my profession, I bring forth in public.

There are many similarities between the sonatas by Pandolfi Mealli and Schmelzer, including melodic techniques of variation, sequential imitation, and virtuoso passagework. Schmelzer constructed his *Sonata Seconda* on seventeen repetitions of a seven-measure ostinato, itself based upon a variety of different rhythmic values. Through metric transformation the repetitions form five distinct sections, shifting between duple and gigue meters. At the beginning of the last section, Schmelzer inserts a full binary-form dance in saraband rhythm that he extends with increasingly complex passage work until in the final variation a reflective calmness returns.

A clear indication that composer/performers were listening to the music around them is that the same simple ostinato of four descending notes, which formed the central section of Pandolfi Mealli's *Sonata quarta La Castella* begins Schmelzer's *Sonata Quarta*, who expands the number of repetitions to fifty two. Where Pandolfi Mealli began his variations with three notes on the open *a'* string, Schmelzer begins with a simple passage based around three repetitions of the open *d'* and *a'* strings. In each succeeding repetition, Schmelzer ever so subtly increases the rhythm, range and technical challenges to the performer. Like Pandoli Mealli's *Sonata quarta*, towards the end of his variations, Schmelzer also includes a full binary-form "Sarabande" but then transforms the ostinato into a "Gigue". After the stability of the ostinato, the final section of Schmelzer's *Sonata Quarta* moves through many different harmonic modulations and concludes with a flurry of arpeggiated passagework.

The *Ciaccona* was originally a movement in a set of dances written by Schmelzer entitled "Serenada in Mascara denen hoff Damas zu Ehren den 26. Februari Anno 1669" ("Masked Serenade to Honor the Court Ladies, 26 February 1669"), which was apparently an annual carnival event. Though originally composed for a double choir of strings, the version preserved in a manuscript that was part of Leopold I's personal library included only a reduced score which has easily been transformed into an infectious work for solo violin. The theme was apparently popular since Schmelzer used simpler versions in other *balletti*, but among all of Schmelzer's other dance music, this extended set of ostinato variations is unique.

According to a letter in which **Heinrich Ignaz Franz von Biber** (1644–1704) reported his earlier performance of 1677 before Emperor Leopold I, he also stated that at a later time “again at Lünz and Lampach, [the Emperor] most graciously desired to hear his solo sonatas which had been engraved on copper and other musical works”. The engraved sonatas were from his *Sonate Violino Solo* published in 1681, with an elaborately engraved title page and a full portrait; it is possible that the “other musical works” may have included selections from the so-called “Mystery Sonatas.” The eight published solo sonatas were apparently widely distributed based on the number of surviving copies. In the dedication to his employer and patron, Archbishop (later Cardinal) Maximilian Gandolph of Salzburg, Biber references an earlier collection of ensemble sonatas and appropriates Schmelzer’s love of puns.

Most Noble and also Reverend Prince, Lord, Lord Most Clement, Not only are solos occasionally able to be a consolation: but the greater virtue assuredly is to the soloist, because he is alone. Previously, by a concert of many musical instruments, so that I would have fashioned the faith [*fidem*] of your most devoted servant, I animated the fiddles [*fides*]. Now I have assembled into one lyre, and even selected a few trial works (as they may seem), tones, and also sounds, so that they would resonate in obedience to Your Most Clement Highness.

This highly rhetorical dedication is built on the premise that a single violin could imitate the “concert of many musical instruments” that Biber had published in 1676. He even intimates that this collection was more significant because it is for a solo violin, since “the greater virtue assuredly is to the soloist, because he is alone.” Later in the dedication, the other musical element that Biber highlights is his intent “to serve You with diverse modes and measures,” in order “to delight with variety”.

Sonata I is the longest work in the collection, and significantly longer than any of Schmelzer’s earlier sonatas. In terms of range and its extensive use of double stops, this sonata is among the most difficult extant from the baroque period. Like Pandolfi Mealli’s

Sonata quarta, Biber's *Sonata I* also opens and closes with toccata-like sections filled with intricate passage work. The *Presto* imitates a multi-voice fugue through the intricate double-stops on the violin and occasional statements of the theme in the continuo. In the extended ostinato variations, Biber uses a lyrical passage as a rondo theme marking the beginning, middle, and conclusion, in between which the violin engages in increasingly difficult passagework and before the conclusion a *Presto* section of double-stops that might be imitating the style of a "Biergeiger", a tavern fiddler. In the words of Charles Burney, "... of all the violin players of the last century, Biber seems to have been the best, and his solos are the most difficult and the most fanciful of any Music I have seen of the same period."

