

Chatham Baroque

Hark you Shadows

Andrew Fouts, *baroque violin*
Patricia Halverson, *viola da gamba, violone*
Scott Pauley, *lute, archlute, theorbo*

with guest artists
Pascale Beaudin, *soprano*
Evan Few, *baroque violin, baroque viola*
Kristen Linfante, Paul Miller, *baroque viola*
Adam Pearl, *chamber organ*

Flow my tears Lachrimae Antiquae	John Dowland (1563 – 1626)
Sonata Lamentevole	Johann Heinrich Schmelzer (c.1620–1680)
Stabat Mater <i>Il pianto della Madonna</i>	Giovanni Felice Sances (c.1600 – 1679)
A Sad Paven for these Distracted Tymes	Thomas Tomkins (c.1572 – 1656)
Sonata VI in D Major Op. I	Antonio Vivaldi (1678 – 1741)
Meine Freundin, du bist schön Ciaccona: <i>Mein Freund ist mein</i>	Johann Christoph Bach (1642 – 1703)

Program Notes

Our program features music for the Lenten season. In the Christian tradition, Lent is the 40 days leading up to the crucifixion and resurrection of Jesus. It is associated with prayer, repentance, quiet reflection, and personal sacrifice. It coincides with the long-awaited end of winter and spring's promise of resurrection and renewal. We offer here a mix of contemplative and uplifting music, some sacred and some secular, from centuries past. An acknowledgement of this year's Lenten season seems particularly apt, as it also marks our slow emergence from the global Covid-19 pandemic, and the promise of a return to a more normal life.

As we gradually emerge from our collective lockdown, each of us having faced our own pandemic-related sorrows and challenges, we become increasingly optimistic. With spring's impending arrival and the accompanying feelings of hope and awakening, it's wonderful to listen to the many ways that seventeenth- and eighteenth-century composers evoke feelings of both sorrow and joy.

John Dowland was born a generation after Queen Elizabeth I and is regarded today as one of the most gifted lutenists and composers of all time. Early in his career, however, he struggled to win a court appointment in England, most likely the result of his conversion to Catholicism during a time when the English monarchy was suspicious of Catholic plots threatening to overthrow the government. Dowland traveled to different parts of Europe, eventually landing a position at the Danish court. Not long after his return to England in 1612 he was finally given his due when named one of the king's lutes at the court.

Dowland's songs represent the culmination of the Renaissance practice of songwriting in England. His songs are polyphonic (composed in several voices) and may be performed in a variety of ways—for solo voice and lute, for voice, lute and gamba, for voice and a consort of instruments, or for an equal-voiced ensemble of singers. The solo song for voice and accompaniment arrived relatively late to England, compared to its popularity on the continent beginning early in the century. With the publishing of his *First Booke of Songs* in 1597, however, Dowland quickly established himself as a preeminent composer in this genre. "Flow my Teares, fall from your springs" is from his *Second Booke of Ayres* (London, 1600). It opens with a falling tear gesture (beginning on A and "falling" stepwise to E), a motive used to project grief found in Elizabethan music. The instrumental pavan paired with "Flow my Teares" is from the composer's *Lachrimae*, a collection of twenty-one pieces composed for five-part instrumental consort. *Lachrimae Antiquae*, the first of seven pavans opening the collection, spawned the lute song, "Flow my Teares fall from your springs."

Johann Heinrich 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 the context of a lament and in Schmelzer's skilled hands, 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 assumes 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 seize control when the melody moves into their rich alto range.

The *Stabat Mater* is a thirteenth-century Christian hymn to Mary. The title comes from the first line of the hymn, *Stabat Mater dolorosa*, which translates to "The sorrowful Mother was standing." Of the many western composers who have composed on this text, the most famous example is from Giovanni Battista Pergolesi who, in the final two weeks of his short life, composed a setting for soprano, alto, two violins, viola and basso continuo. In this program we turn to a less well-known composer, **Giovanni Felice Sances**, for a setting of the hymn text scored for soprano voice and basso continuo. Born in Rome, Sances was a singer and a composer whose career led him to accept positions in several prominent cities in Italy including Rome and Venice. It was likely a career-related gravitational pull that led him in 1636 to Vienna where he was first employed as a tenor in the imperial court

chapel. During the reign of Ferdinand III, Sances collaborated on many projects with Antonio Bertali. Following Bertali's death in 1669, Sances was promoted to the position of *Imperial Kapellmeister*.

