

Chatham Baroque

Unpacked

Scott Pauley, *vihuela de mano*

Dezilde al cavallero

Diego Pisador (1509/10? - after 1557)
Libro de Música de Vihuela, Salamanca (1552)
based on a *villancico* by Nicolas Gombert

Fantasia No. V

Alonso Mudarra (1510-1580)
Tres Libros de Música, Sevilla (1546)

Tiento del segundo tono

Miguel de Fuenllana (1500-1579)
Orphénica Lyra, Sevilla (1554)

Fantasia del quarto tono

Luis de Narváez (1490-1547)
Los seys libros del Delphin, Valladolid (1538)

Pavana muy llana

Diego Pisador (1509/10? - after 1557)
Libro de Música de Vihuela, Salamanca (1552)

Fantasia del primer tono

Luis de Narváez (1490-1547)
Los seys libros del Delphin, Valladolid (1538)

Mille Regrés

Luis de Narváez (1490-1547)
Los seys libros del Delphin, Valladolid (1538)
based on a chanson by Josquin des Prez

Fantasia No. I

Luis de Milán (c.1500-1561)
El Maestro, Valencia (1536)

Pavana No. I

Luis de Milán (c.1500-1561)
El Maestro, Valencia (1536)

Fantasia No. II

Luis de Milán (c.1500-1561)
El Maestro, Valencia (1536)

Guardame las vacas

Luis de Narváez (1490-1547)
Los seys libros del Delphin, Valladolid (1538)

Six-course vihuela by Daniel Larson, Duluth, Minnesota, 2018

Program Notes

The vihuela is a Spanish plucked instrument from the fifteenth century and sixteenth centuries. Its shape is akin to a guitar, but its tuning is identical to the lute. Historically, it probably derives from the viol family. In the early Renaissance there were references in Spain to *vihuela de arco* and *vihuela de mano*, the former likely a type of bowed viol, and the latter a plucked instrument tuned to the same intervals. This was true in Europe as well with the terms *viola d'arco* and *viola da mano*. Vihuela or viola were simply terms for “stringed instruments.” The vihuela seems to have been played mostly in Spain, and was preferred to the lute, possibly because following the expulsion of Muslims from Spain in 1492, the lute, with its Moorish connotations, may have fallen out of favor. The vihuela is also at times mistaken as the ancestor of the guitar, but the guitar and vihuela existed side by side in the sixteenth century. By the seventeenth century, with Renaissance polyphonic music on the decline, the vihuela fell out of use in favor of the guitar. In 1611, Sebastián de Covarrubias Horozco laments this fact:

This instrument [the vihuela] has been held in great esteem until our own times, and there have been excellent players; but since the invention of the guitars there are very few who apply themselves to the study of the vihuela. This is a great loss, because every kind of notated music can be put on to it, and now the guitar is nothing but a cow-bell, so easy to play, especially when strummed, that there is not a stable-boy who is not a musician of the guitar.

The music of the vihuela, like much of the music written in the Renaissance, was often composed in the polyphonic style. Like the organ, the vihuela was considered a true polyphonic instrument, capable of playing several independent musical lines at once. The vihuela repertoire exists largely in the seven printed collections published between 1536 and 1576 by **Luis de Milán, Luis de Narváez, Alonso Mudarra, Enríquez de Valderrábano, Diego Pisador, Miguel de Fuenllana, and Esteban Daza**. The books of these vihuelist composers are a treasure trove of works.

The instrumental *fantasía* is by far the most common type of secular instrumental composition for the vihuela, and it ranges from simple two-part pieces, to complex multi-voiced works. In this mini-recital I have included *fantasías* by Milán, Narváez, and Mudarra. Aside from the *pavana*, a slow and noble dance in duple meter, there is little dance music in the vihuela repertoire. The haunting *Pavana muy llana* (very simple Pavan) is notated in duple meter, but its phrase structure clearly demands the first part be performed in triple meter. To this piece I have included a version with instrumental *diferencias* or divisions, similar in style to those found in Diego Ortiz's *Trattado de Glossas* (1553).