The first information about **Ignazio Albertini** (c. 1644–1685) comes from a letter written on 6 September 1671, in which Prince-Bishop Carl Liechtenstein-Castelcorn assures Schmelzer, that in spite of some affront by Albertini he considered him "a fine person". Shortly before his death (he was stabbed in Vienna on 22 September 1685), he was among the musicians of Empress Eleonora Gonzaga II. His collection of *Sonatinæ XII Violino Solo* is dedicated to Emperor Leopold I, who in 1686 provided a subsidy for their publication. Albertini may have prepared for their engraving before his death, but the only extant copies (one now in Paris was owned by Sébastien de Brossard, the other is now in Moscow) were printed in Frankfurt in 1692. The use of the diminutive "Sonatinæ" on the title may have been the awareness on the part of Albertini or the publisher that these twelve works were in general shorter than those that had been published earlier by Schmelzer and Biber, though the individual works were titled "Sonata". *Sonata* [I], which opens the collection, begins with a fast "Præludium", a rhapsody of intricate passagework for the violin above long pedal tones in the continuo. The "Sonata" proper begins with a lyrical "Aria, Adagio" in a strict two-section dance form, similar to an allemande, probably as a contrast to the freedom of the "Præludium". The following "Allegro", in which Albertini hints at imitation by repeating a short motive beginning on different pitches in the violin, also begins a long harmonic journey in this sonata by modulating from D minor to an A major chord, and, following a short continuo interlude, the violin adds what is essentially a cadenza in F major. The next

division of the work begins in F major and the first section is a lyrical extension in a saraband rhythm that is directly linked through a modulation to D minor to a second section in gigue rhythm, which modulates back to A minor and is followed by a short written-out cadenza back to D minor. Compared to the earlier harmonic/modal language of the earlier sonata composers, Albertini's use of a clearer harmonic direction in his compositions hints at the newer tonal style of his contemporaries in Italy, such as Arcangelo Corelli.

While later music theorists would still occasionally mention the *stylus phantasticus*, its meaning would change to refer to the improvisational fantasy of the performer rather than the creative imagination of the composer. Certainly, the new Italian music of Corelli and Antonio Vivaldi replaced the older works of composers such as those represented here, except for a certain antiquarian interest to music historians. It was only in the later nineteenth century, beginning with Guido Adler's edition of Biber's 1681 sonatas in 1898, that performers were able to rediscover the unique sound world of the *stylus phantasticus*, "the most free and unfettered method of composition".

—Dr. Charles Brewer



THE ARTISTS



Praised as “a consummate musician whose flowing solos and musical gestures are a joy to watch”, and whose performances have been described as “ravishingly beautiful” and “stellar” and lauded for “long, amber-tinted lines and pertly articulated phrases”, violinist **Tekla Cunningham** enjoys a multi-faceted career as a chamber musician, concertmaster, soloist and educator devoted to music of the baroque, classical and romantic eras. She is concertmaster and co-artistic director of Pacific MusicWorks with Stephen Stubbs and Henry Lebedinsky, and is an artist-in-residence at the University of Washington. She founded and directs the Whidbey Island Music Festival, now entering its sixteenth 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.

Ms. Cunningham is continually inspired by the expressive and communicative possibilities of the gestures and rhetoric of baroque and classical music. A passionate chamber musician, she founded the Novello Quartet which for over ten years explored the music of Josef Haydn and his contemporaries with Cynthia Freivogel, Anthony Martin and Elisabeth Reed. With La Monica Ensemble, she explored chamber music of the 17th century, with performances praised as “sizzling” and for their “pitch-perfect timing”. In a performance of Mozart’s g-minor string quintet at the 2018 Valley of the Moon Festival, “Ms. Cunningham’s violin playing was unutterably sweet and rich...Ms. Cunningham’s playing took the lead, and the quartet in turn followed. The depth of sorrow in this interpretation was heartrending. The concluding movement, *adagio-allegro*, began with a lovely singing and deftly phrased lament by Ms. Cunningham...it was an inspired and inspiring performance”.

