

# Chatham Baroque & RENAISSANCE BAROQUE



## Chatham Baroque: *Christina, Sweden's Queen of the Arts*

**Friday, January 23 • 7:30 pm**

Hicks Memorial Chapel - Pittsburgh Theological Seminary, Highland Park

**Saturday, January 24 • 7:30 pm**

Hicks Memorial Chapel - Pittsburgh Theological Seminary, Highland Park

**Sunday, January 25 • 2:30 pm**

Levy Hall, Rodef Shalom, Shadyside

**25/26 SUBSCRIPTION SERIES**

# Chatham Baroque:

## *Christina, Sweden's Queen of the Arts*

January 23-25, 2026

Andrew Fouts *violin*

Patricia Halverson *viola da gamba & violone*

Scott Pauley *theorbo & baroque guitar*

Pascale Beaudin *soprano*

Carmen Johnson Lavada-Pájaro *violin*

Anna O'Connell *Italian triple harp, soprano*

### PROGRAM

Sinfonia e prologo Marco Marazzoli (1602-1662)  
From *La Vita humana* (1656)

Ouverture Jean-Baptiste Lully (1632-1687)  
Ritournelle  
Amiam dunque  
From *Le Ballet d'Alcidiane* (1658)

Fuggi pur dal mio sen Antonio Cesti (1623-1669)  
Pietà, numi  
From *L'Argia* (Insbruck, 1655)

Sinfonia in A Minor (W-K 30) Lelio Colista (1629-1680)

Già il sole dal Gange Alessandro Scarlatti (1660-1725)  
From *L'honestà degli amori* (1680)

### INTERMISSION

Sinfonia a 2 violini e basso	Alessandro Stradella (1643-1682)
Passacaglia & Ciaccona	Anonymous, <i>likely played by Lucretia Urbana</i>
Dimi, o ciel	Giacomo Carissimi (1605-1674)
Begli occhi, non provo	Girolamo Frescobaldi (1583-1643)
Trio Sonata, Op 1 No. 10 in G Minor	Arcangelo Corelli (1653-1713)
Da chi spero aita, o cieli?	Alessandro Stradella (1643-1682)
From <i>La Susanna</i> (1681)	

## NOTES

**Christina of Sweden** (1626-1689) was born during what is called the Little Ice Age, in a distant northern land known for its frigid winters and fierce warriors, and amid the turmoil of the Thirty Years' War. Declared a boy at birth, she was only five years old when her doting father, King Gustavus Adolphus, died and she acceded to the Swedish throne. Her education included philosophy, French, Latin, dance, and horseback riding; she was curious and mercurial, and her father had instilled in her a deep longing for the beauty of the arts.

When the war ended, Christina ordered her army in Prague to seize the art collections and libraries of Rudolf II, assembling one of the finest collections of cultural treasures in Europe. Her holdings included paintings, bronzes, scientific instruments, and even a live lion. She employed many musicians at her court, mostly German, but when French court musicians found themselves out of work during the Troubles of 1648, Christina welcomed them enthusiastically. The French later fell out of favor when Italian musicians arrived at court and ultimately returned home when the troubles ended in 1653.

There was tremendous pressure on Christina to marry and produce an heir, but she declared that she could not take a husband. Instead, she named her cousin Karl Gustav as her successor and began, slowly and in secret, to plan her exit. With the covert support of Pope Alexander VII, she thought that Rome would be the logical place of exile if she converted to Catholicism. After years of maneuvering and careful planning, Christina

finally rode out of Stockholm on horseback, dressed as a man, toward a new and freer life—leaving behind not only a kingdom in poor economic condition but also the throne she had inherited as a child. She would go on to become the guest of five successive popes and one of the most influential patrons of the arts, supporting many musicians whose works are still enjoyed today.