Published in 1670, Sances' *Pianto della Madonna* is based on a descending tetrachord of four notes A-G-F-E similar to the tear motive in "Flow my teares." The tetrachord stated by the basso continuo group is fully chromatic, which is to say that it descends by half steps. This repeating pattern (also known as a ground bass) is interrupted on three occasions by brief, recitative passages, including at the very opening of the piece. The repetitive nature of the ground bass rewards the composer with a certain freedom to compose for the soprano voice in an expressive and improvisational style. Painful dissonances reflecting the text in certain passages add additional tension to the work.

Born in Wales, **Thomas Tomkins** was the most successful member of a longstanding musical family who flourished in England in the sixteenth and seventeenth centuries. Tomkins seems to have excelled in whatever direction his music-making took him. He composed dances, variation sets and free fugal forms for keyboard and was the last member of the English virginalist school. His fantasies for viol consort are brilliant. His finest madrigals are fully equal to the best examples produced by the esteemed English madrigal school. In his role as an organist and church musician Tomkins composed numerous verse anthems for use in services. The story behind his *A Sad Paven for these distracted Tymes* is that King Charles I was beheaded in 1649 and Tomkins, a dedicated royalist, composed the paven a few days later. Writers have suggested in addition that the title reflects the general malaise and strife felt in England during this period in history. One recognizes an obvious and unfortunate relevance to our world today given the pandemic! Tomkins' paven was originally composed for solo keyboard. It is therefore quite striking that viol player, scholar and Rose Consort of Viols member Andrew Kerr skillfully arranged the keyboard version and produced a beautiful and fully convincing setting for a five-part viol consort. Mr. Kerr's setting for viols easily translates to a mixed consort of violins, violas and bass viol employed in our performance.

Antonio Vivaldi is best known for his famous *The Four Seasons*, the highly popular series of four concerti with the separate titles translated into English as Spring, Summer, Fall and Winter. Chatham Baroque and guests had the great pleasure of performing these works on our Pittsburgh concert series in September of 2018. While Vivaldi excelled as a composer of concertos, he was no stranger to other genres including opera, oratorio, motets, cantatas and instrumental sonatas. His Sonata VI in D Major for two violins and basso continuo is from his Opus 1, a collection of twelve sonatas divided into two groups of six, both with the title *Sonata da Camera a Tre*. These trio sonatas are a treasure trove, filled with expressive slow movements, alternating with lively dance movements such as the Allemanda, Corrente and Giga. Although from an early opus, signature rhythmic and melodic gestures one associates with Vivaldi already abound throughout the twelve sonatas from opus one.

From 1665 until his death in 1703, **Johann Christoph Bach** was organist at St. Georg in Eisenach, as well as harpsichordist in the Duke's court chapel. Among his colleagues were his cousin Johann Ambrosius Bach, father to the great Johann Sebastian. Johann Christoph was venerated as a composer and organist, considered the most important of the Bach family until the later flourishing of his young cousin once-removed. He wrote several preludes and chorales for the organ, as well as dozens of vocal motets and concertos, the latter being akin to the cantata, wherein the voices operate in concert with instrumental accompaniment. *Mein Freund ist mein*, scored for soprano, violin, 3 violas, and basso continuo, is a movement from his cantata *Meine Freundin, du bist schön*. The text comes from the Song of Songs, often referred to as the Song of Solomon, or the Canticle of Canticles—scriptural writings that are included in both the *ketuvim* of the Hebrew Bible and the Old Testament of the Christian Bible. They are unique as scripture for their celebration of intimacy and love between a man and woman, replete with expressions of praise, desire and yearning, as well as a depiction of a royal wedding ceremony. In both Judaic and Christian traditions, the text is interpreted allegorically to depict the relationship between either God and Israel, or Christ and the Church. Musically, the text is set over a repeating *Ciaccona* bass, richly harmonized by the 3 viola parts, with elaborate melodic variations given to the violin.