Tekla 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, Pacific MusicWorks, TENET 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 as well as touring with Bruce Dickey, Hana Blažiková and the Breathtaking Collective. She can be heard on live and studio recordings with American Bach Soloists, Disney's Casanova soundtrack, Apollo's Fire, Pacific MusicWorks, Philharmonia Baroque, La Monica, The Novello Quartet, Seattle Baroque Orchestra and many more.

A dedicated teacher, Tekla directs the Baroque Ensemble at the University of Washington School of Music, where she also recently taught the modern violin class as sabbatical replacement for Ron Patterson. Ms. Cunningham received her undergraduate degree in History and German Literature at Johns Hopkins University while attending Peabody Conservatory where she first studied baroque violin with Web Wiggins. She studied at the Hochschule für Musik und Darstellende Kunst in Vienna Austria with Josef Sivo (Karajan's concertmaster) and Ortwin Ottmaier (Vienna Philharmonic and Vienna State Opera Orchestra), and earned a Master's Degree in violin performance at the San Francisco Conservatory with Ian Swenson and chamber music studies with Paul Hersch, Mark Sokol and Bonnie Hampton. Tekla plays on a violin made by Sanctus Seraphin in Venice in 1746.

GRAMMY® winning lutenist and conductor **Stephen Stubbs** (Best Opera Recording 2015), having spent a 30-year career in Europe, returned to his native Seattle in 2006 as one of the world's most respected baroque opera specialists. In



2014, he was awarded the Mayor's Arts Award for 'Raising the Bar' in Seattle. Prior to his return, he was based in Bremen, Germany where he was Professor at the Hochschule für Künste. In 2007, Stephen established a 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". Additionally, Gramophone Magazine reviewed the recent Pacific MusicWorks recording, *Handel's Tenor* featuring GRAMMY® Award-winning Tenor Aaron Sheehan, as having "spot-on musical shaping and communication", "fantastic shading in the orchestra" and being an "hugely enjoyable album".

Stephen is also permanent artistic co-director of the Boston Early Music Festival along with long-time colleague Paul O'Dette. Stephen and Paul are also the musical directors of all BEMF operas, recordings of which have been nominated for five GRAMMY® awards. Of these, Charpentier's *La descente d'Orphée aux enfers* won the GRAMMY® for Best Opera Recording 2015. In Europe, BEMF recordings won two Echo Klassik awards, and the Diapason d'Or. In 2017, they were presented with the Preis der Deutschen Schallplattenkritik.

In addition to his ongoing commitments to PMW and BEMF, other recent appearances have included conducting Handel's *Giulio Cesare* and Gluck's *Orfeo* in Bilbao, Mozart's *Magic Flute* and *Così fan Tutte* for the Hawaii Performing Arts Festival, Handel's *Agrippina* and *Semele* for Opera Omaha, Cavalli's *Calisto* and Rameau's *Hippolyte et Aricie* for Juilliard, Mozart's *Il re pastore* for the Merola program and seven productions for Opera UCLA including Cavalli's *Giasone*, Monteverdi's *Poppea* and Handel's *Amadigi*. In 2020, before the lockdown, he conducted Landi's *La Morte d'Orfeo* for Los Angeles Opera's Young Artist program, Charpentier's *La descente d'Orphée aux enfers* for Opera UCLA and Stradella's *San Giovanni Battista* for Opera Omaha. In recent years he has conducted Handel's *Messiah* with the Seattle, Edmonton, Birmingham and Houston Symphony orchestras. His extensive

discography as conductor and solo lutenist includes well over 100 CDs, many of which have received international acclaim and awards.

William Skeen serves as Principal Cellist with Philharmonia Baroque Orchestra, the American Bach Soloists, and Voices of Music. He is a founding member of the New Esterházy Quartet, the Cantata Collective, and La Monica. William taught baroque cello and viola da gamba at the University of Southern California for two decades. He has appeared as continuo cellist with the Los Angeles Philharmonic, Los Angeles Master Chorale, and San Diego Opera; viola da gamba soloist multiple times with the Dallas Symphony, Los Angeles Master Chorale, Carmel Bach Festival, Oregon Bach Festival, the American Bach Soloists, and the Orquesta Nacional de México. He has also performed the role of Principal Cellist with Pacific Music Works, the Portland Baroque Orchestra, Musica Angelica, the Los Angeles Baroque Orchestra, and Bach Collegium San Diego.