We think of Richard Wagner’s operas as long and scandalous, but **Antonio Cesti**’s operas were longer and scandalous-er! After a quiet conversion ceremony in Brussels, Christina headed for Innsbruck, where she attended a six-hour performance of *l’Argia*, whose plot was full of love affairs, betrayal, incest, and sapphic seduction. The Swedish queen attended not once, but twice, with “great pleasure and attention.”

Rome’s golden age had ended fifty years before Christina arrived in 1654, but the Eternal City still radiated opulence at every turn. She took up residence in the Palazzo Farnese, yet her salary could not support her lavish lifestyle. She arrived with 225 employees and nearly as many horses. Meanwhile, her Swedish successor was embroiled in another bloody conflict and could no longer send her sufficient funds. When Christina eventually left the palazzo, her landlord dubbed her the “tenant from hell”—her servants had stolen and sold silverware and paintings and even torn down doors to burn for heat.

In 1656, Christina launched the **Academy of Arcadia**, a weekly gathering of poetry and music held every Wednesday for about 70 of her “most intimate friends.” The attendees discussed art and enjoyed concerts performed by her favorite musicians. This provided a more affordable way for her to surround herself with music, since opera—then as now—was an expensive art form, with renowned artists like the sculptor Bernini designing sets and costumes for productions throughout the city.

In 17th-century Rome, opera was a private affair. Like other noble and wealthy families, the Barberinis had a tradition of putting on lavish productions, and they spared no expense in welcoming Christina to their city and impressing the Roman nobility. Typically, performances were attended by men one night and women the next. However, since this evening was meant to honor the former queen, the Barberinis felt it would be inappropriate to make her wait for a “ladies only” night. Christina enjoyed **Marco Marazzoli**’s final opera, *La vita humana, ovvero Il trionfo*

della pietà, from a segregated box built especially for her, ensuring that decorum and (gasp!) honor were preserved.

Perhaps growing bored with her life as an ordinary citizen, Christina devised a plan to seize control of the Kingdom of Naples from the Spanish, in France's name. She began corresponding with Cardinal Mazarin, but as the plague ravaged Rome in 1657, she set off for Paris to secure money and support for her scheme, pawning her last jewels to fund the journey. Her efforts met with little success, as she committed one social faux pas after another. However, she was invited to a ballet featuring a former singer from her Swedish court, Anne de la Barre, and a 20-year-old Louis XIV. The composer was an ambitious young Italian, **Giovanni Battista Lulli**, who had not yet gallicized his name. That evening saw the premiere of his first ballet, *Le Ballet d'Alcidiane*, which included an innovative "Ouverture à la française" with its distinctive slow–quick–slow structure. **Jean-Baptiste Lully** would later develop this style into the quintessential French ballet-opera, now inseparably associated with the reign of Louis XIV.

Christina longed to produce lavish and fashionable opera productions, but she could not afford to do so on her own. Pope Clement IX was a generous patron of music, and a good friend to Christina. He encouraged her, morally and financially, to open a new public form of opera built on a new business model, a subscription-based opera house. Along with wealthy friends, they opened a new theatre on the site of the old Tor di Nona prison and called it Teatro Tordinona. About half of the operas premiered there were dedicated to Queen Christina of Sweden, like **Alessandro Scarlatti's** *L'honestà degli amori*. Soon after, the composer became Christina's maestro di cappella, essentially becoming her personal musical director. *Già il sole dal Gange* might sound familiar, as it is part of the collection of *24 Italian Songs and Arias*, whose study has been a rite of passage for budding voice students for generations.

Described as the "Orpheus of the city of Rome," composer and teacher **Lelio Colista** played many instruments, including the theorbo, guitar, and lute. Curator of the Vatican's paintings, he was later employed as *maestro di capella* at San Marcello al Corso. Of his compositions, only some instrumental pieces survive. Colista's chamber sonatas for two violins and continuo clearly and openly influenced Corelli and Purcell trio sonatas, the former highly praising him in the preface to his Opus 1.