Intabulations of vocal music, both sacred and secular, make up another large part of the vihuela repertoire. Movements of masses, motets, as well as settings or re-workings of secular *chansons* and *villancicos* are found throughout the repertoire. Because King Carlos V of Spain had such great influence throughout Europe, he became familiar with the best European polyphonic composers of the day, including Josquin des Pres, Nicolas Gombert, as well as Spanish composers Cristóbal de Morales and Francisco Guerrero. This program includes two examples of vocal music set to the vihuela. The first is Diego Pisador's simple and charming setting of Gombert's villancico “Dezilde al cavallero.” The second is Josquin's well-known chanson, *Mille Regrets*, beautifully reworked by Narváez into an entirely new instrumental piece. Narváez takes the original chanson as a framework, and adds his own divisions and colorful chromatic alterations, creating something fresh and uniquely Spanish from a favorite Franco-Flemish Renaissance masterpiece.

The vihuela mini-recital concludes with Narváez's setting of “Guardame las vacas,” one of the most popular tunes of sixteenth-century Spain. It is based on the popular ground bass pattern, the *Romanesca*, itself a variant of the *passamezzo antico*. This is the same ground used in the English tune “Greensleeves.” Narváez's version includes four idiomatic and virtuosic *diferencias*. Patricia Halverson performs variations on a similar ground elsewhere on this program, as set by Diego Ortiz.

– Scott Pauley



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.

Chatham Baroque

Unpacked

Patricia Halverson, *viola da gamba*
Alan Lewis, *harpsichord and organ*

Prelude in E Minor from *The Division-Viol* (1665)

Christopher Simpson (c.1605-1669)

Recercada Quarta from *Tratado de glosas* (1553)

Diego Ortiz (c.1510-c.1576)

Recercada Primera sobre “O felici occhi miei”

Recercada Segunda

Bergamasca

Girolamo Frescobaldi (1583-1643)

Sonata VII in D Minor

Arcangelo Corelli (1653-1713)

Preludio (Vivace)

Paris, Bibliotheque Nationale, MS. VM 6308

Allegro

Sarabanda

Giga

Bass viola da gamba by Karl Dennis, Warren, Rhode Island, 2003

Harpsichord (after Grimaldi) by Anderson Dupree, 1983

Organ by Taylor & Boody, 2008

Program Notes

The viola da gamba flourished during the sixteenth century and reached its peak during the first half of the seventeenth century. During the later decades of the seventeenth, however, the visibility of the smaller members of the viol family waned just as the bass viol came into its own as a true solo instrument. This surge, which lasted until well into the eighteenth century, was fueled by a great number of accomplished viol players, and “served” by a number of accomplished composers, including Marin Marais, Carl Friedrich Abel, and J.S. Bach. This program celebrates music for the bass viol, composed in three different centuries. The added bonus is a marvelous piece for solo keyboard by Frescobaldi.

Diego Ortiz was Spanish by birth and lived at least part of his life in Spanish-controlled Naples. His most important work, *Tratado de glosas*, was published in Rome in 1553. This manual instructed instrumentalists in the art of improvisation, primarily by creating divisions (*glosas*) over common ground basses. Many of the ground bass patterns set down in Ortiz’ treatise were quite popular at the time and were still commonly used by composers in the early seventeenth century. Two of the *recercadas* on our program are composed over ground basses—*Recercada quarta on La Folia* and *Recercada segunda on the Passemazzo moderno*. The middle piece is from a portion of the treatise in which Ortiz illustrates techniques for embellishing selected voice parts in vocal works. In *Recercada primera*, Ortiz has created embellishments using as his subject the bass voice of a four-part madrigal by Jacques Arcadelt, “O felici occhi miei.” The remaining voice parts of the madrigal are played by the harpsichord.

