

Chatham
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SUBSCRIPTION SERIES



Chatham Baroque

The Art of the Trio

Holiday Edition

FRIDAY, DECEMBER 16, 2022 • 7:30 PM
ST. NICHOLAS CHURCH, MILLVALE

SATURDAY, DECEMBER 17, 2022 • 7:30 PM
PITTSBURGH THEOLOGICAL SEMINARY

SUNDAY, DECEMBER 18, 2022 • 2:30 PM
PITTSBURGH THEOLOGICAL SEMINARY

The Art of the Trio - Holiday Edition

Chatham Baroque

Andrew Fouts violin

Patricia Halverson viola da gamba

Scott Pauley theorbo, baroque guitar

Sonata in D Major, Op. 5, No. 1 **ARCANGELO CORELLI (1653-1713)**

i. Grave—Allegro—Adagio—Grave—Allegro—Adagio

ii. Allegro—Adagio Arpeggio / iii. Allegro / iv. Adagio / v. Allegro

Bach Schübler Chorales and a German Carol

Wachet auf, ruft uns die Stimme (BWV 645) **J.S. BACH (1685-1750)**

Est ist ein ros entsprungen **TRAD, ARR MICHAEL PRAETORIUS (1571-1621)**

Komst du nun, Jesu, vom Himmel herunter (BWV 650) **BACH**

Sonata Pastorale, Op. 1, No. 13 in A Major **GIUSEPPE TARTINI (1692-1770)**

i. Grave / ii. Allegro / iii. Pastorale: Largo—Presto—Largo—Presto—Andante

~ *intermission* ~

Sonata Seconda **JOHANN HEINRICH SCHMELZER (c. 1620/23-1680)**

From *Sonatae unarum fidium* (1664)

A suite of French Dances and Noël

Prélude **ROBERT DE VISÉE (c. 1655-c. 1732)**

Sarabande / Gavotte / Menuet et Double / La Sincope

MARIN MARAIS (1656-1728)

Noël Nouvelet **TRAD, ARR MICHEL CORRETTE (1707-1795)**

Greensleeves/What Child is this? **TRAD, ARR JOHN PLAYFORD (1623-1687)**

Sonata in F Major, Op. 1, No. 12 (HWV 370) **G.F. HANDEL (1685-1759)**

i. Adagio / ii. Allegro / iii. Largo / iv. Allegro

PROGRAM NOTES

Our concerts this weekend afford us a rare chance to combine two of our favorite annual Chatham Baroque traditions—our Art of the Trio Concert, and our Holiday Concert. This year, as it turns out, we are offering our first ever Art of the Trio concert in the month of December. So, we thought, why not combine the two? We are delighted to bring you some of our favorite offerings as a trio, while also providing some festive music for the holidays—Chatham Baroque style. Our holiday music, mind you, is not always the kind that you might hear on the radio or at the mall in December. We offer a mix of seasonal pieces, some of which may be familiar, and others that may not be. We hope you enjoy the process of discovery as much as we have enjoyed getting to know this music.

We begin our program with a Sonata of **Arcangelo Corelli**. Corelli is remembered today as one of the most beloved composers of the Baroque period. But he was admired even more during his lifetime—for his violin playing, his skillful ornamentations, and his masterful compositions for the violin.

Though his compositional style and structure were hardly created in a vacuum, but rather drawn from contemporary trends, Corelli's work came to exemplify the Italian style. It codified characteristics such as a four-movement structure, alternating slow and fast movements, the distinction between the *sonata da chiesa* and *sonata da camera*, and even, arguably, the major/minor system of tonality. The list of tributes and works that directly or indirectly quote his music is too long to enumerate. We describe passages of music, series of dissonances, sequences, or particular idioms that harken to his compositions as “Corellian.” His style was so emulated as to render it cliché, yet in his own, authentic voice, it is near perfection.

The violin sonatas and trio sonatas of **Arcangelo Corelli** are the paragon of sonata form in the high Baroque. His Opus 5, written for one violin and continuo, was first published in Rome in 1700 and rapidly came to epitomize the contemporary Italian style. The first six of the twelve sonatas in Op 5 follow the *sonata da chiesa* form, with sumptuous Adagios contrasting with vibrant Allegros, full of

virtuosic passagework, challenging arpeggios, and chords. The second half are *sonatas da camera*, comprised of Baroque dance movements. Opus 5 was an instant success and was quickly disseminated across all of Europe. An integral part of the performance tradition of these sonatas is the addition of ornamentation to the slow movements, a skill for which Corelli was highly revered and emulated. So praised were his extemporaneous and florid additions that another edition was issued in 1710 by Etienne Roger that contains ornamented renditions of the adagios composed by Corelli himself. The virtuosic writing for the violin in his Sonata 1 in D Major reveals many textures—excruciatingly beautiful melodies, fugal imitation, and passages of arpeggiations that expertly utilize the violin’s natural idioms and capacity for vocal-like expression. As the first sonata of this collection, the Sonata in D Major is also one of the more substantial pieces. The first movement alternates freely between slow and fast sections, with Corelli’s idiomatic ornamentation on full display. The second movement begins in a quasi-fugal manner, with the violin playing the entries of two voices in double stops, followed by a third voice played by the basso continuo. The final movement makes use of the same fugal technique, now using the jaunty dance rhythm of a gigue.