Scarlatti later shared his duties as music director with **Arcangelo Corelli**, who, under Christina's patronage, became the most important instrumental composer in 17th-century Rome, known for his brilliant violin writing and innovative use of ornamentation. Corelli dedicated his **Opus 1** trio sonatas to Christina, honoring her importance as a patron of the arts in his first published collection. He also played a key role in codifying the major/minor tonality system that would dominate Western music for the next 200 years. **Opus 1** consists of *sonate da chiesa* (church sonatas) rather than the more dance oriented *sonate da camera* (chamber sonatas). Church sonatas typically follow a slow-fast-slow-fast movement pattern.

Another affordable and pious way for Christina to enjoy music at the time was to attend services in convents. The nuns possessed a high level of musicianship, but since anything other than plain-chant was seen as a sin forbidden to all Catholic women, they only occasionally strayed from a unison line for a brief, risqué two-part passage. The pieces for two voices and continuo by **Giacomo Carissimi** and **Girolamo Frescobaldi** may be examples of just the sort of "depravity" the Catholic Church wanted to shield its women from. The Church, a major employer in all aspects of city life, employed no women musicians and relied on castrated men to sing the notes in the alto and soprano tessituras. Women musicians, mostly singers, found private employment for rich patrons, and very few women were able to work as instrumentalists or as music teachers. Some like Barbara Strozzi and Leonora Baroni were protected by powerful men and were able to publish under their names, but others opted to have their works published under a husband's or a family member's name, or as **Anonymous**. Although Christina liked to bend gender rules, she would not make it easier for women musicians around her, as they were born like her, as she put it, "with the worst defect of all."

**Alessandro Stradella** had already made a name for himself as a freelance composer when he was employed by Christina of Sweden. At the Teatro Tordinona, he staged operas by Cavalli and Cesti and composed some of his own. Though he wrote many oratorios and cantatas on sacred themes, such as *La Susanna*, he was far from a saint; after it was discovered that he was attempting to embezzle the Roman Catholic Church, he had to flee to Venice where he had an affair with his music student, his patron's mistress. When they were exposed, he narrowly avoided assassination, went to Turin, and ended up in Genoa, where he was killed by another mistress' angry brother.

Christina was a generous patron, so much so that one of her favorite singers, the castrato known as Cicciolino, was so handsomely paid that he could afford a large country home. But her generosity came with strings attached. When he didn't return after a leave of absence, she sent an agent to bring him back by force, writing: "Cicciolino is in this world for me and only for me...if he doesn't sing for me, he won't be singing for long for anyone else." On the other hand, she was a fierce defender of religious freedom. She wrote to the French ambassador to plead in favor of the Huguenots, and in 1686 issued a declaration that the Jews of Rome were to be "under her protection."

After Christina of Sweden's death in 1689, musicians and poets who had been part of her circle founded a new *Accademia dell'Arcadia* in her honor, a formal group of intellectuals who gathered to "to exterminate bad taste, and to see to it that it shall not rise again." They promoted a more natural and simple poetic style, closer to the pastoral poets of ancient Rome and Greece. Among its illustrious members through the ages, we may recognize a few: Metastasio, Rossetti, Leo XIII, and Goldoni. The *accademia* still exists to this day and has its headquarters on Piazza di Sant'Agostino in Rome. As for her impressive art collection, it was sold after her death to pay her debts, and can be seen at the Louvre in Paris, the National Gallery in London, the National Gallery in Scotland, and the Teylers Gallery in Haarlem in the Netherlands, among others.

*Pascale Beaudin*

# TEXT AND TRANSLATION

## Sinfonia e prologo

1.

Alla candida veste, ai vaghi lampi,  
All'urna, che d'argenti  
Più che di fresche brine aspurge i campi  
Alle rose lucenti,  
Onde il mio crin s'infiora  
Già mi riconocete: io son l'Aurora.

