

NO HOLDS BARRED

Chatham Baroque

Stylus Fantasticus Sonatas and Suites of Biber, Schmelzer, Bertali & Schein



NO HOLDS BARRED

Chatham Baroque

Stylus Fantasticus Sonatas and Suites of Biber, Schmelzer, Bertali & Schein

Track Title Composer Running Time

1	Tausend Gülden Sonata Antonio Bertali (1605–1669)	8:18	12	Harmonia a cinque Johann Heinrich Schmelzer	5:00
2	Sonata lamentevole Johann Heinrich Schmelzer (c. 1620–1680)	7:52	13	Sonata a tre Antonio Bertali	7:10
Pars III from Mensa sonora Heinrich Biber (1644–1704)		8:21	Balletti lamentabili á 4 Heinrich Biber		10:37
3	Gagliarda	1:11	14	Sonata	3:00
4	Sarabanda	0:54	15	Allemanda	1:44
5	Aria	1:17	16	Sarabande	1:50
6	Ciaccona	2:56	17	Gavotte	0:34
7	Sonatina	2:02	18	Gigue	1:52
Serenata con altre arie Johann Heinrich Schmelzer		7:22	19	Lamenti	1:35
8	Serenata	1:30	Suite No. 3 from Banchetto musicale Johann Hermann Schein (1586–1630)		7:47
9	Erlicino	2:35	20	Padouana	4:22
10	Ciaccona	1:13	21	Gagliarda	1:14
11	Campanella	2:02	22	Courente	1:13
			23	Allemande	0:31
			24	Tripla	0:25

Total Program Length: 63:05

About

NO HOLDS BARRED

Our program presents a wondrous assortment of instrumental chamber music for strings from seventeenth-century Austria and Germany. This recording builds on Chatham Baroque's 2013 CD release, *Bach and Before*, featuring many of the same composers, but focuses on their work for a larger ensemble. Many of the composers featured are equally adept at writing instrumental dance suites as well as sonatas. Indeed, sometimes the dance movements become part of the sonatas themselves, and the distinction between dance suite and sonata is often blurred. Many of the sonatas are written in the *stylus fantasticus*, or "fantastic style." This term has its roots in the improvisational and virtuosic style of organ toccatas and fantasias of composers such as Frescobaldi, and was later transmitted north in the music of composers like Froberger. In 1650 the

music theorist and polymath Athanasius Kircher wrote, "[*stylus fantasticus*] is especially suited to instruments. It is the most free and unrestrained method of composing, it is bound to nothing, neither to any words nor to a melodic subject..." The Austro-German school of violinist-composers of the seventeenth-century, including Bertali, Schmelzer, and Biber continued and developed further the *Stylus fantasticus* tradition in Austria. In many respects, music of the *stylus fantasticus* is not bound to the same rules of composition that came before it. It is liberated from the constraints of the past and breaks the rules. The title of this CD, "No Holds Barred," is our somewhat modern take on the artistically free and emotionally unrestrained, bound-to-nothing qualities of the music of the *stylus fantasticus*.

Antonio Bertali was born in Verona but spent most of his career north of the Alps. He arrived in Vienna around 1624 where he was an instrumentalist in the imperial chapel at the Hapsburg court. He was tapped to compose music for special occasions, including the wedding music of the future Emperor, Ferdinand III. By 1649 he had earned the prestigious title of *Kapellmeister* at the Hapsburg court in Vienna. Bertali was a master craftsman, combining virtuosic string writing from his native Italy with his adopted country's sense of instrumentation and advanced contrapuntal techniques. In essence, these characteristics define the *stylus fantasticus*: an Italianate sense of melody, harmonic freedom, and unrestrained virtuosity, combined with a more rigorous, Germanic sense of counterpoint. The **Tausend Gülden Sonata** is one of the richest and most musically satisfying pieces by Bertali. It exists in three different versions (Uppsala, Kremsier, and Paris) for three, five, and six parts. The six-part version is performed here.

Bertali's **Sonata 3 a tre** is from book two of a collection known as *Prothimia suavissima*, published in 1672. If the publication title sounds familiar, it may be because it was the subject of Chatham Baroque's 2008 CD release, *Sweet Desire*. The sonata, scored for violin, viola, viola da gamba and basso continuo, is based on a repeating ground twelve measures in length. The mesmerizing quality of this little-known work is enhanced by the imitation between the upper voices as they weave in and out of the texture.