Christopher Simpson’s *The Division-Viol or The Art of Playing Ex tempore upon a Ground*, first published in 1659, is an important instruction book for the bass viol (also known as the viola da gamba). The tutor covers a lot of territory, including information about the instrument, rudimentary exercises on how to play it, an introduction to music theory and detailed instructions and musical examples on the practice of composing divisions or variations on a ground bass. The chordal style of the *Prelude in E Minor*, from the opening pages of the publication, distinguishes it from Simpson’s composed divisions over a variety of ground bass chordal progressions.

Girolamo Frescobaldi (1583-1643) was the most prominent organist and keyboard composer of his day. Born in the northern Italian city of Ferrara, seat of the d’Este dynasty, Frescobaldi moved to Rome in his early twenties, and was engaged as the Organist of St. Peter’s Basilica before the age of twenty-five. By that time he had already composed and published some of the important collections of keyboard music that established his preëminence in the genre, publications that helped to establish the idioms of the organ and harpsichord at an impressively early point in their histories. His *Bergamasca* is a *capriccio* based on a northern Italian dance of that name. (This dance is thought to have been an emblem for clumsiness, at least in some circles; Shakespeare’s Bottom and Theseus discuss playing a “Bergomask” as an alternative to hearing the Epilogue in the final act of *A Midsummer Night’s Dream*.) Frescobaldi’s piece, published in a 1635 collection mostly devoted to liturgical organ music, is headed with the claim that “The one who plays this Bergamasca will learn not a little”; its series of seven short movements, contrasting in meter and character, present intricate imitative development of the harmonic and melodic patterns of the dance-trope.

Although his compositional output was relatively modest, **Arcangelo Corelli’s** significance and influence on European musical life was prodigious. Roger North, an English contemporary of Corelli’s wrote: “it [is] wonderful to observe what a *sketching* of Corelli there is everywhere...” Jean-Benjamin De la Borde, a French writer active later in the eighteenth century, penned, “His works are in the hands of everyone. His fame has no limits.” The composer’s unparalleled reputation as a phenom resulted in the the creation of many transcriptions of Corelli’s music. For example, two violin sonatas from his Opus 5 collection were anonymously transcribed for the viola da gamba, most likely in the early eighteenth century. These sonatas were engraved and were bound into some copies of the first and third editions of Christopher Simpson’s *The Division Viol*. Corelli’s *Sonata VII* in D minor is part of an anonymous transcription in manuscript (Paris, Bibliotheque Nationale, MS. VM 6308) of Corelli’s entire opus 5 collection of sonatas originally for violin and basso continuo. The solo lines in this manuscript source are notated in alto clef and sound an octave down from the published Opus 5 edition for violin and continuo. Other changes occurring in the manuscript source are the transposition of a handful of sonatas down

one step, the placing notes down an octave in some instances, and the removal of slurring, presumably for greater clarity.

– **Patricia Halverson** and **Alan Lewis**



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.



Alan Lewis, *harpsichord & organ*, grew up in Southern California and studied organ and harpsichord at Oberlin College and Conservatory, in Ohio. His love for the music of the seventeenth and eighteenth centuries sparked a passion for music history; he went on to earn an M.A. and Ph.D. in that field at the University of California, Berkeley, as a Mellon Fellow in the Humanities. He came to Calvary Church as the Director of Music in 1997, and oversees an active program of music for children and adults that includes frequent visits from Chatham Baroque, as ensemble-in-residence.

Alan is a Past-President of the Association of Anglican Musicians (AAM), and recently finished a term as the Dean of the Pittsburgh Chapter of the American Guild of Organists. He has written frequently for the *AAM Journal*, and his compositions have been published by Selah Publishing and St. James Music Press.