At my white dress, at the faint flashes,  
At the urn, which purges the fields with  
silver  
More than with fresh frost  
At the bright roses,  
Which fill my hair with flowers  
You already recognize me: I am Dawn.

3.

Trà pregi di pietà si chiari e tanti  
Sopra musiche scene  
Dunque d'alta Pietà s'odano i vanti;  
Poiche esprimer conviene  
Della Pietà gl'honori  
Quando accresconsi à lei glorie, e  
splendori.

Among the many and clear virtues of  
piety,  
Above musical scenes,  
Then let the boasts of lofty Piety be heard;  
Because it is fitting to express  
The honors of Piety  
When its glories and splendor increase.

6.

Magnamina Regina, in cui cotanto  
Di valor si racchuide,  
Gradite hor qui della Pietade il vanto;  
Mentre della Virtude,  
Che in voi si chiara spiende,  
La medesima Pietade, esempi apprende.

Magnanimous Queen, in whom so much  
Valor is contained,  
Accept now here the boast of Piety;  
While of the Virtue,  
Which shines so brightly in you,  
Learn examples of Piety itself.

7.

Ne manca in ciò la speme, all'hor ch'io  
veggio  
Che la Real clemenza  
Hà collocato in voi stabile il seggio;  
Mà far degg'io partenza,  
Che fermarsi non suole  
Quiui l'Aurora, que si mira il Sole.

Nor is there any hope in this, now that I  
see  
That Royal Mercy  
Has placed a firm seat in you;  
But I must depart,  
For it is not wont to stop  
Here is the Dawn, where the Sun is gazed  
upon.



## Ouverture, Ritournelle, “Amiam dunque”

Amiam dunque infin ch'e lecito.  
Ne cerchiamo altre venture  
Le sciagure han pur'troppo il piè solecito.  
Quanto un core in amore  
Può godere altra beltà;  
S'altro cerca é vanità.

Volan gl'anni, i gorni volano  
Del etade il più bel fiore  
Brevi l'hore troppo ohimè ratto ne  
innolano.  
Ma se un alma hà la palma  
Di gradita alla Beltà,  
S'altro cerca é vanità.

### Fuggi pur dal mio sen

Fuggi pur dal mio sen  
o lusinghiero amor:  
Non vo' più nel mio cor  
il tuo dolce velen.  
Se un laccio m'avvolse,  
vendetta lo sciolse,  
già libero ho il piè.  
Fuggi nume crudel, che vuoi da me?

Non mi lusinghi più  
speme fallace il cor:  
più non ti rendo amor  
quest'alma in servitù.  
Sicura difesa  
d'amor all'impresa  
vendetta mi diè:  
fuggi nudo fanciul, che vuoi da me?

Pietà, numi, pietà; moro innocente.  
Ma tu padre non già, barbaro mostro,  
Cui la corona, e l'ostro  
Con il velo dei sensi  
ponno offuscar della ragione i lumi,  
dimmi dove apprendesti di barbaro i  
costumi! Qual demone a mio danno  
con leggi da tiranno  
t'addottrinò la mente?  
Pietà, numi, pietà; moro innocente.

Let us love as long as we can;  
Let us seek other adventures.  
Sadly, misfortunes are too quick to arrive.  
When a heart is in love  
It can enjoy other beauty;  
If it seeks anything else, it is vanity.

The years fly, the days fly  
Of the most beautiful flower of age.  
The short hours, alas, they steal us too  
quickly.  
But if a soul wins the palm  
Of Beauty's pleasure,  
If one seeks anything else, it is vanity.

Flee from my breast,  
O flattering love,  
I no longer want your sweet poison in my  
heart.  
If a noose caught me, Vengeance freed it.  
My feet are already free.  
Flee, cruel God, what do you want from  
me?

Let heart's deceptive hope  
no longer flatter me:  
This soul in servitude  
no longer gives you love.  
Revenge gave me a sure defense  
of love's enterprise:  
Flee, naked boy, what do you want from  
me?

