

Chatham
Baroque & RENAISSANCE
& BAROQUE | 22/23
SUBSCRIPTION SERIES



Chatham Baroque

The Virtuoso Recorder

FRIDAY, NOVEMBER 18, 2022 • 7:30 PM
ST. NICHOLAS CHURCH, MILLVALE

SATURDAY, NOVEMBER 19, 2022 • 7:30 PM
CALVARY EPISCOPAL CHURCH, SHADYSIDE

SUNDAY, NOVEMBER 20, 2022 • 2:30 PM
PITTSBURGH THEOLOGICAL SEMINARY

The Virtuoso Recorder

Judith Linsenberg recorders

Chatham Baroque:

Andrew Fouts violin

Patricia Halverson viola da gamba, violone

Scott Pauley theorbo, baroque guitar

with

Cynthia Keiko Black violin • **Paul Miller** viola

Justin Wallace harpsichord

Sonata No. 9 in A Minor ALESSANDRO SCARLATTI (1660-1725)

Allegro—Largo—Fuga—Piano/Largo—Allegro

Un bocconcino di fantasia BELLEROFONTE CASTALDI (1580-1649)

Sonata Seconda in E Minor GIOVANNI LEGRENZI (1626-1690)

from *La Cetra* (Venice, 1673)

Concerto in F Major GIUSEPPE SAMMARTINI (1695-1750)

Allegro—Siciliano—Allegro assai

~ *intermission* ~

Sonata in A Minor, K. 61 DOMENICO SCARLATTI (1685-1757)

Ciaccona ANTONIO VIVALDI (1678-1741)

from Concerto in C Major, RV 114

Sonata Decima DARIO CASTELLO (BAP. 1602-1631)

from *Sonata Concertate, Libro Secondo* (Venice, 1629)

Sonata a tre in D Minor GIOVANNI MARIA BONONCINI (1642-1678)

Op. 1 No. 6

Grave—Allegro—Canon—Allegro

Concerto in D Major, RV 428 “Il gardellino” ANTONIO VIVALDI

Allegro—Larghetto cantabile—Allegro

PROGRAM NOTES

We are pleased to welcome our featured “virtuoso,” Judith Linsenberg, for performances this weekend. A founding artistic director of Bay Area ensemble Musica Pacifica, Judy brings to the table her depth of experience as both a collaborative chamber musician and as a featured soloist at festivals, workshops, and concerts across the U.S. and in Europe. In our program, too, Judy’s artistic roles align with her successful career performing on the recorder. Judy easily fits in as a team player with Chatham Baroque and guests in pieces such as the Castello and the Ciaccona by Vivaldi and deftly switches gears to shoulder the heightened role of soloist in concertos by Sammartini and Vivaldi. We hope that you enjoy this feast of seventeenth- and eighteenth-century music from Italy.

Alessandro Scarlatti held many posts in Italy during his successful career, and in each city, with Naples being the most significant and where he truly established his reputation, the common theme seems to have been opera. Second to his prodigious output as a composer of opera, Scarlatti is recognized for his chamber cantatas. As for his instrumental chamber music? Not so much! In the liner notes of a recording by the ensemble Musica Pacifica showcasing Scarlatti’s sonatas for recorder and strings, Judy Linsenberg notes that changing trends in Naples beginning in 1700 left Scarlatti somewhat out of fashion. A consequence was that he began to dabble in composing instrumental music. One publication dated 1715 was a collection of Sinfonie di concerto grosso for strings, one or more wind instruments, and basso continuo.

From a collection composed towards the very end of his life comes his Sonata in A Minor for recorder, strings, and basso continuo. In reference to his style of writing for instruments, Linsenberg observes, “Scarlatti’s chamber music is characterized, first and foremost, by his prodigious gift for melody.” And it does make perfect sense that Scarlatti, famous for composing for the voice, would prioritize melody in his works for instruments, and, given his long and fruitful career, reveal an expertise in composing music both well-crafted and sophisticated.

Bellerofonte Castaldi composed a number of works for the 14-course, long-necked lute known in Italy as the tiorba. These works appear in Castaldi’s self-engraved collection *Capricci a due stromenti cioè Tiorba e Tiorbino* (Modena, 1622), along with songs for voice and tiorba, and some duets for tiorba and its half-sized relative, the tiorbino. Castaldi was a colorful character and a true Renaissance man who practiced music (theorbo, lute, guitar, singing, and songwriting), wrote poetry, and contributed political and

satirical writings that poked fun at the establishment. At times this resulted in his imprisonment or banishment. A product of his turbulent times, Castaldi arranged for a vendetta-style slaying of his brother's murderer, and, later in life, was the victim of a bullet wound to the foot that rendered him permanently disabled.