Chatham Baroque

Unpacked

Andrew Fouts, *violin*

Sonata in G minor BWV 1001
Grave

Johann Sebastian Bach (1685-1750)

Fantasia No. 7 in E-flat Major TWV 40:20
Dolce
Allegro
Largo
Presto

Georg Philipp Telemann (1681-1767)

Violin by Karl Dennis, Warren, Rhode Island, 2013, after Guarneri 'del Gesù', c.1735

Program Notes

Johann Sebastian Bach's *Sei Solo a Violino senza Basso* (BWV 1001-1006) were composed while he was Kappelmeister at the court of Prince Leopold of Anhalt-Cöthen. During that tenure (1717-1723) Bach's output was primarily instrumental; the court was Calvinist and liturgical music was restricted in the reformed church. But Prince Leopold was an accomplished violinist who employed a chamber orchestra of around 16 players. In addition to the six sonatas and partitas, the autograph manuscript for which is dated 1720, Bach composed a treasure trove of instrumental music while in Cöthen, including the Brandenburg Concerti, at least one Orchestral Suite, and the six cello suites.

The six sonatas and partitas are divided, three sonatas and three partitas. The sonatas have a more formal *sonata da chiesa* structure, four movements each, alternating slow-fast-slow-fast, with improvisatory feeling first movements, elaborate fugal second movements, sublime third movements, and virtuosic finales. The partitas are effectively dance suites, with movements such as the Allemanda, Corrente, Sarabanda, Giga, Menuet, Gavotte en Rondeaux, Loure, and Ciaccona. Throughout, Bach demonstrates an ingenious affinity for the violin, its technique, expressive capacity, and ability to execute contrapuntal, chordal, and polyphonic writing. The Grave played here showcases an elaborate, ornamented melody, woven through a contemplative, chordal harmonic frame.

While Bach's six sonatas and partitas are certainly the most well-known of Baroque works for solo violin, they are among a number of notable solo collections published in Bach's lifetime. Heinrich Biber, Johann Paul von Westhoff, and Johann Pisendel all had published works with which Bach was no doubt familiar. And in 1735 **Georg Philipp Telemann** added to the canon with his *12 Fantasias for solo violin*, TWV 40:14-25. These were published by his own firm in Hamburg. They are divided, more or less, between two different types of suites, one more fugal and contrapuntal and the other more *galant*. They display a mastery of idiomatic writing for the violin, taking ingenious advantage of its innate ability to express virtuosity with seeming ease. In short, they lay well in the fingers. And while intrinsically pedagogical for both technique and composition, like the Bach, they avoid the pedantic and academic writing so often endemic to solo etudes and lessons. Not only does one become a better player by studying them, one gets to play great music while doing so!

– Andrew Fouts



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.

Donors (July 1, 2020 – June 30, 2021)

Patron: \$1,500 +

Anonymous
Russ & Kathy Ayres
Eichleay Foundation
Robert & Selina Johnson
Janet Kafka
Sue & Peter Koehler
William McAllister & Janet Sarbaugh
Jeffrey & Diana Morrow

Janice Myers-Newbury
Liane Norman
Pamela Parker *in honor of Dr. Patricia Fitzsimmons*
and in memory of Myron Keith Parker
Stephen & Marylyn Pauley
William Semins
Anna Singer & Don Kortlandt
Jerry Vockley

Concertmaster: \$750 - \$1,499

Bill & Gail Bevan
Jeff Brodsky & Nancy Knowles
Keith Cameron
Sue M. Challinor, MD
Don & Joan Franklin
Cathy & Ken Glick *in memory of Bob Norman*