Pity, gods, pity; I die an innocent man.  
But not you, a father, barbarous monster,  
Whose crown and shield  
With the veil of the senses  
Can obscure the light of reason,  
Tell me where you learned  
Your Barbarian customs!  
What demon, to my detriment  
With tyrannical laws  
Indoctrinated your mind?  
Pity, gods, pity; I die an innocent man.

Alma mia e che sarà  
se pietà non speri più  
sei rimast in servitù  
ne trovar puo libertà.

Impertrar non pùo mercé  
la schernita tua beltà  
se costante serbi fe  
a chi fede in sen non ha.

Già il sole dal Gange  
Più chiaro sfavilla,  
E terge ogni stilla  
Dell'alba che piange.

Col raggio dorato  
Ingemma ogni stelo,  
E gli astri del cielo  
Dipinge nel prato.

### **Dimi, o ciel**

Dimi ò Ciel che fia di me  
altri gode io per sempre  
Sì dannato a dure sempre  
Senza un lampo di mercé  
Per palesar di mia costanza  
Il vanto taccia la lingua homai  
Favelli il pianto

### **Begli occhi, non provo**

Begli occhi, io non provo  
Fierezza, o dolore,  
Io pianti non trovo  
Nel regno d'amore;  
Qual' or mi mirate  
Con sguardi amorosi  
Scherzate, vezzosi.

My soul, and what of you will be  
if you no longer hope for pity  
you remain in servitude  
and you cannot find freedom.

One cannot beg of her mercy,  
that mocking beauty,  
if you keep constant faith  
in someone who does not have any faith  
herself.

Already, from over the Ganges, the sun  
Sparkles more brightly  
And dries every drop  
of the dawn, which weeps.

With the gilded ray  
It adorns each blade of grass;  
And the stars of the sky  
It paints in the field.

*Translation by Emily Ezust*

Tell me oh Heaven what will become of me  
I will enjoy others for ever  
Damned to last forever  
Without a glimmer of mercy  
To show my constancy  
Let pride silence the tongue now  
The sobs speak

Beautiful eyes, I feel no  
Pride or pain,  
I find no tears  
In the kingdom of love;  
As you now gaze upon me  
With loving glances  
You are playful, you charming ones.

Voi labbra ridenti  
Quest'alma beate,  
Sì cari gli accenti,  
Sì dolci formate,  
Sei denti scoprite  
Con rare bellezze  
Nutrite, dolcezze.

Ma, lasso, io pavento,  
Che un Ciel bello, e puro  
Al soffio d'un vento  
Sì cangi in oscuro  
Quell'aura che spira,  
Quel guardo che alletta  
S'adira, e saetta.

### **Da chi spero aita, o cieli?**

Da chi sperò aita, o Cieli,  
se crudeli mi son gli amanti?  
I miei pianti no, non trovan fede  
se con nuova crudeltà  
mi convince d'error  
la mia beltà.

Ohime, lassa e perchè tremo  
di che temo, s'io son pur casta?  
Ciò non basta, no, per liberarmi,  
se con nuova crudeltà  
mi condanna a morir  
la mia beltà.

You laughing lips  
To this blessed soul,  
So dear are the accents,  
So sweetly formed,  
Six teeth are bared  
With rare beauty  
Nourished, sweetness.

But, alas, I fear  
That a beautiful and pure sky  
At the breath of a wind  
Can change into darkness,  
That breeze that blows,  
That gaze that allures  
Gets angry, and stings.

O God, to whom can I turn for mercy,  
If my lovers are those who torment me?  
All my weeping, no, no, inspires no pity  
since in my conscience I know full well  
it's my beauty that damns me,  
that damns me to hell.

Alas, coward, now why do I tremble?  
Who can harm me if I remain chaste?  
But my virtue, no, no, can't liberate me,  
since in my conscience I hear this cry:  
it's my beauty condemns me,  
condemns me to die.