“Un bocconcino di fantasia,” which translates to “A little morsel of fantasy,” showcases Castaldi's unique and sometimes quirky compositional voice, as well as what must have been a bold and formidable style of playing the theorbo. This is one of the most contrapuntal (several voices playing in imitation of each other) works in the theorbo repertoire, yet it maintains the free-flowing, playful, and exploratory character of the instrumental fantasia.

Giovanni Legrenzi held several positions in Venice and elsewhere, leading to his appointment in 1685 to the esteemed position of primo maestro of the chapel of San Marco in Venice. Adept at composing in different genres during his long life, he wrote operas, oratorios, and sacred music as well as many pieces for instrumental ensemble. His Sonata Seconda a 4 consists of several sections distinguished by changes in meter and affect. Imitative counterpoint amongst the five instrumental voices abounds, and the addition of viola as the middle voice in the five-part texture brings a warmth and richness to the sonata.

Giuseppe Sammartini (also spelled San Martini) was born in Milan, moved to London in the late 1720s, built a career there, and remained in London for the rest of his life. His sonatas, concerti grossi, and concertos helped establish his career as both an oboist and a composer. The first movement of Sammartini's Concerto in F Major is wonderfully crafted in every respect, evidence that the composer may very well have put to good use his expertise as a wind player in composing for the recorder. The first violin shadows the recorder in the opening bars, lending support without being obtrusive. Tutti passages contrast with others featuring reduced accompaniment, in which the virtuosity of the recorder is highlighted. The middle movement, a Siciliano, resembles a lush vocal aria with expressive dissonances and lavish ornamentation. In the third and final movement, tutti passages again alternate with cadenza-worthy sections in which the recorder as soloist navigates treacherous solo passagework.

The sixth of ten children of the composer Alessandro Scarlatti, **Domenico Scarlatti** was born in 1685 in Naples, a city belonging to the Spanish crown. As a relatively young man, he held positions in Naples and Rome, and, at one point, seems to have contemplated a career as an opera composer. Already an accomplished keyboardist in his 20s, beginning in 1719 he traveled to Portugal and Spain, benefitting from a handful of high-

profile teaching appointments. As an aside, Scarlatti forged a friendship with the famous castrato Farinelli, a name familiar to those who attended the recent production of *Idaspe* in Pittsburgh and recall that the lead role in that opera was created for and sung by Farinelli.

Scarlatti composed an astounding 555 works for keyboard, most of them written after he moved to Madrid in 1733. Nearly all of the keyboard sonatas follow a binary form structure—that is, they are composed in two sections, both of which are repeated. Many of Scarlatti's sonatas demand of the soloist the challenging and theatrical technique of hand crossing, right over left and vice versa, a display which is rewarding to both see and hear. Scarlatti's roadmap for his Sonata in A Minor, K. 61 is entirely different. This is his only sonata composed as a set of variations. Using a repeating harmonic pattern as a basis, Scarlatti subtly varies the pattern, first by shortening and later lengthening the number of bars of the repeating harmonic pattern. Simultaneously, momentum builds as the complexity of the figuration in subsequent variations increases.

It is not surprising that the word *ciaccona* shows up in Chatham Baroque programs quite frequently, given that it is one of the most popular ground bass patterns of the Baroque. The ciaccona varies significantly depending on when and where it was composed. It might be called a chacona (Spain and Latin America), chaconne (France), chaconny (England), or ciaccona (Italy), as well as a few other variants. The differences are not only in the national spellings, however, but in the variety of the chord progressions used. The Ciaccona from **Antonio Vivaldi's** Concerto in C Major for strings is a wonderful find. Like all pieces with this title, the movement is built over a repeating harmonic pattern. In the case of Vivaldi's piece, the pattern is eight measures in length and, stated by the basso continuo “team” of violone, baroque guitar, and harpsichord, is the foundation on which Vivaldi composes the upper voices. Vivaldi employs a variety of compositional techniques including varying sixteenth-note passagework, off-beat patterns, sweeping musical gestures, and, towards the end, a departure into the expressive key of C Minor. Each of these techniques creates variety and builds energy. Musically, the result is a joyful, effervescent dance suggestive of champagne. Cheers!