Johann Hermann Schein primarily wrote secular and sacred vocal music during his career, though he is remembered principally for his *Banchetto musicale* (1617), a collection of instrumental dance music. Schein never traveled to Italy but nonetheless, managed to absorb the latest Italian trends of the early Baroque while maintaining some of the more rigorous contrapuntal techniques of Renaissance polyphony. He spent most of his career in

the German cities of Dresden and Leipzig. In Leipzig he was one of J.S. Bach's most notable predecessors as Director of Music at St. Thomas Church. The pieces in *Banchetto musicale* are written for five unspecified instruments and follow a strict ordering of dance types. Each suite begins with a *Padouana (Pavan)*, followed by a *Gagliarda*, *Courante*, and *Allemande* (with a brief *Tripla* conclusion). The pieces conform to our modern notion of the "variation suite," though he did not refer to them in this way, describing them instead as "pavanes, galliards, courantes and allemandes, which are arranged so that they correspond to one another in both mode and invention."

The details of the early life of Austrian composer-violinist **Johann Heinrich Schmelzer** are somewhat hazy. According to a wedding certificate of his sister, he was the son of a baker from the village of Scheibbs, but in his petition for ennoblement of 1673, he described his

father as a professional soldier. In any case, he arrived in Vienna as a young man sometime around 1635, and likely worked closely with the Italian musicians employed there, most notably Antonio Bertali. He may have been the teacher or mentor of fellow Austrian, Heinrich Biber. With this progression of composers, one might trace a direct line of transmission of the *stylus fantasticus* beginning with Bertali to Schmelzer, and continuing with Schmelzer to Biber. One of Schmelzer's responsibilities at the court of Vienna was to compose dance music, the primary purpose of which was to highlight the visual elements and fantastical characters of the many dramas, serenatas and lavish pageants in which the royal family frequently took part.

In 1679, Schmelzer became the first Austrian after a long line of Italians to be awarded the position of *Kapellmeister*, the highest musical appointment at the Habsburg court. His enjoyment of this post

was short-lived—he succumbed to the plague not long after the appointment. He wrote diverse types of music throughout his life, but his instrumental output ultimately proved his most influential, particularly through his notable contributions to the development of the sonata. Three collections of his instrumental sonatas of two to eight parts were published between 1659 and 1664. Additionally, scores of unpublished sonatas as well as more than 150 ballet suites survive.

Schmelzer wrote several *Lamenti* during his career, most famously, a piece on the death of Emperor Ferdinand III in 1657. The Lament performed here is titled **Sonata Lamentevole**. Interestingly, it is composed in the key of B-flat Major, normally regarded as a joyful tonality. In Schmelzer's hands and in the context of a lament, the key sounds much more doleful despite its middle section composed in a triple meter. In short, this lament is not *all* sad music, and in an interesting way, mixes the

happy and the sad together. The work is scored for violin, a pair of violas, and basso continuo. The violin takes the role of soloist throughout the piece, playing rapid and virtuosic passages above the slower moving accompaniment of the lower strings. In a couple of instances the violas initiate control and take the melody into their rich alto range. Schmelzer's **Serenata con altre arie** is a pastiche of various Italianate sonata movements with a raucous movement titled “Erlecino” (Harlequin), the mischievous *commedia del arte* character. It concludes with a *campanella* in imitation of church bells.

According to the eighteenth-century historian Charles Burney, **Heinrich Ignaz Biber** was the most admired of all the violin players of the previous century. “Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period.” Biber's collection *Mensa Sonora* (1680), (literally “Sonorous Table”) is comprised

of six separate *pars*, or portions. Each of the *pars* is a series of dances, most often beginning and ending with a short *Intrada* and *Sonatina*. In each he favors an orchestration of two violas bookended by one violin and the basso continuo.

The middle portion of Biber's **Balletti Lamentabili** consists of a dance suite opening with an *Allamanda* and ending with a *Gigue*, a road map similar to his suite from the collection *Mensa Sonora*. The feeling of sadness typically associated with a lament, conveyed by the creation of a full-voiced texture full of dissonant clashes between voices, is most clearly recognizable in the opening movement labeled *Sonata* and in the *Lamenti*, the closing movement. It is thought that Biber composed it shortly after facing a life-threatening illness. He may have been conscious of his own mortality when he composed this beautiful work. A powerful feeling of sadness is conveyed by the slow movements at the beginning and end of

the piece, with harmonies that clash and grind against one another, punctuated by emotional outbursts in the first violin in the form of melodic leaps and sighs.