Kathryn Logan
Stephen Newmyer
Ryan Ricarte
Mary Tabasko
Ann Valdes

Virtuoso: \$250 - \$749

Anonymous
Linda Argote & Dennis Epple
Jan Ban
Margaret M. Barth
John Battaglia & M. Ellen Tarpey
Cindy Berger & Larry Green
Paul E. Block
Nigel & Ellie Bolland
Sean & Robyn Brady
Laurie & Frank Bruns
Susan Campbell & Patrick Curry
Owen Cantor
James P. Cassaro
Meg & George Cheever
Kate & Michael Colligan *in memory of Sara L. Colligan*
Lila Cornell *in memory of Richard K. Baker*
Linda & David Csont
Margaret DeArdo
Christine Dixon-Ernst and Lauren Ernst
Joan Ferlan & Mary E. Ferlan
Richard & Jeannine Fouts *in honor of Andrew Fouts*
Beverly Giosi
Patricia Halverson & Gregory Cooper
in memory of Antje Price
Drs. Paul & Gloria Halverson
Bernadette G. Harris & Timons Esaias
Jean Herrity
Kate Jackson
Shannon & Jeanine Kahne
Berta & Wishwa Kapoor
Ted Kyle & Sara Ruhle Kyle
David & Joan Lacomis

John Lovelace & Joanna Schultz
Tom & Alexandra MacCracken
James Mauch
Norman May & Cathy Coudriet
Kenneth & Pam McCrory
Margaret McDonald
Sean McDonald
William McIlroy
Florian & Marietta Metze
Steve Mosites
Mary Lib Myers
Linda Natho & Elizabeth Russell
Dr. Michael Natelson & Trudie Goldmann
Sue & S.A. Neff
Diane & David Owen
Donald Pattison
Cary & Richard Reed
Nancy Reese
Rebecca Rollett
Dr. James R. Sahovey
George & Karen Schnakenberg
Elizabeth Seiders & Lyndall Huggler
Carolyn Steglich
Richard & Lauren Stern
Robert Strauss
Elena Swann
Rhonda Taliaferro
Carolyn Terner
in memory of Roger B. Campbell
Helen Thornton
Julie & James Wallace
David Wood & Diane Marston Wood

Tutti: \$100 - \$249

Anonymous
Joan Adibi
in memory of Siamak Adibi
Jean & Michael Alexander
Sara & Rudolph Almasy
Ann Anderson
Roxana Barad
Bruce Barton
Guillaume Beaudin & Seth Estrin
Scott Bell & Larry Allen
Sam & Sarah Bellin *in memory of*
Dr. Robert Norman
Judith Bernardini
Donald & Mary Block
Nicholas Bocher & Susan Kalcik
Susan Bonello
Karla Boos
Don & Ann Boyd
Karen & Richard Brean
Susan Brode
Gillian Cannell
Raquel & Richard Cerilli
Jacquelyn Cavanaugh
Rosemary K. Coffey
Martin Coltogirone
Karen & John Cooper
Shelley Crannell
Thomas Cummings & Mary Lang
Juliann Dahlberg
in honor of Patty Halverson
Catherine Davidson
Michele de la Reza & Peter Kope
in memory of Bob Goyak
Joan Devine
Michelle & Frank Domeisen
Jane A. Downing *in memory of*
Frederick Downing
Anette Duensing
Deborah Lynn Edwards
Terri Yeager
Robin Ziegler

Stephen Engstrom
Pegeen Eslami
Margaret Jameson Forbes
Kimberly Francis
Kate Freed & Jack Brice
Andrew Fouts
Alice Fuchs
Martha Funderburgh
Donna & Jerry Green *in memory of*
Emily Norman Davidson
Donna Goyak & Mike Verbic
John & Tasha Hancock
David Helwig
Dennis Hennessey
Dale Hershey
Rebecca Himberger & Dan Rinkus
Arthur Hixson
Philo Holcomb
Ellen S. Johnson
Dale Johnston and Elsa Pauley
Daniel G. Kamin
Peter & Leslie Kaplan
Claire Keyes
Richard & Jan Kleiser
Margaret Krasik
Leigh Ann Kustra
Kristen Linfante
Thomas & Maria Luczkow
in memory of Robert Gomer
Karen Lukas
Janet Macleod
Dr. Bernard Mallinger and James
Mallinger *in memory of*
Stephanie Mallinger
Ellen Maye
William Mahrt
Peter and Margaret Morse
Sam & Scilene Mraz
Etsuro & Yoko Motoyama

