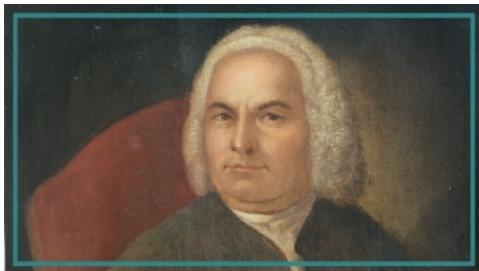


Chatham Baroque & RENAISSANCE BAROQUE

The Lisette Project: *Haitian Creole Music*

PAGE 2

Sunday, February 22 • 2:30 pm
Shadyside Presbyterian Church



Chatham Baroque: *Bach's Sublime Chamber Music*

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Fri, March 27 • 7:30 pm
Teutonia Männerchor,
Deutschtown

Sat, March 28 • 7:30 pm
Hicks Memorial Chapel,
Highland Park

Sun, March 28 • 2:30 pm
Hicks Memorial Chapel,
Highland Park

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

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Sunday, April 26 • 2:30 pm
Calvary Episcopal Church, Shadyside



25/26 SUBSCRIPTION SERIES

The Lisette Project: *Haitian Creole Music*

February 22, 2026

Jean-Bernard Cerin *baritone*

Michele Kennedy *soprano*

Nicholas Mathew *fortepiano/piano*

With guest appearance

Scott Pauley *baroque guitar*

PROGRAM

SAINT DOMINGUE & FRANCE

Sans frayeur dans ce bois from *Mercure Galant* (1680)

Marc Antoine Charpentier (1643-1704)

Lisette quitté la plaine (c. 1757)

Text attributed to Duvivier de la Mahautière
Music attributed to Antoine Albanese (1729-1800)

Chanson nègre from *Les Consolations des misères de ma vie* (1781)

Text attributed to Duvivier de la Mahautière
Music by Jean-Jacques Rousseau (1712-1778)

Dialogue créole from *Voyages d'un naturaliste, et ses observations...* (1809)

Music & Text by Michel Étienne Descourtilz (1775-1835 or 1836)

HAÏTI

Dans le cœur de Marie from the opera, *L'Entrée du Roi, en sa capitale* (1818)

Text by Juste Chanlatte (1766-1828)
Music by Wolfgang Amadeus Mozart (1756-1791)

Hymne Haytiene (1804)

Text by Juste Chanlatte
Music by Claude Joseph Rouget de Lisle

THE UNITED STATES OF AMERICA

Le Bananier, chanson nègre, op. 5p. 5 (1846) Louis Moreau Gottschalk (1829–1869)

Zélim to quitté la plaine

from *Creole Songs from New Orleans in Negro Dialect* (1902)

Text adapted from Duvivier de la Mahautière

Collected and arranged by Clara Gottschalk Peterson (1837–1910)

Dialogue d'amour from *Six Creole Folk Songs* (1921)

Collected and arranged by Maude Cuney Hare (1874–1936)

Lizette, ma chère amie from *Five Creole Songs* (1942)

Collected and arranged by Camille Nickerson (1888–1982)

HAÏTI

Étude-Méringue en sol mineur

Édmond Saintonge (1861–1907)

Ave Maria

Traditional Christian Prayer
Louis Borno (1865–1942)

Sobo

Ludovic Lamothe (1882–1953)

Lisette (1929)

Text attributed to Duvivier de la Mahautière
Music by Ludovic Lamothe

NOTES

The Lisette Project

Inspired by the history of the oldest song in Haitian Creole that endured across centuries and continents, this deeply researched program explores how the melodies and lyrics of “Lisette quitté la plaine” underwent significant changes as it travelled to France, and accompanied migrants to the United States. Coupled with long-forgotten arias, duets, anthem parodies, and folk music, this lecture recital traces Black liberation in Haiti and the United States through music written at pivotal moments in history, following “Lisette” back to modern Haiti in the early

twentieth century, where it was mobilized as a symbol of Haitian pride and resistance during American occupation. With internationally renowned singers, baritone John Bernard Cerin and soprano Michele Kennedy, and keyboardist and esteemed musicologist Nicholas Mathew, this beautiful and stimulating program will be an experience to remember!