In 2012, William was nominated for a Grammy® Award for “The Kingdoms of Castille” with El Mundo, in the Best Small Ensemble category. Mr. Skeen has toured and recorded with many early music ensembles including Agave, Smithsonian Chamber Players, Musica Pacifica, El Mundo, Con Gioia, the New Esterházy Quartet, La Monica, and Philharmonia Chamber Players. William has served on the faculty of the American Bach Soloists Academy, the San Francisco Early Music Society’s Baroque Workshop, and co-founded the SFEMS Classical Workshop.

Mr. Skeen holds a Master of Music degree from the University of Southern California and a Bachelor of Music degree from the Cleveland Institute of Music. His mentors include Ronald Leonard, Alan Harris, Keith Robinson, Eugene Eicher, and Elisabeth LeGuin. William plays a 1725 cello from the studio of Giovanni Grancino, an Italian five-string violoncello piccolo ca. 1680, and a bass viol made by John Pringle constructed in 2001.





Maxine Eilander has had a thirty-year career performing on historical harps throughout Europe and the USA. She is the harpist for Pacific MusicWorks and the Boston Early Music Festival. Born in The Netherlands, Maxine grew up in South Africa, where she earned her Bachelor of Music on the classical harp. Her special interest in early music led her to further study at the Hochschule für Kunst in Bremen, Germany, where she completed her post-graduate diploma in early harps and continuo practice. She has appeared as a soloist with many leading ensembles including Tragicomedia and Tafelmusik.

Maxine has performed at numerous opera houses and festivals including the Covent Garden Festival, Staatstheater Stuttgart and Netherlands Opera, playing continuo in productions of various baroque operas and chamber music. In 2012 Maxine was invited to perform Handel's Harp Concerto at the World Harp Congress in Vancouver.

Ms. Eilander plays on a range of Baroque and classical harps. She has most recently started working on a project of harp and violin music by little known female composers of the Classical and Romantic periods with violinist Tekla Cunningham.

Recordings featuring Maxine as a soloist include *Handel's Harp*, released on ATMA, with all of Handel's obligato music written for the harp, including his famous harp concerto, which she has also recorded with Tafelmusik (A Baroque Feast, Analekta). The release of William Lawes' *Harp Consorts* on ATMA garnered much favorable press, including five stars from *Goldberg Magazine*. Other recordings include: *Sonata al Pizzico*, a recording of Italian music for harp and baroque guitar with duo partner Stephen Stubbs (ATMA) and *Teatro Lirico* released on the ECM label. Maxine is adjunct professor of historical harps at the Thornton School of Music, USC.

Henry Lebedinsky is a Seattle-based composer, poet, historical keyboardist, and conductor who has performed with the Seattle Symphony, Seattle Opera, the Seattle Baroque Orchestra, Pacific MusicWorks, the St. Paul Chamber Orchestra, the Charlotte Symphony, Seraphic Fire, Sonoma Bach, and the Cantata Collective, among others. In 2014, he founded Seattle's Early Music Underground, which brought Baroque music to brewpubs, wineries, and other places where people gather, and presenting it in multimedia contexts which both entertain and educate. He is the co-director of the San Francisco Bay Area-based Agave Baroque, with which he has recently released two albums with countertenor Reginald L. Mobley on the VGo Recordings label. Their next collaboration, *American Originals*, featuring music by composers born in the Americas, will be released by Acis Productions in late 2021. He and Mr. Mobley have spent the past decade introducing listeners near and far to music by Black composers from the past 250 years, including recent appearances at the Musée d'Orsay in Paris and *Festival Printemps Musical des Alizés* in Morocco.

An active composer and poet, Lebedinsky's sacred music for choir and organ is published by Paraclete Press, Carus-Verlag Stuttgart, and CanticaNOVA, and his poetry has appeared in *Fresh Day Magazine*. A church musician for the past 27 years, he is a member of the Commission for Liturgy and Music for the Episcopal Diocese of Olympia and serves as organist and choir director at Seattle's Christ Episcopal Church. He has led workshops at both national and regional conventions of the American Guild of Organists, and taught masterclasses on historical repertoire and performance practice at the University of Edinburgh as well as at schools, colleges and universities across the USA. He holds degrees with highest honors from Bowdoin College and the Longy School of Music, where he studied historical organ performance with Peter Sykes.