Patricia Halverson and Scott Pauley

Text

“Flow my tears”

John Dowland (1563 – 1626)

Flow, my tears, fall from your springs!
Exiled forever, let me mourn;
Where night's black bird her sad infamy sings,
There let me live forlorn.

Down vain lights, shine you no more!
No nights are dark enough for those
That in despair their last fortunes deplore.
Light doth but shame disclose.

Never may my woes be relieved,
Since pity is fled;
And tears and sighs and groans my weary days, my weary days
Of all joys have deprived.

From the highest spire of contentment
My fortune is thrown;
And fear and grief and pain for my deserts, for my deserts
Are my hopes, since hope is gone.

Hark! you shadows that in darkness dwell,
Learn to contemn light
Happy, happy they that in hell
Feel not the world's despite.

Stabat Mater Il pianto della Madonna
Giovanni Felice Sances (c.1600 – 1679)

Stabat Mater dolorosa iuxta crucem lacrimosa dum pendebat Filius
The sorrowful Mother stood weeping before the cross where hung her Son

Cuius animam gementem contristatam et dolentem pertransivit gladius
Her soul, lamenting, inconsolable and sorrowing, was pierced by a sword

O quam tristis et afflicta fuit illa benedicta Mater Unigeniti
O how sad and afflicted was that blessed Mother of her Only-begotten Son

Quae moerebat et dolebat et tremebat cum videbat nati poenas incliti
She mourned and lamented and trembled when she saw the pangs of her glorious Son

Quis est homo qui non fleret Matri Christi si videret in tanto supplicio?
Who is he who would not weep to see the Mother of Christ thus, in so much distress?

Quis non posset contristari Matrem Christi contemplari dolentem cum filio?
Who would not be moved to contemplate the holy Mother sorrowing for her Son?

Pro peccatis suae gentis vidit Iesum in tormentis et flagellis subditum
For the sins of His people, she saw Jesus in torment and subdued with whips

vidit suum dulcem natum moriendo desolatum dum emisit spiritum
She saw her sweet Son dying desolate as He gave up the spirit

Eia Mater, fons amoris, me sentire vim doloris fac ut tecum lugeam
Alas, Mother, fount of love, make me feel the strength of those pains, that I may weep with thee

Fac ut ardeat cor meum in amando Christum Deum ut sibi complaceam
Make my heart burn with the love of Christ-God, and find grace in his eyes

Sancta Mater, istud agas, crucifixi fige plagas cordi meo valide
Blessed Mother, cause the sufferings of the Crucified to be fixed deeply in my heart.

Tui nati vulnerati tam dignati pro me pati poenas mecum divide
Share with me the pains of your wounded Son who is so gracious to suffer for my sake

Fac me vere tecum flere crucifixo condolere donec ego vixero
Grant me indeed to weep with you, to suffer with the Crucified, until I depart this life

Iuxta crucem tecum stare te libenter sociare in planctu desidero
I desire to stand with you willing to accompany you in lamentation before the cross

Virgo virginum praeclara mihi iam non sis amara fac me tecum plangere
Virgin, brightest of virgins, be not cruel to me now: grant me to weep with you

Fac ut portem Christi mortem passionis eius sortem et plagas recolere
Grant me to bear the death of Christ, to share his Passion and to feel His blows

Fac me plagis vulnerari cruce hac inebriari ob amorem filii
Let me suffer the wounds of that cross, steeped in the love of your son

Inflammatum et accensum, per te, Virgo, sim defensum in die iudicii
When I am in fire and I burn, may I be defended by you, Virgin, on the day of the judgment

Fac me cruce custodiri morte Christi praemuniri confoveri gratia
Let me be shielded by the cross, protected by Christ's death, cherished by grace

Quando corpus morietur fac ut animae donetur paradisi gloria. Amen
When my body shall die, grant that my spirit will be given glory in paradise. Amen

Meine Freundin, du bist schön – Ciaccona: *Mein Freund ist mein*
Johann Christoph Bach (1642 – 1703)

Mein Freund ist mein und ich bin sein,
der unter den Rosen weidet,
und er hält sich auch zu mir
seine Linke lieget unter meinem Haupt
und seine Rechte herzet mich.
Er erquickt mich mit Blumen
und labet mich mit Äpfeln,
denn ich bin krank vor Liebe,
Mein Freund ist mein und ich bin sein

My beloved is mine and I am his,
he is among roses dwelling,
and he stays close by my side,
with his left hand lying underneath my head,
and with his right embracing me.
He restores me with flowers,
and quickens me with apples,
for I am sick with love.
My beloved is mine and I am his.