Lisette quitté la plaine (c.1757) is the earliest surviving song text in Haitian Creole. Written around 1757 and attributed to the French colonist Duvivier de la Mahautière, it adapted the haunting melody *Que ne suis-je la fougère* by Antoine Albanèse (1729–1800), which had circulated widely in Parisian salons earlier that decade. This contrafactum carried the European pastorale to La Plaine de Cul-de-sac, Saint-Domingue, giving voice to two enslaved lovers: their customs, their proverbs, and their anxieties. Jean-Jacques Rousseau's *Le Devin du Village* (1752) and its Creole adaptation *Jeanot et Thérèse* (c. 1758) may have inspired the song because they were popular in opera houses throughout the colony. Yet *Lisette* recalls love songs written by Coccotes (Black courtesans), suggesting that it bridges both colonial and Haitian traditions. In a world where Black voices were rarely credited, we're left with room to speculate.

Chanson nègre (1781) – Jean-Jacques Rousseau

Decades later, French composer and philosopher Jean-Jacques Rousseau (1712-1778), who would have known *Lisette*'s connection to *Le Devin du Village*, composed his own version, this time bringing the world of La plaine de Cul-de-Sac to salons in France. Rousseau's new air drew on the melody of Louis Bourgeois' (c. 1510–1561) Psalm 42 from the Genevan Psalter, imbued with a syncopated yet solemn gait. Rousseau titled the song *Chanson nègre* instead of the conventional first line of text. Could quoting Swiss psalmody in the one place he addresses

transatlantic slavery be a coded reflection on liberty and dignity? Protestant Switzerland was known for its abolitionism, after all.

***Dialogue Cr  ole* (c. 1802) – Michel  tienne Descourtizl**

Dialogue Cr  ole comes from Michel  tienne Descourtizl’s (1775–1835/36) rare firsthand account of the Haitian Revolution, *Voyage d’un naturaliste   Saint-Domingue* (1809). A French scientist, ethnographer, and amateur composer, Descourtizl traveled to the colony to manage his family’s business affairs but was captured by Dessalines’s army, surviving only by serving as a medic. As expected of a colonial adaptation, his prologue and duet for soprano and tenor soften the suffering of two African lovers separated and reunited by slavery. Yet, in what may be the earliest surviving original musical composition in Haitian Creole, can we not excavate the imprint of Aza, Evahim, and her mother—Igbo people kidnapped from Muslim Guinea, finding one another anew, still playing the banza, and writing new songs in Haitian Creole?

***Hymne Haytien* (1804) – Juste Chanlatte**

Hymne Haytien is a patriotic text from Jean-Jacques Dessalines’s *Journal de campagne*, dated January 21, 1804, just weeks after Haiti declared its independence. Although unattributed, it belongs to a series of Haitian parodies of *La Marseillaise*, the French national anthem composed by Claude-Joseph Rouget de Lisle (1760–1836). Like its counterparts, this adaptation repurposes European music to affirm Haiti’s legitimacy and expose French hypocrisy. Dessalines, whose nickname was Sole (“Sun”), was assassinated a few years into his reign and his name outlawed for the following forty years. In these words and De l’Isle’s stirring melody, his legacy as the nation’s radiant hero and founding father lives on.

Dans le cœur de Marie (1818) – Juste Chanlatte / Ludwig Wenzel Lachnith (after W. A. Mozart)

In the Kingdom of Haiti, opera remained at the center of cultural life. Writers like Juste Chanlatte (1766–1828) continued to adapt European music to create a new mythology with Haiti's first Black king governing a sovereign state of free Black people – in a time when Haiti was not yet recognized by any foreign countries and the concept of a free Black nation in the West was unimaginable beyond its shores. Chanlatte was a prominent civil servant, writer, and composer with dozens of song parodies and several parody operas to his name. *Dans le cœur de Marie* comes from *L'Entrée du roi en sa capitale* (1818), his parody opera honoring Henry Christophe and his family. Chanlatte repurposed “Dans ce séjour tranquille” from Ludwig Wenzel Lachnith's (1746-1820) *Les Mystères d'Isis* (1801) – itself a parody of “In diesen heil'gen hallen” from W.A Mozart's (1756-1791) *Die Zauberflöte* (1791).

Le Bananier, Op. 5 (1846) & Zélim to quitté la plaine – Louis Moreau Gottschalk & Clara Gottschalk Peterson

Louis Moreau Gottschalk (1829–1869) and his sister Clara Gottschalk Peterson came from a well-to-do Creole family in Louisiana with close ties to Saint-Domingue. Louis Moreau was among the first American virtuosos to achieve international fame. His *Le Bananier* (*The Banana Tree*), published in Paris in 1846, transformed a Creole march—*En avan' grenadié*—into a dazzling salon showpiece. With its syncopated bass and lyrical charm, the work brought Creole rhythm to European drawing rooms and fueled fascination with the “exotic” Americas. The piece remained a favorite well into the 1860s, inspiring imitations and arrangements across Europe. Clara Gottschalk Peterson later continued this legacy by publishing *Creole Folk Tunes in Negro Dialect from New Orleans* (1902), the first of its kind, which included a local folk version of *Lisette* retitled *Zélim to quitté la plaine*.