As is the case in his **Sonata Lamentevole**, Schmelzer gives to the violin the flashiest writing in his magnificent **Harmonia a Cinque**. The second violin and two violas with continuo serve as a rich accompaniment, occasionally interrupting the solo violin with melodic and rhythmic interludes of their own. Rather than a contrasting triple meter section, as is the case in many of Schmelzer's sonatas, this sonata has the very unusual metrical organization of 5 beats per bar, preceding Dave Brubeck's ground-breaking jazz standard “Take Five” by about 300 years.



Chatham Baroque

Andrew Fouts

baroque violin

Patricia Halverson

viola da gamba & violone

Scott Pauley

theorbo, archlute, baroque guitar

With guests

Allison Edberg Nyquist

baroque violin & baroque viola

Kristen Linfante

baroque viola

Karina Schmitz

baroque viola

Matthew Hettinga

baroque viola

Adam Pearl

harpsichord & chamber organ



About

CHATHAM BAROQUE

Chatham Baroque has been exciting audiences for more than two decades with dazzling technique and lively interpretations of music of the seventeenth and eighteenth centuries played on copies of instruments of the period. Based in Pittsburgh, Pennsylvania, the artistically nimble ensemble of **Andrew Fouts** (violin), **Patricia Halverson** (viola da gamba), and **Scott Pauley** (theorbo & baroque guitar) performs and records with the finest of guest artists, allowing for repertoire ranging from well-known masterpieces to obscure gems. They also tour nationally and internationally, present numerous early childhood and community outreach programs, and are known for their cross-disciplinary collaborations with opera, theater, and dance companies.

No Holds Barred is the ensemble's third release on the independent Chatham Baroque label. The ensemble has also begun to re-master and re-package seven previously released, out of print CD titles from 1997 to 2008 in a collection entitled *Vintage Chatham Baroque*.



Andrew Fouts, *violin*, joined Chatham Baroque in 2008. In performance with the ensemble he has been noted for his “mellifluous sound and sensitive style” (*Washington Post*) and as “an extraordinary

violinist” who exhibits “phenomenal control” (*Bloomington Herald-Times*). In 2008 Andrew won first prize at the American Bach Soloists’ International Baroque Violin Competition. In addition to Chatham Baroque, he regularly appears with The Four Nations Ensemble, and Apollo’s Fire. Since 2010 Andrew has served as concertmaster with the Washington Bach Consort, in performance with which the Washington Post has written “Fouts, the group’s new concertmaster, was exemplary on the highest part, playing with clean intonation and radiant tone.” He has taught at the Madison Early Music Festival and the Oficina de Música de Curitiba, Brazil, and can be heard on recordings with Chatham Baroque, American Bach Soloists, Philharmonia Baroque, Apollo’s Fire, Musik Ekklesia, and Alarm Will Sound. His principal teachers include Charles Castleman at the Eastman School of Music, and Stanley Ritchie at Indiana University Jacobs School of Music.



Patricia Halverson, *violone* and *viola da gamba*, holds a doctoral degree in Early Music Performance Practice from Stanford University. After completing graduate degrees she studied in the The Hague, Netherlands. A native of Duluth, Minnesota, Patty is a founding member of Chatham Baroque and has . Recent collaborations outside of Chatham Baroque include concerts with Ensemble VIII, The Rose Ensemble, Empire Viols, Mountainside Baroque, J. S. Bach’s Brandenburg Sixth Concerto with the

Pittsburgh Symphony Orchestra, and Bach passion performances with the Buffalo Philharmonic and the Pittsburgh Symphony Orchestra. Patty has served on the faculty of the Viola da Gamba Society of America’s annual summer conclave and teaches gamba privately in Pittsburgh.