Joseph Newcomer
Deborah Nichols
Dolores & Terry Nypaver
Robert Otte & Jane Charlton
Scott Pauley
Thomas Powell
Edward & Denise Prochownik
Laura Quinn
David Riehl
Margaret R. Ritchey
Steven Russ
Karen Scansaroli
Paul &Carolynn Schradling
Urban Schuster
Lindsay Scott
Robert Scott
Howard Seltman
Morton & Rita Seltman
in honor of Emily Norman
Davidson & Emily Segal
Jacob M. Simon
Henry & Mary Snyder
Rosa Snyder-Boyd & Ken
Ofslager
Ted Sohier & J. Gurney Bolster
Jolie & Douglas Spindler
Dan & Isla Stefanovich
Julie Ann Sullivan
Robert Stringert
Judith Sutton
James Thompson
Judge David B. Torrey
Ruth Van Laningham
Lucile Gray Weingartner
Dana West
Michael & Deborah West
Frederick & Margaret Whelan
SueAnne White

Coro: \$1 - \$99

Anonymous
Ties and Jorunn Allersma
Heidi Baldt Matthews & David
Matthews
Aenne Barchowsky
Gavin Black
Irene Borger
Mischa Bouvier
Barbara Bower
James Carr
Leslie Clark
Martha Curtis & Walter Jackson
Sarah Dillon
Bob Dilts
James & Celeste D'itri
Deborah Demme
Dana Estep
Franklyn Eveleigh
Charles Falk
Kimberly Falk
Patty Fennelly
Arnold Freedman
Walter W. Forsiak
Stuart & Joan Gaul
Keren Gilboa
Barbara Grabowski
Lisa Grandstaff

Justin Greenfield
Laura Haibeck & Edwin Levitan
*in memory of Emily Norman
Davidson*
Christoph & Iris Harlan
Christopher Hart
Andrew Hatfield
Marlene Haus
George Haw
Carol Heppner
Michael Kamin
Hanna Kim
Curtis Kovach & Fran Czak
Vera Ann Kochanowsky
Benjamin Kramer
Benjamin Krepp
Barry & Andrea Lewis
Glenn Lewis
Rock Magleby-Lambert
Eleanor Mayfield & Robert Pego
Linda McDougald
Melody Meadows
Algirdas & Diane Miskinis
Christine Mondor
Penelope & Benoit Morel
Hiroshi Nara
Elaine Fahrnkopf Nicholas

David Pankratz
Amy Pardo
Susanne Park
Karen & Kevin Parsons
Stephen Philbrick
Jon Reynolds
Marianne Riehl
Beatrice Salazar
John Sanders
Steven Schlick
Ann & David Schelbe
Manou Schreiner
Stevie & Will Sheridan
Corbin Smith *in honor of Liane
Ellison Norman*
Benaiah Sombke
Robert Taylor
Melissa Thiros
Robert Thompson
Jane Troy
Deborah Twardy
Brenda Tyler
Goetz Veser
Carol Weston
Theresa Wilson
Daniel Wolfe
Leslie Wright

Credits

Filmed at Calvary Episcopal Church, Pittsburgh, PA. June 2021

Sound Editing

Kristian Tchetchko

Videography & Video Editing

Benaiah Sombke

Sound Engineering

Kristian Tchetchko

Chatham Baroque Board of Directors

Paul Block, Treasurer

Sue M. Challinor, M.D.

David Csont, *Vice President*

Andrew Fouts

Kenneth Glick, M.D., *Secretary*

Patricia Halverson, D.M.A.

Michael Lin

Kathryn Logan

Scott Pauley, D.M.A.

Thomas Powell

Richard Reed

Ryan Ricarte

Joanna Schultz

William Semins, *President*

Anna Singer

Richard Stern

Mary Tabasko

Rhonda Taliaferro

Ann Valdes

Staff

Donna Goyak, *Executive Director*

Andrew Fouts, *Artistic Director*

Patricia Halverson, *Artistic Director*

Scott Pauley, *Artistic Director*

Benaiah Sombke, *Marketing Manager*