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.



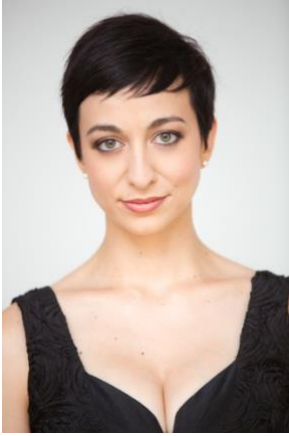
Patricia Halverson, *viola da gamba*, holds a doctoral degree in Early Music Performance Practice from Stanford University. After completing graduate work she studied viol at the Koninklijk Conservatorium in The Hague. A native of Duluth, Minnesota, Patty is a founding member of Chatham Baroque, a Pittsburgh-based 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.

Guest Artists



Soprano **Pascale Beaudin** began her career on stage with the Atelier Lyrique de l'Opéra de Montreal. She appears on operatic stages in Canada (Opéra de Montréal, Opera Lyra Ottawa, Opéra de Québec), in France (Angers-Nantes Opéra, Opéra de Marseille, Opéra National de Lorraine, Opéra de Metz) and the United States (Opera Lafayette) in roles such as Zerlina, Papagena, Fiordiligi, Oscar, Adèle de Formoutiers and Nannetta. The *New York Times* praised her shimmering voice and girlish sassiness, while the *Washington Post* music critic reported that she sang “the aria ‘Per pietà’ with such deliberate quiet elegance and restraint that it was a highlight not just of the evening, but also of my year.”

Beaudin’s incomparable diction, intelligent musicality and expressivity make her ideal for concert and recital work. In addition to being a permanent member of the Four Nations Ensemble, Ms. Beaudin collaborates with many orchestras, namely the Orchestre Métropolitain, l’Orchestre Symphonique de Québec, Les Violons du Roy, I Musici de Montréal, the Ensemble Contemporain de Montréal, the McGill Chamber Orchestra, the Orchestre de la Francophonie, the Société de musique contemporaine du Québec, Les Idées Heureuses, Montréal Baroque, the Société d’art vocal de Montréal, the Centre international de mélodie française de Tours and the Orchestre régional de Cannes. She has been invited to perform in music festivals such as the Festival de Lanaudière, the Festival d’opéra de Québec, the Montreal Bach Festival, the Festival des musiques sacrées de Marseille, and the Festival du Domaine Forget.

Ms. Beaudin is one of 6 singers featured on the critically acclaimed 5-disc release *Mémoires complètes de Francis Poulenc* with pianist Olivier Godin, on the Atma label. She is also featured on the world premiere recording of *Les femmes vengées*, an opera by Philidor, with Opera Lafayette on the Naxos label.

Proud of her Acadian heritage, Pascale Beaudin frequently performs at home, with Symphony New Brunswick and Opera New Brunswick, as well as at the Lamèque International Baroque Music Festival, the Indian River Chamber Music Festival and the Barchois Summer Music Festival.

Pascale Beaudin has received national recognition with government grants from the Canada Arts Council, the Conseil des arts et lettres du Québec and the Jacqueline Desmarais Foundation.

<https://www.pascalebeaudin.net/>



Atlanta native **Evan Few** has established himself as a leader in his generation of historical performance specialists, having studied and performed repertoire ranging from Monteverdi to Gershwin on period instruments. An assertive, collaborative instrumentalist, he appears on stages across the globe with the likes of Anima Eterna Brugge, Bach Collegium Japan, and the Taverner Consort. Evan is a core member of Apollo’s Fire and the Carmel Bach Festival; co-concertmaster and Artistic Administrator of the Atlanta Baroque Orchestra; and frequent collaborator with Chatham Baroque, Les Délices, the Four Nations Ensemble.