Scott Pauley, *theorbo*, *archlute*, and *baroque guitar*, holds a doctoral degree in Early Music Performance Practice from Stanford University. Before settling in Pittsburgh in 1996 to join Chatham Baroque, he lived in London for five years, where he studied with Nigel North

at the Guildhall School of Music and Drama. There he performed with various early music ensembles, including the Brandenburg Consort, The Sixteen, and Florilegium. He won prizes at the 1996 Early Music Festival Van Vlaanderen in Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In North America Scott has performed with Tempesta di Mare, Musica Angelica, Opera Lafayette, The Folger Consort, The Four Nations Ensemble, The Toronto Consort, and Hesperus and has soloed with the Atlanta Symphony Orchestra. He has performed in numerous Baroque opera productions as a continuo player, both in the USA and abroad. He performed in Carnegie Hall in New York and at the Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert. In 2016 Scott traveled to Argentina for the Festival Internacional de Música Barroca “Camino de las Estancias,” in Córdoba.

Allison Edberg Nyquist, *violin* and *viola* is one of the preeminent performers of baroque and modern violin. She has been praised by *The Chicago Sun Times* as “impeccable, with unerring intonation and an austere beauty.” She has performed throughout North America, collaborating with many of the top baroque ensembles, including Chatham Baroque, The Washington Bach Consort, Haymarket Opera Company, and Apollo’s Fire. Her discography includes recordings for the Eclectra, Delos, MSR Classics, and Centaur CD labels.

Ms. Nyquist is concertmaster of the Indianapolis Baroque Orchestra, and a member of Ensemble Voltaire, Third Coast Baroque (Chicago), and The Vivaldi Project. She was Artistic Director of Music City Baroque (Nashville) and adjunct professor of baroque violin at the Blair School of Music, on the violin faculties of Lawrence University, Ohio State University, Interlochen Arts Camp, and served as viola professor at Indiana State

University and DePauw University.

Kristen Linfante, *viola*, holds Bachelor’s and Master’s degrees from the Juilliard School of Music where she began her studies at the age of 14. She specializes in both modern and baroque viola and is a longtime member of Apollo’s Fire Baroque Orchestra. Kristen has also served as principal viola of the Orchestra de Catania in Catania, Sicily and has performed frequently with the Philadelphia Orchestra, San Francisco Opera, San Francisco Ballet, Houston Symphony, and the Minnesota Orchestra. She also performs often as guest violist with Chatham Baroque. Equally at home as an arts administrator, Kristen serves as Executive Director of Chamber Music Pittsburgh, an internationally recognized presenter of chamber music in the Pittsburgh region.

Karina Schmitz, *viola*, is principal violist of Handel and Haydn Society in Boston, principal violist of Apollo’s Fire, the

Cleveland Baroque Orchestra, associate principal violist of the Carmel Bach Festival Orchestra, founding member of 17th-century ensemble ACRONYM, and violinist/violist of Duo Corbetta. Based in Boston, Karina holds degrees from New England Conservatory and the Cleveland Institute of Music. Her early music studies began at Oberlin Conservatory with Marilyn McDonald, Miho Hashizume and David Breitman. She continued her training in the Apollo’s Fire Apprentice Program in Cleveland while serving as concertmaster of the Case Western Reserve University Baroque Orchestra. She has played with the Boston Early Music Festival Orchestra, Boston Camerata, Blue Heron, Chatham Baroque, Les Delices, Oregon Bach Festival, the American Opera Theater in Washington, D.C., the Trinity Consort in Portland, OR, the Rutland Baroque Orchestra in Vermont, the Dryden Ensemble, and the Harvard Baroque Orchestra.

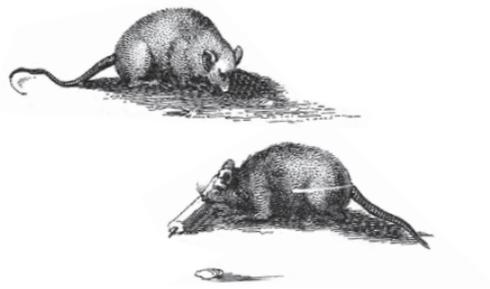
Matthew Hettinga is a professional freelance violist and teacher in Pittsburgh, PA.

He received his bachelor’s degree in viola performance from Carnegie Mellon University where he studied violin with Cyrus Forough and viola with David Harding. Matthew’s passion for baroque performance began through studying with Chatham Baroque in the Carnegie Mellon Baroque Ensemble. His summers have been spent at Oberlin Baroque Performance Institute, the National Orchestra Institute, and the MasterWorks Festival.