PACIFIC MUSICWORKS



Founded in 2007 by GRAMMY®-award winning conductor Stephen Stubbs, **Pacific MusicWorks** presents Baroque music, dance and theater to audiences worldwide. Bringing experience gained performing with leading early music performers here and abroad, PMW contributes an historically and culturally informed perspective to collaborations with a diverse cast of internationally renowned artists including Phillipe Jaroussky, Jakob Jozef Orlinski, Reginald Mobley, Aaron Sheehan, Amanda Forsythe and Colin Balzer. The heart of PMW's repertoire is 17th- and 18th-century vocal and instrumental music, but performances range in period freely from the Renaissance to the Contemporary, and chamber music joins

oratorio and opera in the genres explored, all with an ongoing commitment to the presentation of works by women and composers of color. Features of Pacific MusicWorks standard offerings include a world-class Main Stage concert series and several informal series that bring the music out of the concert hall and into brewpubs, wineries, residences and the workplace. One outreach venture—Sanctuary in the City—offers free noontime concerts in the center of downtown Seattle – bringing together Amazon employees and their unhoused neighbors, school children and senior citizens, all to enjoy music together in the beautiful acoustic of an urban chapel. These diverse and multi-faceted programs continue to be guided by the vision of Founding Artistic Director Stephen Stubbs in partnership with Co-Artistic Directors Henry Lebedinsky and Tekla Cunningham.

CREDITS

Recorded: February 15–17, 2018

Recording Location: St. Thomas Chapel, Kenmore, Washington, USA

Tekla Cunningham, baroque violin

William Skeen, bass violin

Stephen Stubbs, baroque guitar and chitarrone

Maxine Eilander, baroque harp

Henry Lebedinsky, organ and harpsichord

Producer: David Sabee

Engineers: Dmitry Lipay, Aleksandr Lipay and Kory Kruckenberg

Art Director: JoAnn Nunes / Liner Notes: Dr. Charles Brewer

Photos: Cover, p. 2, 11, 18: Reijean Heringlake

p. 12: Teresa Tam / p. 13, 15, 16, 17: Nick Magaurn

STYLUS PHANTASTICUS

- 1) ***Sonata Seconda detta la Desperata* • Carlo Farina (1600–1639)**
baroque violin / bass violin / chitarrone / baroque harp / organ / harpsichord
- 2) ***Toccata* • Giovanni de Macque (1550–1614)**
baroque harp
- 3) ***La Lucimincia contenta, Op. 4 No. 2* • Marco Uccellini (1603–1680)**
baroque violin / bass violin / chitarrone / baroque harp / organ / harpsichord
- 4) ***Partite sopra La Folia* • Francesco Corbetta (1615–1681)**
baroque guitar / baroque harp
- 5) ***La Castella, Op. 3 No. 4* • Giovanni Antonio Pandolfi Mealli (1630–1669/70)**
baroque violin / bass violin / baroque guitar / baroque harp / organ / harpsichord
- 6) ***Sonata Seconda* • Giovanni Battista Fontana (?–1630)**
baroque violin / bass violin / baroque guitar / baroque harp / organ / harpsichord
- 7) ***Sonata Prima* • Heinrich Ignaz Franz von Biber (1644–1704)**
baroque violin / bass violin / baroque guitar / baroque harp / organ / harpsichord
- 8) ***Ciacconna in A* from *Serenada in Mascara* • Johann Heinrich Schmelzer (1620–1680)**
baroque violin / bass violin / baroque guitar / baroque harp / organ / harpsichord
- 9) ***Sonata Prima* for violin and continuo • Ignazio Albertini (1633–1685)**
baroque violin / bass violin / chitarrone / baroque harp / organ / harpsichord
- 10) ***Sonata Seconda* from *Sonatæ unarum fidium* • Johann Heinrich Schmelzer (1620–1680)**
baroque violin / bass violin / harpsichord
- 11) ***Sonata Quarta* from *Sonatæ unarum fidium* • Johann Heinrich Schmelzer (1620–1680)**
baroque violin / bass violin / baroque guitar / baroque harp / organ / harpsichord