Dario Castello, one of the earliest composers on our program, earns a slot on The Virtuoso Recorder thanks to his influence in Venice and across Italy in the early 1600s, together with his sheer talent as a composer. Castello was at the forefront of the musical innovations taking place in Italy in the early 1600s. Although details of his life are scarce, we know he was born in Venice and baptized on October 19 in 1602. He is said to have died in

ARTIST BIOGRAPHIES

1631, a casualty of the Great Plague of 1630. It is certain that Castello interacted early on with fellow Venetian Claudio Monteverdi, the maestro di capella at St. Mark's and one of the central figures of the early Baroque. Castello worked at Venice's famous St. Mark's Chapel, where he published two collections of instrumental books, comprising 29 works. His Sonata decima shows an overt and notable instrumental virtuosity. Consisting of several contrasting sections, each with its own tempo and affect, as well as solo opportunities for each instrument, this sonata is typical of the stile moderno of the early seventeenth century. Unusual for his time, Castello often specified instrumentation in his sonatas, naming cornetti, dulcian, sackbuts, and violins.

Giovanni Maria Bononcini published nine collections of violin music. Two years after his appointment in 1675 as maestro di capella of the Modena Cathedral, he expanded his composing to include vocal music. Bononcini's Sonata No. 6 is from his first Opus, titled Primi Frutti del Giardino Musicale à due violini e basso (Venice, 1666). This sonata shares similarities with Legrenzi's sonata, but is composed instead for the classic trio sonata combination of two violins and basso continuo.

The son of one of the leading violinists at St. Mark's in Venice, **Antonio Vivaldi** was educated for the priesthood and for music. Was it this training that prepared him to succeed in the many roles he embraced, including musician, teacher, composer, and conductor, as well as the position of general superintendent of music at the pious conservatory Pio Ospedale Pietà?

Although Vivaldi focused his compositional energies on the violin, he also wrote for wind instruments such as the flute, recorder, oboe, and bassoon. For example, his Opus 10, published in 1728, is a set of six concertos for flute and strings. The first three in the collection bear titles or nicknames suggesting a dramatic component. With the publication of his popular *Quattro Stagioni* (*Four Seasons*) in 1723, we must acknowledge that Vivaldi is not a stranger to the concept of programmatic music! And his Concerto for Flute in D from Opus 10, labelled the "Goldfinch," does not disappoint. The bird reference is impossible to overlook in the opening cadenza for flute, a part performed here by Linsenberg on a recorder in D called a 6th flute. Following is a dialogue between the strings and recorder that may be an attempt to reproduce the sound of many finches together. The lyrical writing for the recorder and scaled-down accompaniment in the second movement is the perfect foil for the liveliness and continued reinforcement of bird song references present in the final movement.

P. Halverson

Called "the Jascha Heifetz of the recorder," **Judith Linsenberg** is one of the leading exponents of the recorder in the United States. She has been hailed for her "virtuosity," "expressivity," "fearless playing," and "masterly control with risk-taking spontaneity"; she has also performed extensively throughout the US and Europe, including solo appearances at the Hollywood Bowl and Lincoln Center. She has performed with leading American ensembles, including the San Francisco Symphony, the SF and LA Operas, the LA Chamber Orchestra, the Oregon Symphony, Philharmonia Baroque, American Bach Soloists, the Portland, Seattle, and Los Angeles Baroque Orchestras, the Oregon and Carmel Bach Festivals, and others. She is the winner of national performance awards, and has premiered several pieces for the recorder. She was awarded artist residencies at the Sitka Center for Art & Ecology in Otis, OR, for 2008 and 2012.

Linsenberg is Artistic Director of the Baroque ensemble, Musica Pacifica, whose performances and 10 recordings on the Virgin Classics, Dorian, Navona, and Solimar labels have received international acclaim and several awards, causing the ensemble to be described by the press as "some of the finest baroque musicians in America" (*American Record Guide*) and "among the best in the world" (*Alte Musik Aktuell*).

Judith Linsenberg can also be heard on the harmonia mundi usa, Koch International, Sono Luminus, Reference Recordings, Musical Heritage Society, Drag City Records, and Hänssler Classics labels. A Fulbright scholar to Austria, she was awarded the Soloist Diploma with Highest Honors from the Vienna Academy of Music. She is a summa cum laude graduate of Princeton University, holds a doctorate in early music from Stanford University, and has been a visiting professor at the Vienna Conservatory and Indiana University's Early Music Institute in Bloomington. She has taught at Stanford, at the San Francisco Conservatory, and at numerous early music and recorder workshops throughout the North America.