*Translation by Susan McClary*

## ABOUT THE ARTISTS

### CHATHAM BAROQUE PRINCIPAL ARTISTS

#### **Andrew Fouts** *violin*

Andrew Fouts is associate artistic director of Chatham Baroque since 2008. His playing with the ensemble has been praised for its “mellifluous sound and sensitive style” (*The Washington Post*), and “superb technique and spirit” (*Pittsburgh Post-Gazette*). In addition to Chatham Baroque he performs with Apollo’s Fire, Ars Lyrica, and American Bach Soloists. Since 2010 he has served as concertmaster for Washington Bach Consort, where he is regularly featured as soloist or in recital. In 2008 Fouts 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 recordings with Chatham Baroque, Apollo’s Fire, American Bach Soloists, Philharmonia Baroque, Musik Ekklesia, and Alarm Will Sound. He plays a violin by Karl Dennis (2013), after Guarneri del Gesu (1735), a short bow by David Hawthorne, Cambridge, MA, after a late 17th century English model, and a long bow by H.F. Grabenstein, Williston, VT, after an early 18th century English model. Fouts lives in the Manchester neighborhood of Pittsburgh’s North Side, where he is restoring an 1880’s row house. He is a gushing catdad and community cat fosterer and maintains a devoted hot yoga practice.

#### **Patricia Halverson** *viola da gamba*

Patricia Halverson is a founding member of Chatham Baroque. As a musician with the ensemble, she has enjoyed a career of more than 30 years of performances in Pittsburgh and across the country as well as concerts and festivals in Canada, Mexico, Peru, Bolivia and Ecuador. Halverson holds a Doctor of Musical Arts in Early Music Performance Practice from Stanford University. At Stanford, she studied viol with Martha McGaughey, and following the completion of her degree, continued viol studies at the Koninklijk Conservatorium in The Hague. Among other collaborations, she has performed as a soloist in Bach passion performances on numerous occasions including with the Pittsburgh Symphony Orchestra. Halverson is a frequent faculty member at viol and recorder workshops, including the Mideast Early Music Workshop, Viol Sphere 2, Bloom Early Music Workshop, and the Viola da Gamba Society of America’s annual conclave. She plays viols by Karl Dennis (Rhode Island) and Judith Kraft (Paris, France).

## **Scott Pauley** *theorbo & archlute*

Scott Pauley is managing & artistic director of Chatham Baroque. Over a career spanning more than 25 years, he has become one of the leading American collaborative players on early plucked stringed instruments. Specializing in theorbo, baroque guitar, and lute, he has performed in 26 states and at venues including Carnegie Hall, The Library of Congress, and Wigmore Hall, and has performed in Canada, Mexico, Argentina, Bolivia, Ecuador, and Peru. He has created numerous compelling programs for Chatham Baroque, ranging from music of Spain and Latin America to music of England, Scotland, and French Canada, often with an interest in demonstrating the connections between baroque music and popular styles. He holds a doctoral degree in Early Music Performance Practice from Stanford University and studied with Nigel North at the Guildhall School of Music and Drama in London. While in London as a young artist, Pauley was a prize winner at early music competitions in Bruges and Amsterdam. Pauley also performs with Four Nations Ensemble in New York and Opera Lafayette in Washington D.C. and has performed as a soloist in J.S. Bach's St. John Passion with the Atlanta and Pittsburgh Symphony Orchestras. He is married to French Canadian soprano Pascale Beaudin. With their Labrador Retriever, Ruby, they live in Pittsburgh's Northside neighborhood.