***Dialogue d'amour* (1921) – Maud Cuney Hare**

The Louisiana folk song *Dialogue d'amour* is a saucy exchange between a Creole-speaking woman and a French-speaking man, published in *Six Creole Folk Songs* (1921) by the African American composer and musicologist Maud Cuney Hare (1874-1936). Reminiscent of the Cocottes songs of Saint Domingue, Cuney Hare refers to the piece as a “calinda,” arranging it with the iconic habanera rhythm in the piano part. Her setting blurs the lines between Caribbean and New Orleans traditions, revealing Haitian resonances beneath its Louisiana and Cuban surface. Like Gottschalk Peterson, Cuney Hare reframed folk material within concert practice, placing women’s Creole voices at the center of early Black art-music history.

***Michieu Banjo* and *Lizette, ma chère amie* (1942) – Camille Nickerson**

Camille Nickerson (1888–1982), known on stage as “The Louisiana Lady,” was an ethnographer, composer, and performer who also played a significant role in bringing Creole songs to American audiences through her touring show and publications. *Michieu Banjo* (1942), a ragtime-flavored tale of class and complexion, lampoons a dapper light-skinned musician—almost like an expanded sequel to *Lisette*’s second verse, with its conniving “Candio.” *Lisette ma chère amie*, by contrast, transforms the melodic material of Gottschalk Peterson’s *Zélim to quitté la plaine* into an idyllic art song reminiscent of romantic Lieder—this time with *Lisette*’s name restored and a tender coda in both French and Creole.

***Ave Maria* (c. 1935) – Louis Borno**

Louis Borno (1865–1942) was president of Haiti during the U.S. occupation when he composed his *Ave Maria* under the pseudonym Francesco Luigi. Borno governed Haiti in an era when American soldiers and diplomats enforced a Jim Crow-esque regime that denigrated Haiti’s African roots. Viewed

through that lens, his beautiful art song, with its operatic lyricism, reflects the cosmopolitan salon style that newly radicalized artists such as Ludovic Lamothe and Jean Price Mars sought to resist.

Étude-Méringue en sol mineur (c. 1890) – Edmond Saintonge

As a boy, Edmond Saintonge (1861–1907) fled with his family to Paris from a period of political unrest in Port-au-Prince. Once there, Saintonge's father vanished, leaving young Edmond to be raised by neighbors. This misfortune, however, was the start of Saintonge's musical education. One of these neighbors was a graduate of the Paris Conservatoire, and she soon recognized the boy's musical talent. Saintonge eventually graduated from the Conservatoire himself. He returned to Haiti with his baccalaureate in music in the 1880s. There, though making a living as a pharmacist, Saintonge produced a substantial corpus of music across many genres. Much of his piano music is in the enthusiastically hybridized spirit of this *Étude-Méringue*: a Haitian dance reconceived in the genre of a virtuosic Chopinesque miniature.

Lisette (c. 1929) & Sobo – Ludovic Lamothe

Ludovic Lamothe (1882–1953) also studied at the Paris Conservatoire, graduating in 1911 before returning to Haiti, where he became a leading composer in US-occupied Port-au-Prince. Lamothe was known to combine Haitian folk music with a virtuosic European piano tradition, like Saintonge and Gottschalk before him. In the 1920s, Jean Price Mars, father of the Noiriste movement, asked Lamothe to produce a new version of *Lisette*. Lamothe's setting, titled *Lisette*, reimagines the historic Creole text as a *méringue de salon*, Haiti's national dance. Lamothe's music transforms colonial inheritance into an assertion of Haitian modernity and Black intellectual pride. His piano miniature, *Sobo*, is named for the thunder spirit in Haitian Vodou. This piece goes further than previous Haitian folk

adaptations for piano, evoking a Vodou ceremony through propulsive quintuplets in the left hand against a right hand in four.