Matthew served two seasons in the Rochester Philharmonic Orchestra, and has performed with the Pittsburgh Symphony, the Erie Philharmonic, and the Westmoreland Symphony.

Award-winning early keyboard specialist and director **Adam Pearl**, *chamber organ* and *harpsichord*, is in demand as a

performer of both solo and ensemble music. He has performed throughout the United States as well as in Europe, South America, and Asia and has been principal harpsichordist for Philadelphia's baroque orchestra, Tempesta di Mare, since 2005. He also performs with ensembles such as Chatham Baroque, the Folger Consort, the Catacoustic Consort, the American Bach Soloists, the Bach Sinfonia, Modern Musick, and various modern symphony orchestras. A lover of Baroque opera, he has directed numerous productions with American Opera Theater and Peabody Chamber Opera. From the keyboard, he has led performances of Blow's *Venus and Adonis*, Purcell's *Dido and Aeneas*, Cavalli's *La Calisto* and *La Didone*, Monteverdi's *L'Incoronazione di Poppea*, Charpentier's *David et Jonathas*, and Handel's *Acis and Galatea*, *Giulio Cesare* and fully staged productions of *Messiah* and *Jephtha*. Dr. Pearl is a member of the Early Music faculty at the Peabody Conservatory.



Instruments played on this Recording:

Violin, Karl Dennis, Rhode Island, 2013 (AF)

Violin, Anonymous French, c. 1820, baroque conversion by William Monical (AE)

Viola, Vanna So, Chicago (AE)

Viola da Gamba, Karl Dennis, Rhode Island, 2003 (PH)

Violone, John Pringle, North Carolina, 2010 (PH)

Viola, Walter Mahr, Bubenreuth, Germany 2005 (KL)

Viola, Francis Beaulieu, Montreal, Canada, 2011 (KS)

Viola, Carl G. Becker, Chicago, Illinois, 1927 (MH)

Archlute, Klaus Jacobsen, London, UK, 1996 (SP)

Theorbo, Klaus Jacobsen, London, UK, 1991 (SP)

Chamber Organ, Bennett and Giuttari, 1999 (AP)

Harpsichord, Robert Duffy, Speedway, Indiana, 1999 (AP)

Recorded at Aspinwall Presbyterian Church, Aspinwall, Pennsylvania, May 4-8, 2015

Executive Producers: Chatham Baroque

Artistic Directors: Andrew Fouts
Patricia Halverson
Scott Pauley

President: William Semins

Executive Director: Donna Goyak

Session Producers: Riccardo Schulz
Justin Wallace

Session Engineer: Riccardo Schulz

Recording Assistant: William Middleton

Editing and Mastering: Riccardo Schulz, Pittsburgh Digital Recording Company, with Chatham Baroque

Graphic Design: Little Kelpie

Booklet Editing: Benaiah Sombke

Photos: Alan Adams

Illustrations: Athanasius Kircher, *China Monumentis*, 1667

Magnes sive de arte magnetica opus tripartitum, 1641

Nicolaes Petter, *Klare Onderrichtinge der Voortreffelijcke Worstel-Konst*, 1674

Special Thanks to our backers on Kickstarter, whose generous support made this project possible, and to the clergy, staff, and congregation of Aspinwall Presbyterian Church, for generously allowing us to record in their magnificent sanctuary.

Other Chatham Baroque Recordings:

Bach & Before—Stylus Fantasticus Sonatas of Bach, Buxtehude, Biber, Schmelzer & Bertali (2013)

Alla Luce—Music of Giovanni Girolamo Kapsperger (2010)

Vintage Chatham Baroque
Españoleta—Music of Baroque Spain (2017, 2000)

Sweet Desire—Prothimia suavissima sive sonatarum selectissimarum (2008)

Henry Purcell—Sonatas and Theatre Music (2002)

Reel of Tulloch—Baroque Music of Scotland & Ireland (2001)

Danse Royale—Music of the French Baroque Court & Theatre (1999)

Sol y Sombra—Baroque Music of Latin America (1999)

The Scotch Humour—Music of Nicola Matteis (1998)



CB-03

© © 2017 Chatham Baroque
www.chathambaroque.org