## **GUEST ARTISTS**

### **Pascale Beaudin** *soprano*

Pascale Beaudin is celebrated for her crystalline diction, expressive musicality, and elegant stage presence. She has performed operatic and concert repertoire across North America and Europe, with companies such as Opéra de Montréal, Opéra de Marseille, and Quantum Theatre. A passionate interpreter of Baroque and Classical music, she appears regularly with renowned ensembles and festivals, including Opera Lafayette, Chatham Baroque, and the Oregon Bach Festival. She is featured on several world premiere recordings and is a member of the Four Nations Ensemble. Beaudin makes her home in Pittsburgh with her husband Scott and their dog, Ruby.

## **Carmen Lavada Johnson-Pájaro** *violin*

Carmen Lavada Johnson-Pájaro is a violinist based in New York City. Raised in a family of music lovers, Carmen began her musical studies with jam sessions in the living room and eventually found her way to her musical home in historical performance. She's worked with renowned early music figures including Masaaki Suzuki, William Christie, Raphaël Pichon, Jonathan Cohen, Rachel Podger, among others. Carmen's season includes performances with Twelfth Night, Arcangelo, the Handel & Haydn Society, Chatham Baroque, Apollo's Fire, and more. She holds degrees from The Juilliard School, New England Conservatory, and the Eastman School of Music.

## **Anna O'Connell** *Italian triple harp*

Anna O'Connell is a soprano and harpist specializing in folk, medieval, renaissance, and baroque harps. A visit to Ireland at a young age cemented her love of Celtic music and lifelong fascination with the harp. Her research interests include seventeenth-century Italian women composers as well as medieval chant: later this year she will release her debut album of German medieval Marian song entitled "The Open Gate." She is a core member of Apollo's Fire Baroque Orchestra where she sings, plays various harps, and directs the youth choir. She's sung and played with Baroque Music Montana, the Cleveland Chamber Choir and more. O'Connell is currently Secretary for the Historical Harp Society, and loves to introduce new audiences to historical harps of all kinds.

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Calvary Episcopal  
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## Chatham Baroque

315 Shady Ave.  
Pittsburgh, PA 15206  
412-687-1788

info@chathambaroque.org  
chathambaroque.org

### Staff

Andrew Fouts *Associate Artistic Director*  
Donna Goyak *Senior Advisor*  
Erick Hoffman *Associate Director*  
Scott Pauley, D.M.A. *Managing & Artistic Director*

### Co-Founder

Patricia Halverson, D.M.A.

### Graphic Design

Steven Wilson

# SPRING 2026 PROGRAMS



## **The Lisette Project: *Haitian Creole Music***

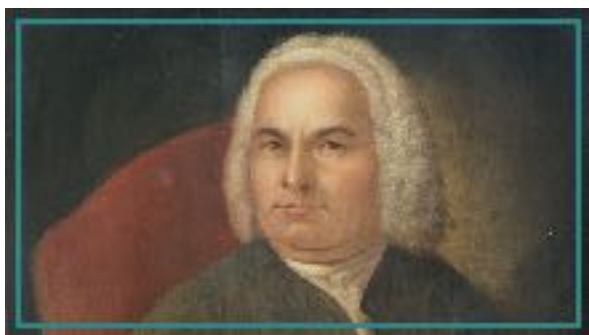
**February 22**

This program features “*Lisette quitté la plaine*,” composed around 1757 in Saint-Domingue by French colonist Duvivier de la Mahautière, the oldest known song text in early Haitian Creole and it tells the poignant story of an enslaved African man.

## **Chatham Baroque: *Bach’s Sublime Chamber Music***

**March 27-29**

In our annual J. S. Bach birthday program, we highlight his sublime instrumental chamber music, including one of his final compositions—the trio sonata for violin and flute from *The Musical Offering*.



## **Tiburtina Ensemble: *Celestial Harmony Music for the Heavenly Court by Hildegard of Bingen***

**April 26**

The exquisite Czech a cappella ensemble Tiburtina performs the celestial music of

Hildegard von Bingen, the renowned medieval abbess, mystic, and composer, whose works were inspired by the ecstatic visions she experienced throughout her life.



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