Evan received his principal violin training at Oberlin College as a pupil of Marilyn McDonald, and pursued further studies in string quartet performance at Rice University and in baroque violin at the Koninklijk Conservatorium in Den Haag. He has participated in the making of numerous recordings available from Accent, CPO, Deutsche Harmonia Mundi, and Zig-Zag Territoires. His violin was built for him in 2010 by Matthieu Besseling of Amsterdam, modeled after early Stradivarius examples; he plays with baroque bows by Luis Emilio Rodriguez Carrington (2011) and Thomas Pitt (2016).

Evan lives in Philadelphia and is a devoted cook and yogi.



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 long-time 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 Symphony, 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 also serves as Executive Director of Chamber Music Pittsburgh, an internationally recognized presenter of chamber music in the Pittsburgh region.



Paul Miller is a music theorist and a performer specializing in music of the 17th and 18th centuries, and the recent past. Before joining the musicianship department of the Mary Pappert School of Music at Duquesne University in 2015, he served as a Mellon Postdoctoral Fellow at Cornell University and on the faculties of the University of Colorado in Boulder and Temple University.

As a performer, Paul has appeared at the Metropolitan Museum of Art in New York City, the Library of Congress, the National Cathedral in Washington D.C., the Darmstadt International Festival for New Music, the Bethlehem Bach Festival, the Hawai'i Performing Arts Festival and with ensembles such as El Mundo and Tempesta di Mare. He has collaborated in chamber music concerts with Richard Savino and Jory Vinikour, both Grammy® award nominees. During his tenure as a fellow at Cornell, Paul led the Baroque Orchestra there and studied with Neal Zaslaw, Christopher Hogwood and Malcolm Bilson. He leads Duquesne's early music ensemble, *The Duke's Music*. Paul also performs on a five-string electric violin built by the firm Zeta.

Paul has presented research at numerous national and regional conferences, and his work has been published in *Perspectives of New Music*, the *American Music Research Center Journal*, *Twentieth-Century Music*, *Music and Letters* and *Opera Quarterly*. His research on the viola d'amore in early 19th century Bohemia was published recently as the cover story of *Early Music*. An expert on the remarkable music of Karlheinz Stockhausen, Paul studied with the composer for six summers and premiered his solo viola work "In Freundschaft" in Europe and the United States.

As a pedagogue with almost two decades of classroom experience, Paul specializes in 18th century counterpoint, classical form, and theories of serial music. He holds a Ph.D. from the Eastman School of Music and a Master's in viola performance (Eastman). Paul's undergraduate studies were at Vassar College, New England Conservatory and Harvard University.

<https://www.theoryofpaul.net/>



Award-winning early keyboard specialist **Adam Pearl** 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. Pearl has been principal harpsichordist for Philadelphia's baroque orchestra, Tempest 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. He has recorded on the Chandos, Dorian and Plectra labels.

A lover of Baroque opera, Pearl 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*.

Pearl is a member of the Early Music faculty at the Peabody Conservatory. His duties include teaching harpsichord, coaching ensembles, vocal coaching, teaching classes in continuo, baroque ornamentation, harpsichord tuning, and harpsichord literature. He coaches the Peabody Renaissance Ensemble's singers and directs Baroque opera productions. He also has taught at various summer workshops, including the Amherst Early Music Festival, the Madison Early Music Festival and the Rocky Ridge Music Festival.

Adam Pearl holds the degrees of B.M. in piano performance and both M.M. and D.M.A. in harpsichord performance, all from the Peabody Conservatory. His doctoral research was an exploration of the links between rhetoric, declamation and the harpsichord music of the French Baroque. He is a laureate of the 2001 Jurow and 2004 Bruges international harpsichord competitions.

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Dale Johnston and Elsa Pauley
Daniel G. Kamin
Peter & Leslie Kaplan
Berta & Wishwa Kapoor
Claire Keyes
Richard & Jan Kleiser
Margaret Krasik
Leigh Ann Kustra
David & Joan Lacomis
Larry Leahy
Gaea Leinhardt
Kristen Linfante
Catherine Loevner
Thomas & Maria Luczkow *in memory of Robert Gomer*
Karen Lukas
Barbara & Peter Machamer
Janet Macleod
Dr. Bernard Mallinger and James Mallinger
in memory of Stephanie Mallinger
James Mauch
Virginia McQuown *in memory of James L. Funderburgh*
William Mahrt
Peter and Margaret Morse
Sam & Scilene Mraz
Etsuro & Yoko Motoyama
Joseph Newcomer
Terry Newton
Dolores & Terry Nypaver
Robert Otte & Jane Charlton
Scott Pauley
Michele Petruccelli