Lizet fo'n kite la plen (2025) – Amos Coulanges & Lunise Jules

Like Price Mars in the 1920s, The Lisette Project commissioned *Lizet fo'n kite la penn* to tell a contemporary story about Haiti through this iconic pair of lovers. Haitians are still fleeing their homes today – this time amidst overwhelming political turmoil in a world of international persecution, travel bans and ICE raids. The music is by Paris-based Amos Coulanges (b.1954), a luminary of Haitian music, and a composer-guitarist whose practice is deeply rooted in both Haitian folk and classical music traditions. Here, he responds to the modern Haitian Creole words of Philadelphia-based Haitian poet Lunise Jules. Like all of the music on this album, this song is a compelling cultural hybrid, whose evocative lyricism, Latin inflections, and distinct Haitian accents record not only the mazy peregrinations of the Haitian diaspora but also the painful displacements and fragile dreams of the Haitian present.

Texts and Translations

Lisette quitté la plaine attr. Duvivier de la Mahautière

Lisette quitté la plaine,
Mon perdi bonher à moué
Gié à moin semblé fontaine
Dipi mon pas miré toué.
Le jour quand mon coupé canne,
Mon songé zamour à moué ;
La nuit quand mon dans cabane
Dans dromi mon quimbé toué

Si to allé à la ville,
Ta trouvé geine Candio
Qui gagné pour tromper fille
Bouche doux passé sirop.
To va crer yo bin sincère
Pendant quior yo coquin tro ;
C'est Serpent qui contrefaire
Crié Rat, pour tromper yo.

Dipi mon perdi Lisette,
Mon pas touchié Calinda
Mon quitté Bram-bram sonnette.
Mon pas batte Bamboula
Quand mon contré laut' négresse,
Mon pas gagné gié pou li ;
Mon pas souchié travail pièce
Tout qui chose a moin mouri.

Mon maigre tant com' gnon souche
Jambe à moin tant comme roseau ;
Mangé na pas doux dans bouche,
Tafia même c'est comme dyo
Quand mon songé, toué Lisette
Dyo toujour dans jié moin.
Magner mion vini trop bête
A force chagrin magné moin

Liset' mon tandé nouvelle
To compté bintôt tourné :
Vini donc toujours fidelle.
Miré bon passé tandé.
N'a pas tardé davantage
To fair moin assez chagrin,
Mon tant com' zozo dans cage,

Quand yo fair li mouri faim.
Lisette has left the plain
I have lost my joy.
My eyes look like fountains
Since last I saw you.
By day, when I cut sugar cane,
I miss my beloved;
By night when I lay in bed,
In sleep I hold you.

If you go to the city,
You'll find young dandies
Who deceive women
With their mouths sweeter than syrup
You'll think they are sincere
While they are very cunning
They are deceptive serpents
Who cry "Rat" to deceive them.

Since I lost Lisette,
I haven't thought of the calinda
I have left the Bram-bram sonnette
I haven't beat the bamboula
When I meet other women,
They do not catch my eye.
I do not care about work
All that mattered to me has died.

I am skinny as a stem
My leg is like a reed
Food is not sweet to my mouth
Booze is like water.
When I think of you Lisette
Tears fill my eyes.
My manners have become stupid
From the force of my despair

Lisette I heard news
You intend to return soon
Come then still faithful.
Seeing is better than hearing.
Delay no more
You've made me sad enough

I am like a bird stuck in a cage

When they starve it to death.

Chanson Nègre attr. Duvivier de la Mahautière

Lisette quitté la plaine
Moi perdi bonheur à moi
Yeux a moi semblent fontaine
Dipis moi pas miré toi

Le jour quand moi couper canne
Moi penser a z'amour moi
La nuit quand moi dans cabanne
Dans dormir moi quimbe toi

Quand toi zaller à la ville
Toi trouver jeune cangnion
Qui gagné pour tromper fille,
Parler doux comme sirop,
Toi sembler bouche sincère ;
Tandis cœur yo coquin trop :
C'est serpent qui contrefaire
Crier rat pour tromper yo.

Maigrir moi tant comme souche,
Jambe à moi comme roseau ;
Sirop n'a pas doux dans bouche,
Taffiat même est comme d'iau ;
Plus danser dimanche et fête,
Plus chanter siffler oiseau,
Manier moi venir tout bête
Tant chagrin manié moi.

Lisette, a moi toi nouvelle,
Toi qu'aller bientôt venir,
Venir donc toujours fidelle,
Va bon passé tems ici ;
N'a pas tardé davantage,
Toi moi faire assez chagrin
Si cœur à toi pas volage,
Toi doit souvenir Colin

Lisette has left the plain
I have lost my joy.
My eyes look like fountains
Since I last saw you.

By day, when I cut sugar cane,
I miss my beloved;
By night when I lay in bed,
In sleep I hold you.

If you go to the city,
You'll find young dandies
Who deceive women
With their speech sweeter than syrup
You'll think they are sincere
While they are very cunning
They are deceptive serpents
Who cry "Rat" to deceive them.