While **Johann Sebastian Bach** composed relatively little music in the genre known as the trio sonata, we can take advantage of the fact that some of his works for keyboard can be arranged quite successfully for an ensemble of three. A case in point are the two chorales, *Wachet auf, ruft uns die Stimme* and *Kommst du nun, Jesu, vom Himmel herunter*. Part of the body of Bach’s chorale cantatas, they are two of six chorales from the *Schübler Chorales*, a collection intended to be played on an organ with two manuals and a pedal. These two chorales for organ transfer well to a version suitable to be played by Chatham Baroque’s three instrumentalists. Between the two chorale arrangements, we play “Es ist ein Ros entsprungen,” a Christmas carol from the sixteenth century. The text refers to Isaiah 11:1, “And there shall come forth a rod out of the stem of Jesse, and a Branch shall grow out of his roots.” The melody of the text can be found in the *Speyerer Gesangbuch* (Cologne, 1599). The original composer is unknown, but a

popular version exists by the Protestant composer Michael Praetorius, who wrote a four-part choral setting of the tune in 1609.

Giuseppe Tartini was born in Pirano, in the Republic of Venice, a town that is now within the border of Slovenia. His parents intended for him to become a Franciscan friar, though after his father’s death he revolted and married an older woman of lower social standing. As a child he had a rudimentary musical education on the violin and went on to study law at the University of Padua, where he devoted a considerable amount of attention to the art of fencing. Legend has it that, after hearing Francesco Maria Veracini’s playing in 1716, Tartini was so enthralled, and consequently disgusted with his own violin technique, that he went to Ancona and locked himself in a room to practice. He credited himself with the discovery of what he called the *terzo suono* or combination tone, an acoustic phenomenon that became a cornerstone of his mystical, theoretical approach to music. By 1727 he had founded a violin school in Padua, attracting students from all over Europe. His numerous concertos and sonatas for the violin, which comprise his total compositional output, were some of the most technically demanding of the time. The Sonata Op. 1 No. 13 utilizes a scordatura tuning, where the G and D strings are tuned up one step to A and E, making them a sympathetic pair to the upper A and E strings. This tuning highlights the A Major sonority of the piece, a key that in Charpentier’s *Règles de Composition* is specifically associated with the joyful and pastoral. The drone-like quality of the final movement, with its bagpipe-like sonority, is evocative of the pastoral scene of the Nativity, and therefore would have been instantly recognizable as Christmas music to a listener in the eighteenth century.

Austrian **Johann Heinrich Schmelzer** traveled to Italy early in his career and, upon returning to Austria, worked closely with the Italian musicians employed there, most notably Antonio Bertali; he was also likely to have been the teacher or mentor of fellow Austrian Heinrich Biber. At the court of Vienna, Schmelzer was responsible for composing dance music, the primary purpose of which was to highlight the visual elements and fantastical characters of the many dramas, serenatas, and lavish pageants in which the royal family frequently

took part. Some of this dance music was in fact composed not for humans but for horses. Schmelzer also made notable contributions to the development of the sonata. His collection *Sonatae unarum fidium* (1664) is the first known publication of sonatas for solo violin and continuo by a German-speaking composer. From this collection comes Schmelzer's Sonata seconda, a work built on a repeating ground bass pattern. Over the course of the many variations for the violin, Schmelzer varies the texture and plays with different meters and dance rhythms, moving seamlessly from one to the next.

Marin Marais was a virtuoso bass viol player and composer who served in the musique de chambre of King Louis XIV. He composed an astonishing amount of music for the viol—more than 500 pieces for one, two, and three viols and continuo, distributed among five published volumes. Each book contains approximately 100 titled dances and descriptive pieces, all arranged into suites according to key. It is highly unlikely that every movement from each suite was performed in one sitting. In fact, it was typical for a suite to include more than one movement of each dance type, thus allowing players to choose an assortment of movements appropriate to their ability and taste. Marais's contribution is significant, not only because of the quantity and superb quality of the music he wrote, but also because he provided in his music detailed guidance, unusual for the time, on phrasing, ornaments and bowing. The set of dances for viol is preceded by an unmeasured Prélude by **Robert de Visée**, who was a contemporary of Marais, and a leading guitar, theorbo, and lute player at the French court of Louis XIV.

