

Chatham Baroque

The Art of the Trio

October 2020

Andrew Fouts, *violin*
Patricia Halverson, *viola da gamba*
Scott Pauley, *archlute, theorbo, & baroque guitar*

Arcangelo Corelli (1653–1713)
Sonata in F Major, Op. 5, No. 10

Dieterich Buxtehude (c.1637/39–1707)
Sonata in A Minor (BuxWV 272)

Carlo Farina (1600–1639)
Sonata à 2

Antonio Bertali (1605–1669)
Chacona

Program Notes

During the first months of the current Covid-19 pandemic, Chatham Baroque’s artistic directors, along with countless other performing artists around the world, came to grips with the fact that it would be a long time before we could safely perform music in person again with a live audience. While this was crushing news, we were heartened to hear from audience members who not only told us how much they miss hearing us in person, but also, how much our music has meant to them through the long days and nights of quarantine. As artists, we too deeply missed the regular interaction and positive energy of our audience, who in many ways we consider to be our extended family. Learning to create and bring our music to life through online platforms has become an essential adaptation.

By being here in our new digital space, you are showing that you intend to see us through these difficult times and come out on the other end even stronger and more resilient. Many of the adaptations we are making out of necessity today, such as learning to create high quality video concerts, will carry us forward and make us stronger in the post-pandemic age. Producing all of our concerts in video format, and making them available online to a global audience will no doubt be part of our strategy moving forward, even as we eventually return to in-person events.

As we considered the program of the opening concert of Chatham Baroque’s 30th season and Renaissance & Baroque’s 51st season while in the midst of a pandemic and with a weighty presidential election looming, it was an easy choice to move towards music that is both familiar and comforting—sort of like mac ‘n cheese but in concert form. Familiar friends, whether in a socially distanced format on a comfortable front porch, or while on a walk enjoying all that nature has to offer, are connections we all benefit from and seek when times are tough.

Welcome! And enjoy what we hope will be “therapy” for your bodies, minds and souls.

The violin sonatas and trio sonatas of **Arcangelo Corelli** are the paragon of sonata form in the high Baroque. His Opus 5, written for one violin and continuo, was first published in Rome in 1700 and rapidly came to epitomize the contemporary Italian style, with sumptuous Adagios contrasting with vibrant Allegros, full of virtuosic passagework, challenging arpeggios and chords. Opus 5 was an instant success and was quickly disseminated across all of Europe. An integral part of the performance tradition of these sonatas is the addition of ornamentation to the slow movements, a skill for which Corelli was highly revered and emulated. Such was the praise for his extemporaneous and florid additions that another edition was

issued in 1710 by Etienne Roger that contains ornamented renditions of the *adagios* composed by Corelli himself. In sonatas 1-6 of Corelli's Opus 5 publication, individual movements are identified by tempo indications such as the familiar Allegro, Adagio, and Vivace. Beginning with sonata 7, the *Parte Secondo*, Corelli introduces dance forms such as Preludio, Allemande, and Giga as movement titles. Sonata 10 in F Major opens with easily the most simple and beautiful Preludio from Corelli's entire compositional output. The dance movements that follow bring contrasts. First, an energetic Allemanda followed by an elegant and transparent Sarabanda, a lively Gavota and closing with a rousing Giga. The relatively high tessitura of the bass part throughout the sonata profits from the use of the more treble-sounding arch lute played by Scott Pauley.

Dietrich Buxtehude received his first musical training from his father, an organist who held positions in Elsinore, Denmark, and Helsingborg, Sweden. Helsingborg became the young Buxtehude's first professional engagement but by 1668, he had moved on to serve as organist at the Marienkirche at Lübeck, one of the most important musical posts in northern Germany. Buxtehude's duties in this new position included composing, playing for services, and running the *Abendmusiken*, a series of evening concerts begun by his predecessor, Franz Tunder. During his 40 years at the Marienkirche, Buxtehude composed a vast output of keyboard music, over 100 sacred vocal cantatas, and several instrumental sonatas. Among his publications were two collections of seven sonatas for violin, viola da gamba, and continuo (Hamburg, 1694 and 1696) in which the two solo lines converse with, imitate, support, and compete with the other to achieve new heights of expression. The Sonata in A Minor (BuxWV 272) is a separate work that did not appear in these two publications. This sonata is built over two distinct ostinato bass patterns at the beginning and end of the piece. These sections frame a slower, transitional organ-like middle section that utilizes double stops for the violin. Considering Buxtehude's long stint in Helsingborg and his ensuing administrative responsibilities, coupled with his performing and his running of a concert series, Chatham Baroque's artistic directors can appreciate just how busy Buxtehude must have been!

Carlo Farina enjoyed a career that was truly international —Mantuan by birth (home of Claudio Monteverdi), he spent the most productive part of this career at the court of Dresden, where he met Heinrich Schütz. It is in Dresden in the late 1620s where all of Farina's music was printed. From Dresden he moved on to Bonn, Parma, Lucca, and Gdansk, before finally settling in Vienna, where he succumbed to the plague in 1639. Farina's death from the plague seems an apt metaphor for our own times, and is a reminder that humans have suffered from, and eventually overcome, devastating diseases and pandemics throughout our history.

Farina wrote music for strings using the generic term *viola*, or stringed instruments of the violin family. Like Monteverdi, he straddles the late Renaissance and early Baroque styles of music. Farina's self-named "Sonata detta la Farina à 2" employs a structure of many early seventeenth-century sonatas, flowing freely between short slow and fast sections, with a brief contrasting section in triple meter. **Antonio Bertali** was born in Verona but spent most of his career north of the Alps, eventually earning the prestigious title of *Kapellmeister* at the Habsburg 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 defined the *stylus fantasticus*: an Italianate sense of melody, harmonic freedom, and unrestrained virtuosity, combined with a more rigorous, Germanic sense of counterpoint. In his "Chiacona", Bertali chooses to attach his wildly creative, virtuosic, and impulsive writing for the violin to the popular ground bass pattern provided by the basso continuo. This two-measure pattern modulates to various keys during the course of the 159 repetitions but the changes are all but overshadowed by the pyrotechnics in the violin part. The choice of a continuo team consisting of guitar paired with the sustaining viola da gamba brings rhythmic energy and a stabilizing bass voice to the texture.

Chatham Baroque Artistic Directors



Andrew Fouts, *baroque 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), while the *Lincoln Journal-Star* wrote that his “talent challenges the top soloists of today’s classical stage.” 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, *viola da gamba*, holds a doctoral degree in Early Music Performance Practice from Stanford University. After completing graduate work, she studied viol at the Koninklijk Conservatorium in The Hague. A native of Duluth, Minnesota, Patty is a founding member of Chatham Baroque, a Pittsburgh-based ensemble. Recent collaborations outside of Chatham Baroque include concerts with Ensemble VIII, Four Nations, The Rose Ensemble, Empire Viols, J. S. Bach’s Brandenburg Concerto No. 6 with the Pittsburgh Symphony Orchestra, and Bach passion performances at Baldwin Wallace University and with the Buffalo Philharmonic and Pittsburgh Symphony Orchestra. Patty has taught recorder and viol at summer workshops including Early Music Mideast, the Madison Early Music Festival, and the Viola da Gamba Society of America’s annual Conclave.



Scott Pauley, *theorbo & 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.

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