I am skinny as a stem
My leg is like a reed
Syrup is not sweet to my mouth
Even booze is like water.
No more dancing on Sundays and at parties
No more singing or whistling like birds
My manners have become stupid
From the force of my despair

Lisette I heard news
You intend to return soon
Come then still faithful.
Seeing is better than hearing.
Delay no more
You've made me sad enough
I am like a bird stuck in a cage
When they starve it to death.

Évahim:

Aza, gete m kòm zanmi twe
Vizaj mwen fondi sanble cire
Tan la twe tan lwanye de mwe
Jodi la gete mwen sourire.
Zoranj astò li dous au cœur
Evahim pi genyen tristesse
Twe fè goute mwen gran bonè
A zanmi twe gro de tendresse.

Aza:

Kè a mwen si lala kraze
Mwen pa genyen kè a z'ouvrage
A twe nuit, jou, mwen te sonje,
Sa fè li kraze davantage
Mwen pa kapab soufri ankò
Mwen te mouri lwen de zanmi mwen
Vla k Aza nan plas lan mò
Nan kè a twe m trouve la vie

Évahim:

Bouch a twe dous dous pase siro!

Aza:

Beze twe dou pase bannann o.

Évahim & Aza

Lan men zanmi jouska de lo
Li soukre pase sik a canne

Évahim:

Ay zanmi m toujou tout pou ou
Bay men sou kè mwen
Li sa kèk chose

Aza:

Li boule semble kè a mwen
Kre byen pi k se pour même cause

Évahim:

Aza! Look at your friend
See my face undone like wax!
I was so far away from you.
Today, see me smiling.
Oranges still have their sweetness
Evahim has no more sadness.
You fill me with bliss
You, my loving friend.

Aza:

Aza groaned like you.
I did not have the heart to work.
Day and night, pining for you,
I suffered even more.
Overwhelmed by the blows of life,
I was going to die so far from my friend.
But instead of dying
In your love I find life.

Évahim:

Aza! Your lips are sweeter than honey!

Aza:

Your kisses are sweeter than plantains!

Both:

From the hands of a friend
Water is sweeter than sugar cane.

Évahim:

My friend, I am yours forever.
Put your hand on my heart.
Feel this.

Aza:

Mine burns just the same
And for the same reason.

Dans le cœur de Marie
Les aimables vertus
Ont fixé leur patrie,
Leurs nobles attributs.
Idoles de ces beaux climats
Les bienfaits naissent sur ses pas;
Par sa présence
La bienfaisance
Sait acquérir un nouveau prix:
Célébrer cet objet chéri,
N'est-ce pas célébrer Henry? (bis.)

Auguste et tendre mère
De son sexe ornement,
Du trône ange prospère
D'Henry soutien charmant ;
Elle ajoute à ses verts lauriers
L'éclat des tendres oliviers ;
Illustré vigne!
Son jet insigne
Pousse des rejetons fleuris:
Célébrer cet objet chéri,
N'est-ce pas célébrer Henry?

In the heart of Marie,
Every virtue worth desiring
Has sworn its loyal fealty,
Has bound itself to her gentle reign.
Emblems of her tranquil nature,
Good deeds spring up wherever she walks.
In her presence,
Goodwill itself seems newly crowned:
To praise this cherished being,
Is it not to honor Henry?

Auguste and tender mother,
Precious jewel among women,
To the throne, a generous angel,
To Henry, a steadfast guide.
She adds to her green laurels
The glow of olive leaves.
Bountiful vine,
From her noble branches
Spring forth blossoms.
To praise this cherished being,
Is it not to honor Henry?

Hymne Haytiène Juste Chanlatte

Quoi ? tu te tais peuple indigène !
Quand un Héros, par ses exploits,
Vengeant ton nom, brisant ta chaîne,
À jamais assure tes droits ?
Honneur à sa valeur guerrière !
Gloire à ses efforts triomphants !
Offrons-lui nos cœurs, notre encens ;
Chantons d'une voix mâle et fière,
Sous ce bon Père unis,
À jamais réunis,
Vivons, mourons, ses vrais Enfants,
Libres, indépendants.

De nos droits ennemis perfides,
Du Nouveau-Monde les tyrans,
Déjà les Français homicides,
Du Soleil frappaient les Enfans

Ô ! du Ciel éclatans prodiges !
Pour lever nos fronts abattus,
Jacque paraît, ils ne sont plus

Et l'on en cherche les vestiges.
Sous ce bon Père, unis,
À jamais réunis,
Vivons, mourons ses vrais Enfants, (bis.)
Libres, indépendants.