We follow the French dances with a **Noël** (Christmas carol) from France. There are many settings of French Noël's from the early eighteenth century, including instrumental adaptations with variations. The texts of some Noël's date to the reign of Louis XII. Our version is based loosely on the organ settings by Michel Corrette, published in Paris in 1741, but there are other famous versions for instruments and keyboard by Dandrieu, Balbastre, de Visée, and Lalande, among others. They are based on simple, strophic tunes with texts usually relating specifically to the Nativity. Many are still in use today in French-speaking countries.

Although attributed at one time to King Henry VIII, it is believed that the tune called **Greensleeves** was composed in England in the later decades of the sixteenth century. The version heard on our program is from John Playford's *The Division Violin* (London, 1684), a collection of variations or "divisions" to be played on the violin and composed over a repeated harmonic pattern commonly referred to as a ground bass. The tune Greensleeves is itself set to a well-known ground called the Romanesca. Set to the tune of Greensleeves, the lyrics from the English carol "What Child is This?" were written in 1865 by William Chatterton Dix.

Instrumental chamber music was not a genre to which **Georg Frideric Handel** devoted a lot of time and energy. His interests and talents led him to opera, oratorio, cantata, and other larger-scale works. Always a first-rate composer, however, Handel's solo sonatas, which exist in one collection for oboe, violin, or flute, and two other collections of trio sonatas, are nonetheless significant, rich with Italianate allegros and French-style dance movements. His Opus 1 collection of sonatas comprises 12 sonatas for oboe, violin, or flute, and was published twice—first in 1730 under false pretenses, ostensibly by Roger (a publisher from Amsterdam who had passed away in 1722), and again in 1732 by Walsh in London. It turns out that both publications were by Walsh. The reasons for Walsh's trickery are not totally clear, though some scholars believe it may have been to force Handel to agree to the 1732 publication.

The Sonata in F Major, known as Op. 1, No. 12 (HWV 370), is itself considered by scholars a "doubtful" work. But if not by Handel, then who? Brilliantly written, it follows the same Italianate *sonata da chiesa* form of four movements (slow-fast-slow-fast) codified by Corelli in his Op. 5 in 1700, though some of the movements are more expansive. No surprises there, since Handel spent time in Italy as a young man, and continued to write Italian operas upon his arrival in London in 1712 and becoming a British citizen in 1727.

ARTIST BIOGRAPHIES

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) is co-artistic director of Chatham Baroque, noted for his “mellifluous sound and sensitive style” (*Washington Post*), and “superb technique and spirit” (*Pittsburgh Post-Gazette*). He appears with many of the country’s early music ensembles including Apollo’s Fire, American Bach Soloists, Ars Lyrica, Pegasus Early Music, Four Nations Ensemble, and Opera Lafayette. In performance with Washington Bach Consort, the *Washington Post* wrote, “Fouts, the group’s new concertmaster, was exemplary on the highest part, playing with clean intonation and radiant tone.” In 2008 Andrew won first prize at the American Bach Soloists’ International Baroque Violin Competition. He has taught at the Madison Early Music Festival and the Oficina de Música de Curitiba, Brazil, and can be heard on numerous recordings with Chatham Baroque, Apollo’s Fire, American Bach Soloists, Philharmonia Baroque, 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 co-artistic director of Chatham Baroque. She holds a doctoral degree in Early Music Performance Practice from Stanford University, and while at Stanford, studied viol with Martha McGaughey. Following the completion of her D.M.A., she continued her studies at the Koninklijk Conservatorium in The Hague. A native of Duluth, Minnesota, Patty is a founding member of Chatham Baroque. Collaborations outside of Chatham Baroque include performances with Four Nations, The Rose Ensemble, ensemble viii, Empire Viols, and J. S. Bach’s Brandenburg Sixth Concerto with the Pittsburgh Symphony Orchestra. She has performed as a soloist in Bach passion performances with Baldwin-Wallace University, the Buffalo Philharmonic, and the Pittsburgh Symphony Orchestra. Patty is a frequent faculty member at summer workshops for recorders and viols, including the Madison Early Music Festival, Viol Sphere 2, the Mideast Early Music Workshop, 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.

ABOUT OUR INSTRUMENTS

Andrew Fouts plays violins by Karl Dennis, Warren, RI (2013) after Guarneri 'del Gesu' (c. 1735) and Anonymous French (c. 1730). His bow is by David Hawthorne, Cambridge, MA, after a late 17th Century English model.

Patricia Halverson's bass viols were built by Judith Kraft, Paris, France (1987), after Colichon; and by Karl Dennis, Warren, RI (2003), after Tielke. Her bows are historical models from the workshops of Louis Bégin, Julian Clark, and Ralph Ashmead.

Scott Pauley plays a 14-course theorbo in A by Klaus Jacobsen, London, UK (1991), and a 5-course baroque guitar (2004), also by Jacobsen. Both instruments are after Matteo Sellas, a German-born lute maker who was active in Venice from 1620 to 1650.



Chatham Baroque

The Isle of Delos

*Seductive Baroque cantatas and sonatas
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