Edward & Denise Prochownik
Franklyn Reeves *in memory of Adam Waugama*
Thomas Ricketts
David Riehl
Marianne Riehl
William Rorison
Steven Russ
Karen Scansaroli
Larry & Sharron Schaefer
in memory of Emily Norman Davidson
Steven Schlick
Paul &Carolynn Schradling
Stephen Schultz
Urban Schuster
Lindsay Scott
Robert Scott
Elizabeth Seiders & Lyndall Huggler
Howard Seltman
Morton & Rita Seltman
in honor of Emily Norman Davidson & Emily Segal

Jacob M. Simon
Henry & Mary Snyder
Jolie & Douglas Spindler
Stuart & Mary Staley *in honor of Kathryn Logan*
Dan & Isla Stefanovich
Pamela Stimac
Joel Swanson
Robert Stringert
Judith Sutton
James Thompson
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Anne Unverzagt
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Lucile Gray Weingartner
Michael & Deborah West
Frederick & Margaret Whelan
SueAnne White
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Terri Yeager
Roger Zahab

Coro: \$1 - \$99

Anonymous
Ties and Jorunn Allersma
Susan Bails
Heidi Baldt Matthews & David Matthews
Diane L. Barati *in memory of Dr. Jerry Rabinowitz*
Aenne Barchowsky
Daniel Bender
Martha L. Berg
Irene Borger
Barbara Bower
William A. Burgunder
James Carr
Leslie Clark
Martin Coltogirone
Lin & Anne Cook
Martha Curtis & Walter Jackson
Phyllis Davidson
James DeMarco
James & Celeste Dítri
Catherine Davidson
Douglas & Edith Davidson
Julie Davis *in memory of Rosemary Kent*
Deborah Demme
Barbara Donehue
Frank Dziama
Pegeen Eslami
Dana Estep
Kimberly Falk
James Fanning
Mauro Fellows
Patty Fennelly
Arnold Freedman
Walter W. Forsiak
Stuart & Joan Gaul

Keren Gilboa
Marylene Gingras-Roy
Frank Gioia *in memory of Elizabeth DePiero*
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Lisa Grandstaff
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Christopher Hart
Andrew Hatfield
George Haw
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Lockwood Hoehl
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Ellen Jakub
George Johnson & Margaret Romain Johnson
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Curtis Kovach & Fran Czak
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Elaine Fahrnkopf Nicholas
Josephine Nkuissi
Tomio Ohtsuki
Michelle Ozaeta
David Pankratz
Amy Pardo
Karen & Kevin Parsons
Margaret Patterson
Stephen Philbrick
Laura Quinn
Raymond Resetar
Jon Reynolds
Margaret R. Ritchey
Levon Ritter
Alice J Buchdahl & Steven F Roth
Tim Rutkowski
Elise Ryan
John Sanders
Alice Scales
Christina & Ellis Schmidlapp
Michael Schaffer

Ann & David Schelbe
Manou Schreiner
Judith L. Schryer
Eileen Schmura
Nancy Cockrell Schwarzkopf
in honor of Renaissance & Baroque
Stevie & Will Sheridan
Corbin Smith *in honor of Liane Ellison Norman*
Ted Sohler & J. Gurney Bolster
Benaiah Sombke
Sharon Steele
Rist Stewart
Melissa Thiros
Scott Timm
Camille Toth
Timothy Tucker
Deborah Twardy
Brenda Tyler
Ann Unger
Anne Unverzzagt
Goetz Veser
Richard Weinberg
James Wick
Emily Winerock
Mary Wilson
Theresa Wilson
Daniel Wolfe
Leslie Wright
William Zeiger

Credits

Filmed at St. Nicholas Croatian Catholic Church, Millvale, PA. February 2021.

Sound Editing

Kristian Tchetchko

Videography & Video Editing

Benaiah Sombke

Sound Engineering

Kristian Tchetchko

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