What? You are silent, indigenous people!
When a hero, through his exploits,
Avenging your name, breaking your chains,
Forever secures your rights?
Honor to his valor in war!
Glory to his triumphant feats!
Let us offer him our hearts, our devotion;
Let us sing with a masculine proud voice:
Beneath this good Father, united,
Forever reunited,
Let us live, let us die, his true children,
Free, independent.

Treacherous enemies of our rights,
Tyrants of the new world,
The homicidal French
Devastated the children of the Sun
(Dessalines).

Ah! From Heaven with radiant might
To raise our bent brows,
Jacques (Dessalines) appeared.
They are no more

And we search for their remains.
Beneath this good father, united,
forever reunited,
Let us live and die his true children:
Free & independent!

Dialogue d'amour

Si lamou a vou si grand, Michie la,
Si l'amou a vou si grand, Michie la,
Si l'amou a vou si grand,
Faut donne plein l'argent.

Toutes mes cann' sont brûlées, Mariann',
Sont brûlées, Mariann',
Toutes mes cann' sont brûlées,
Et je suis ruiné.

Si cann' a vous brûlé, Michié la,
Si cann' a vous brûlé, Michié la,
Si cann' a vous brûlé,
L'amou a nous flambé !

6. Michieu Banjo

Traditional Louisiana Creole Song

Gardez piti Mulate la, Michieu Banjo,
Comment li insolent!
Chapeau su' côté, Michieu Banjo,
Badine à la main;
Mouchoir dans so poche, Michieu Banjo,
Cigar dans so gros la bouche.

Cheveux bien glacé, Michieu Banjo,
Cravat, rouge assez!
Pantalon "Plein plein", 'tit Banjo,
Bottes qui apé fait "Crinc, crinc!"

Yeux qui apé roulé, Michieu Banjo,
Fleur dans so boutonnière, 'tit Banjo,
Joué li même capab,
Mais laid jus' comme le Diab!
Ho! Gardes piti Mulate la, Michieu Banjo,
Comment li insolent!

Love Dialogue

If your love can be so great, my dear Sir,
If your love can be so great, my dear Sir,
If your love can be so great,
Then give me your purse.

All my cane has burned, Mariann'
Has burned, Mariann',
All my cane has burned
And ruined am I.

If all your cane has burned, my dear sir,
If all your cane has burned, my dear sir,
If all your cane has burned,
Our love's been gone up in flames!

Mister Banjo

Look at that little mulatto, Mister Banjo—
How full of himself he is!
Hat cocked to one side, Mister Banjo,
Cane in hand;
Handkerchief in his pocket, Mister Banjo,
Cigar in his big mouth.

Hair slicked down smooth, Mister Banjo,
Cravat, much too red!
Tight trousers, little Banjo,
Boots that go creak, creak!

Eyes rolling all around, Mister Banjo,
A flower in his buttonhole, little Banjo,
He sure can play,
But he's ugly as the Devil!
Oh, look at that little mulatto, Mister
Banjo—How full of airs he is!

Lisette, ma chère amie

Lisette, to quitte la plaine
Mo perdu bonheur a mouin;
Yeux a mouin 'semblé' fontaine
Dipuis mo pas miré tou.

Le jour quand mo coupé canne
Mo ponce l'amour a mouin ;
La nuit quand mo dans cabanne
Dans dormi mo voir tou.

Si to allé dans la ville
To trouvé bon candio
Qui gaignin pour trompé fille
Bouche doux passé sirop.

To va croi' li bien sincère
Pendant que li ein cocaïne ;
Ce un serpent qui connain fait
Comme un rat pou trompé' bien !

Lisette, ma chère amie !
Lisette, to quitté la plaine
Mo perdu bonheur a mouin.

Lisette, you have left the plain.
I have lost my joy.
My look like fountains
Since last I saw you.

By day, when I cut sugar cane
I think of my love.
By night, when I am in bed
In sleep, I see you still.

If you go to the city
You'll find there are dandies
Who are quick to dupe ladies
With mouths sweeter than honey.

You'll think them sincere
While their hearts are deceitful.
This is a snake who cunningly
Like a rat, knows well how to deceive.

Lisette, my dear friend.
Lisette, you have left the plain
I have lost my joy.

Ave Maria

Ave Maria, gratia plena
Dominus tecum
Benedicta tu in mulieribus
Et benedictus fructus ventris tuae, Jesus.