Chatham Baroque consists of Artistic Directors Andrew Fouts (violin), Patricia Halverson (viola da gamba), and Scott Pauley (theorbo & Baroque guitar), who invite an array of guest instrumentalists and vocalists for productions of world-class early music performed on period instruments. Chatham Baroque is "one of the country's most distinguished period ensembles" (*Palisadian Post*), and "one of Pittsburgh's greatest treasures" (*Pittsburgh Post-Gazette*). The *Chicago Tribune* calls them "a splendid period-instruments ensemble," and the *Pittsburgh Post-Gazette* proclaims, "Pound for pound, you aren't going to find a better ensemble ... than Chatham Baroque." The *New York Times* praises their "colorful virtuosity," while the *Washington Post* calls them "musically impeccable." The ensemble has toured across the US, South America, Mexico, the Virgin Islands, and Canada, and has

recorded 10 critically acclaimed CDs.

Chatham Baroque prides itself on its commitment to the Pittsburgh region. It is Ensemble-in-Residence at WQED-FM and Calvary Episcopal Church, and its scope of work has been substantially broadened in recent years by exciting collaborations with Pittsburgh Symphony, Pittsburgh Opera, and Attack Theatre. In 2015 Chatham Baroque and Quantum Theatre collaborated in making a Baroque-pastiche opera from Shakespeare's *The Winter's Tale*, and in 2022 they worked together to present a modern premiere of Riccardo Broschi's 1730 opera *Idaspe*, directed by Claire van Kampen. Since its successful 2018 merger with Renaissance & Baroque of Pittsburgh, Chatham Baroque is proud to carry forward the 50+ years tradition of presenting outstanding visiting early music artists and ensembles from around the globe.

Andrew Fouts (violin) joined Chatham Baroque in 2008 and is co-artistic director of the ensemble. In performance with Chatham Baroque, 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, Apollo's Fire, and Ars Lyrica. 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, violone) is a founding member and co-artistic director of Chatham Baroque. She holds a doctoral degree in Early Music Performance Practice from Stanford University. She studied viol with Martha McGaughey while at Stanford, and, following the completion of her D.M.A., continued her studies at the Koninklijk Conservatorium in The Hague. A native of Duluth, Minnesota, Patty has engaged in recent collaborations outside of Chatham Baroque that include concerts with Four Nations, The Rose Ensemble, Empire Viols, J. S. Bach's Brandenburg Sixth Concerto with the Pittsburgh Symphony Orchestra, and Bach passion performances with Baldwin-Wallace University, the Buffalo Philharmonic, and the Pittsburgh Symphony Orchestra. Patty has taught

recorder and viol at summer workshops including the Madison Early Music Festival, Early Music Mideast, and the Viola da Gamba Society of America's annual Conclave

Scott Pauley (theorbo, baroque guitar) is an active performer on historical plucked instruments and is co-artistic director of Chatham Baroque. He holds a doctoral degree in Early Music Performance Practice from Stanford University. A native of California, he studied also in Spain and the UK, where he was a student of Nigel North at the Guildhall School of Music and Drama. In London he performed with the Brandenburg Consort, The Sixteen, and Florilegium. He won prizes at the Early Music Festival Van Vlaanderen in Brugge and at the Van Wassenaer Competition in Amsterdam. In North America Scott has performed with The Four Nations Ensemble, Tempesta di Mare, Musica Angelica, Opera Lafayette, The Folger Consort, and The Toronto Consort, and as a soloist with the Atlanta Symphony Orchestra. As a continuo player, he has performed in Baroque opera productions both in the USA and abroad. He has also performed at Carnegie Hall in New York and at the Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert.

