

Chatham Baroque

Multiplied

January 2021

Andrew Fouts, *violin & viola*
Patricia Halverson, *tenor viol, bass viol, & violone*
Scott Pauley, *archlute, theorbo, & baroque guitar*

Passacaille from Sonata 4, Op. 5 in G major George Frideric Handel (1685–1759)

English Dances John Jenkins (1592–1678)
 An Ayre
 Almaine
 Coranto
 Sarraband

Italian Dances Giovanni Girolamo Kapsperger (1580–1651)
 Gagliarda Prima
 Ballo Secondo
 Corrente Sesta

Chacony in G Minor Z.730 Henry Purcell (1659–1695)

Italian Dances Carlo Farina (c.1600–1639)
 Pavana
 Corenta à 4
 Aria franceza à 4
 Gagliarda à 4

Air on the G String Johann Sebastian Bach (1685–1750)
 from *Orchestral Suite No. 3 in D Major*

Program Notes

In December, Andrew, Scott and Patty experienced something similar to what little kids must feel when allowed to explore a well-stocked candy store. *Multiplied*, the title of our upcoming program, means exactly what it sounds like. We had before us the task of creating a program of dance music composed for an expanded ensemble of 5 to 6 voices—that is, more parts than we can physically play at one time. In reviewing our many options in the candy store, so to speak, we made note of which composers rose to the top of the list, weighed what music would best show off the technological feats embodied in our plan, considered what styles of dances should be featured and which instruments should be recruited, all with the goal of creating a pleasing balance with as much variety as possible. We hope you will enjoy witnessing the trio in a “multiplied” format, and that the music and the video together will have the power to elicit a smile or even a chuckle.

The trio sonata was not a genre to which **George Frideric Handel** devoted a lot of time and energy. His interests and talents led him to opera, oratorio and other large-scale works. Always a first-rate composer, however, Handel’s trio sonatas are nonetheless significant, rich with Italianate allegros and French-style dance movements. His first collection of trio sonatas are original works composed in the early 1720s. His second collection, issued in 1739 as Op. 5, consists largely of compilations of movements taken from earlier orchestral works and ballet music from his 1734-35 opera season. The original versions recycled by Handel were scaled down to trio sonata textures of two violins and basso continuo with one exception. His *Sonata V in G Major*, in which this beautiful *passacaille* is found, retains a part for viola in addition to parts for violins I, II and bass line.

Composer, lutenist and string player **John Jenkins** was spared many of the hardships and strife introduced by the Civil War of 1642. He was musician to Charles I and II and in general led a relatively quiet life, spent as a resident composer living on the country estates of wealthy gentry. He was by no means a slacker, however. Following on the heels of an earlier generation of composers such as William Byrd and Orlando Gibbons, Jenkins composed countless fantasies for 4, 5 and 6 viols of different sizes to play together. Jenkins’ life spanned a “grey area” during which viols were still quite popular but the increasing presence of members of the violin family was the dominant trend. As evidence, one sees the influence of the popular Italian trio sonata in his three-part fantasias for two violins and continuo composed somewhat later in his career. The four dances heard on our program are from a single manuscript source and it is thought they may be relatively early works, composed in the 1620s. Taking advantage of this grey area concept, these lively dances are performed by a mixed consort which Jenkins surely would have approved.

Giovanni Girolamo Kapsperger, the son of a German colonel, was raised in Venice. He was a player of and composed music for the theorbo, the long-necked bass lute that was first developed to accompany singers. Kapsperger was one of the early pioneering and innovative composers to compose solo music for the theorbo. He spent most of his career in Rome and became known as a virtuosic, if slightly eccentric, lutenist. Scott Pauley has often performed Kapsperger’s solo pieces for theorbo on Chatham Baroque’s concert stage and the composer’s Piva and Canarios, arranged by Scott for the ensemble, have long been audience favorites. The concept behind

Multiplied offers a chance to re-visit some of his wonderful dance music for string band. The set of three dances on this program, from his *Libro primo de balli. gagliardi et correnti, a quattro voce* (Rome, 1615) are some of our favorites. They are conveniently found on *Alla Luce*, a CD of Kapsperger's music consisting of instrumental dances and earthy villanelles for voices and accompaniment.

Henry Purcell composed an impressive amount of music during his relatively short lifetime. A composer of operas, music for the stage, as well as sacred and secular vocal music, he also produced a body of instrumental works including music for the theater and two collections of trio sonatas for two violins and basso continuo. Very little is known about Purcell's *Chacony* including the origin of the title. This lively piece, scored for two violins, viola and basso continuo, is based on a repeating harmonic pattern 8 measures in length. A very English term for this compositional tool is the *ground bass*. The repeating pattern in *Chacony* serves as a framework over which Purcell creates expressive and colorful variations. It is said of Purcell that he was successful in imitating the Italian style so prevalent in England during second half of the seventeenth century. But his generous use of expressive dissonances in the *Chacony*, occurring at different times in all of the parts, betray not only his English roots but his skill and creativity as a composer.

Purcell was no stranger to the ground bass. Some of his most remarkable pieces composed over a ground bass are found in his dramatic works: the "Plaint for Soprano" from *The Fairy Queen* and Dido's heart-wrenching lament "When I am laid in earth," from *Dido and Aeneas*, the latter made famous once upon a time by the great opera diva Jessye Norman. You won't regret it if you seek these pieces out and have a listen.

Carlo Farina enjoyed a truly international career. Mantuan by birth, he spent the most productive part of his career at the court of Dresden between 1626 and 1629. It was here he worked with Heinrich Schütz and where his canon of compositions was published. After leaving Dresden, Farina lived in several cities including Gdansk, Poland, before making what should be considered a fatal move to Vienna where he succumbed to the plague in 1639.

Like fellow Mantuan Claudio Monteverdi, Farina straddles the late Renaissance and early Baroque periods of music. His *Sonata detta la Farina à 2* heard in Chatham Baroque's *Art of the Trio* program from October shows a composer firmly embracing forward-looking trends—that is, sonatas composed for treble voice(s) and basso continuo demanding virtuosic playing and exhibiting free-flowing alteration of slow and fast sections. The four dances featured on our program look backward to a more democratic approach: each voice of the four-part ensemble is equally important, the counterpoint is rich, and there is a modal quality to the harmonies.

There are many good reasons explaining why **Johann Sebastian Bach's** *Air on the G String* is heard with frequency at weddings, funerals and in concert. This beloved piece, the second movement from Bach's *Orchestral Suite No. 3 in D Major*, exhibits both a simplicity and complexity. The simplicity comes in the orchestration—just strings and basso continuo. The complexity arises due to the dissonances and sophisticated textures of the upper strings. The end result is wholly satisfying and speaks to listeners with wide-ranging tastes in music.

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.

Emily Norman Davidson (1967–2003)



Emily Norman Davidson was a co-founding member of Chatham Baroque who helped establish the ensemble in 1990. Although shy in some respects, she was a fierce advocate for the organization who created new opportunities and tirelessly promoted the ensemble. She worked hard at the somewhat mundane tasks having to do with running the organization, and she was equally willing to dive in and handle more intimidating tasks such as chatting up a potential booking agent at a conference (who, incidentally, ended up serving as Chatham Baroque's booking agent for many years!) and helping land the ensemble's first recording contract with Dorian Records in 1997.

Each year, Chatham Baroque musicians dedicate a program on the Pittsburgh Concert Series to the memory of our friend and colleague. This year we chose *Multiplied* because we knew she would have loved the program, and she would have appreciated the concept as the production reflects her industrious, adaptable, and resourceful spirit.

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