Sancta Maria, Mater Dei
Ora pro nobis peccatoribus
Nunc, et in hora mortis nostrae
Ave Maria

Hail Mary, full of grace,
The Lord is with thee.
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.

Holy Mary, Mother of God,
Pray for us sinners,
Now and at the hour of our death,
Hail Mary

Lizèt, fòn kite Laplen
Nou bouke bwè te vèvènn
Cheve n tonbe gress pa gress
Nan reziste san plenyen
Ou pa wè move zwazo
Pran tout syel laplenn pou yo
Zel louvè y ap plane wo
Fwa si la nou tout nan dlo

O benyen nan sous zabèt
Nan mitan konsè kriket
Plezi lè laplènn nan fè
Rete nan souvni grandèt
Koulye Laplenn ap jemi
Se moman pou n ta aji
O m santi san m ap bouyi
Poutan n oblige pati

Lizet, sonje n se wozo
Yon pitit se gwo kado
Pou li, n bezwen nich ki cho
Ak kote pou n poze do n
Kay vzwazen gen gwo danje
Tonton sam memm byen glase
Nan pliye san n pa kase
Veye pou n pa negosye:

Listwa n ak kote n sòti
Laplenn ki te wè n grandi
Valè k fè nanm nou fleri
Gwo lanmou n pou Ayiti

Lisette, we must leave the Plain
We're tired of drinking vervain tea
Our hair falls out, strand by strand
As we resist without complaint
Can't you see that evil birds
Take the whole sky of the plain for
themselves? Wings spread, they soar high
This time, we'll all drown.

O bathing in the Zabet springs
Amid a concert of crickets;
Pleasure when the plain blossoms
Remains in our ancestors' memory
Now the Plain is groaning
It is time for us to act
Oh I feel my blood boiling
Yet we are forced to leave.

Lisette, remember we are reeds
A child is a great gift
For them, we need a warm nest
And a place to rest our backs
In neighbors' houses there is danger
Uncle Sam himself is frozen
Bend without breaking
Be careful not to negotiate away:

Our history and where we come from
The plain that saw us grow
The values that made our souls flourish
Our great love for Haiti.

Chatham Baroque: Bach's Sublime Chamber Music

March 27- 29, 2026

Andrew Fouts *violin*

Patricia Halverson *viola da gamba*

Scott Pauley *archlute & theorbo*

Charles Brink *flute*

Justin Wallace *harpsichord*

PROGRAM

Trio Sonata in G Major
for flute, violin, and continuo BWV 1038

Johann Sebastian Bach (1685-1750)

Largo, Vivace, Adagio, Presto

Prelude and Fuge in D Minor BWV 875

Bach

From *The Well-Tempered Clavier*, Book II

Sonata No. 2 in D Major for viola da gamba and harpsichord BWV 1028

Bach

Adagio, Allegro

Paris Quartet No. 1 in D Major, TWV 43:D3

Georg Phillip Telemann (1681-1767)

Prélude Vivement, Tendrement, Vite, Gaiment, Modérément, Vite

INTERMISSION

Sonata 14 in G Major for flute and lute

Sylvius Leopold Weiss (1687-1750)

Chaconne

Preludio from Partita No. 3 in E Major BWV 1006

Bach

Trio Sonata from *The Musical Offering* BWV 1079

Bach

Largo, Allegro, Andante, Allegro

NOTES

When we consider the music of **Johann Sebastian Bach**, we often think first of his monumental sacred works—the Passions, the *Mass in B Minor*, and the cantatas. Yet Bach was equally at home writing music on a more intimate scale, and this program highlights that side of his work. The pieces performed here focus on chamber music and solo repertory for violin, flute, viola da gamba, harpsichord, lute, and continuo, revealing Bach's extraordinary ability to achieve depth, rigor, and expressive richness within smaller forms. Placed alongside Bach's music are works by **Georg Philipp Telemann** and **Sylvius Leopold Weiss**, two important contemporaries whose music helps illuminate Bach's world and the vibrant network of composers and performers with whom he shared ideas, styles, and artistic ideals.

J. S. Bach's **Trio Sonata in G Major for flute, violin, and continuo (BWV 1038)** is often mentioned together with his Sonata in G Major for violin and basso continuo (BWV 1021). The latter piece was performed by Chatham Baroque for *A Trio Virtuosic* in November of 2025. The two sonatas are tied together by an almost identical bass line. Whereas the trio sonata exists in a copy in Bach's own hand, the surviving copy of BWV 1021 is believed to be a collaborative family effort from 1732, with Bach's second wife, Anna Magdalena, copying the music, and Bach himself adding the titles, key signatures, and figured bass indications. Both works were likely written during Bach's years in Cöthen, where he composed much of his instrumental chamber works.