Born in Dallas, Texas, **Cynthia Keiko Black** (violin) enjoys performing as a violinist and violist, playing music from several centuries at home in the Bay Area and across the United States. She is a founding member of the Costanoan Trio, a period-instrument piano trio, and recently joined INCANTARE, an ensemble of violins and sackbuts. She is looking forward to upcoming season appearances with the American Bach Soloists, the Carmel Bach Festival, the Atlanta Baroque Orchestra, Ars Minerva, and the Washington Cathedral Baroque Orchestra. She can be heard on recordings with Apollo's Fire, the American Bach Soloists, and the Queen's Rebels, and will be releasing an album of rarely heard duos for violin and viola from the late eighteenth century later this year. Amidst an active performing career, Cynthia teaches a studio of young people at the Crowden School's Community Program in Berkeley. She holds modern viola degrees from the Cleveland Institute of Music and completed a doctorate in Historical Performance Practice from Case Western Reserve University. In her free time, Cynthia enjoys cooking and baking, watercoloring, and growing vegetables. She is a proud resident of Richmond, California, where she lives with her trumpet-playing and harpsichord-building husband, Dominic Favia.

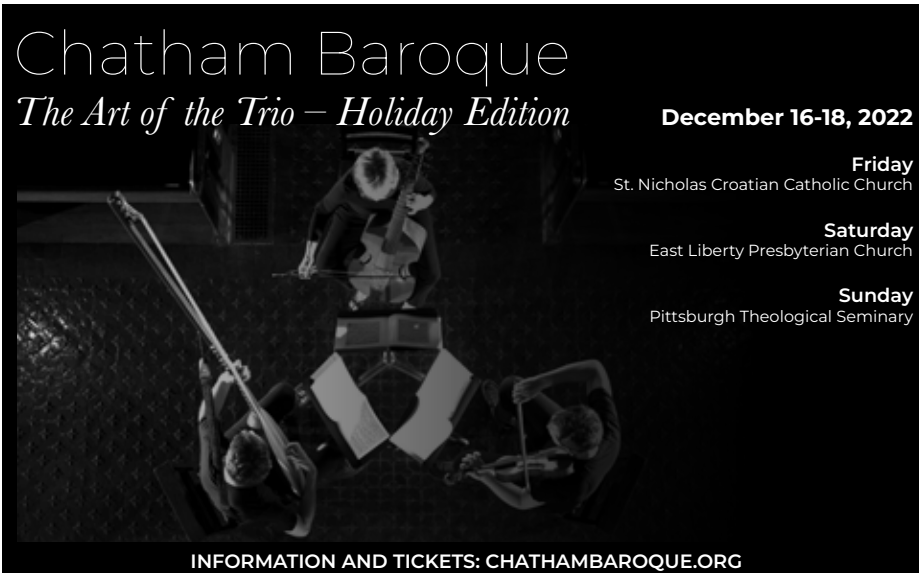
Paul Miller (viola) is a music theorist, pedagogue, and performer specializing in early music. Before joining the musicianship department of the Mary Pappert School of Music at Duquesne University in 2015, he served as a Mellon Postdoctoral Fellow at Cornell University and on the faculties of the University of Colorado in Boulder and Temple University in Philadelphia.

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*. Additional work has appeared in *Early Music* and the *MLA Association's Notes*. 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. Paul's research has centered on the unusual spatial dimension of Stockhausen's music as well as the phenomenon of metric complexity. In addition, he has extensively studied viola d'amore music in Bohemian and Moravian manuscripts.

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, and the Hawai'i Performing Arts Festival, and with ensembles such as El Mundo and Tempesta di Mare. A regular guest artist with Chatham Baroque, Paul 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. Paul also performs on a five-string electric violin built by the firm Zeta.

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.

Justin Wallace (harpsichord) leads a multifaceted career as a harpsichordist, organist, and composer. His playing on the harpsichord has been described as having "an air of confidence he could rightfully claim." He has performed with Chatham Baroque, Quantum Theatre, and Pittsburgh Camerata, and his playing on historical keyboards has brought him to Charleston, SC; Birmingham, AL; Quito, Ecuador; and Leipzig, Germany. In 2018, he was selected to study at Royaumont Abbey with the acclaimed French harpsichordist Blandine Verlet. His interest in early keyboard instruments has led him to attend the Oberlin Baroque Performance Institute, the Early Keyboard Institute at the University of Michigan, and masterclasses at the Barn at Flintwoods, DE. Several encounters with master harpsichord builders have instilled a love of the maintenance and refurbishment of harpsichords. Justin's compositions have been performed nationally and broadcast on American Public Media's Pipedreams. Justin is currently Assistant Organist at Shadyside Presbyterian Church. He holds degrees from Baldwin-Wallace Conservatory and the Eastman School of Music. A native of Akron, Ohio, he has lived in Pittsburgh since 2010.



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