The Well-Tempered Clavier is a collection of two sets of 24 preludes and fugues, written in all 12 major and minor keys. The first book dates from 1722, with the second compiled about twenty years later. Together, these works form one of the most important collections in the keyboard repertoire, serving both as a foundational study for keyboard players and as a source of some of the most profound and varied music ever written for the instrument.

The **Prelude and Fugue in D Minor** from Book II (BWV 875) exemplifies the more intellectually rigorous and concentrated side of the collection. The **Prelude** is a tightly controlled, continuously flowing movement in a two-voice texture, built from scale and arpeggio patterns that create a sense of perpetual motion through nearly unbroken sixteenth notes, passed back and forth between the hands. The **Fugue** that follows is more imposing still, with a subject that begins in quick-moving triplets and continues in a descending chromatic line—reminiscent of the royal theme from *The Musical Offering*, heard later in this program. Bach develops this material using a wide range of contrapuntal techniques, including invertible counterpoint, close imitation, and stretto, resulting in a rigorously constructed and intellectually powerful work that is also musically satisfying.

Bach's **Sonata No. 2 in D Major** for viola da gamba and harpsichord is part of a set of three sonatas (BWV 1027–1029) for these instruments, probably composed or revised during Bach's years in Leipzig. In these works, Bach treats the viola da gamba and harpsichord as equal partners, creating a lively and expressive musical dialogue between the two instruments. This sonata is distinct from other works on the program in that the harpsichord part is fully written out, with an obbligato right hand, rather than realized from a figured bass as in the trio sonatas with continuo on this program.

Although we do not know for certain for whom Bach wrote these gamba sonatas, they clearly demand a highly accomplished player and reflect Bach's deep understanding of the instrument. At a time when the viola da gamba was already declining in popularity, Bach's writing seems a deliberate effort to preserve and explore its expressive possibilities. The opening *Adagio* and *Allegro* movements form a particularly satisfying pair, highlighting the gamba's lyrical voice and its animated interplay with the harpsichord.

Georg Philipp Telemann, often overshadowed by his contemporaries **Bach** and **Handel**, was nonetheless one of the great composers of the late Baroque period. Though he was a close friend of both and highly admired in his own time, today he is often seen as a "third fiddle" to the other two. This perception stems partly from his prolific output—he composed and published an enormous amount of music, much of it aimed at competent amateur musicians. As a result, Telemann's works are sometimes seen as lighter than those of Bach and Handel. However, this reputation is not entirely deserved. Telemann wrote works of great depth, imagination, and humor, and was widely regarded in his day as perhaps the greatest composer of his generation. His entrepreneurial spirit also set him apart, as he not only composed but also published and sold his music through innovative subscription models.

Among Telemann's finest chamber works are the ***Paris Quartets*** (also known as the ***Nouveaux Quatours***), first published in 1730. These quartets, featuring a distinctive instrumentation of flute, violin, viola da gamba, and basso continuo, have a unique sound compared to other chamber music of the time. The success of these works in Paris led Telemann to travel there in 1737, where he heard them performed by some of the city's top musicians, including **Blavet**, **Guignon**, **Forqueray** (the Younger), and **Edouard**. Their performance was so well-received that it secured Telemann an honorable reception throughout the city and at the court and led to the publication of a second set of quartets in 1738. Among the 237 subscribers to this collection was none other than **J. S. Bach**.

Bach was surely an admirer of **Silvius Leopold Weiss**, having arranged a sonata of his into a duo for harpsichord and violin (BWV 1025). He would have had many occasions to meet and hear him on his visits to see his son Wilhem Friedemann in Dresden, where Weiss was in the employ of the Saxon court from 1718. In addition to being one of the most prolific composers for the lute, he was arguably its most esteemed player whose travels brought him in contact and collaboration

with contemporaries such as Allesandro and Domenico Scarlatti, Corelli, Pisendel, Graun, Hasse, and Quantz. His performance career nearly came to an end in 1722 when a French violinist named Petit attacked him, attempting to bite off his right thumb. He wrote around 600 works for the lute, most of them grouped into six-movement sonatas usually following the dance sequence of allemande, courante, bourée, sarabande, minuet, and gigue. Quite often they are prefaced by preludes, fantasias, or entrées. The **Sonata 14 in G Minor** exists alongside other solo sonatas for lute by Weiss and includes a chaconne as the final movement of the suite. Some scholars have proposed that this work is a duet with a “missing” second melodic part, since the piece at times leaves obvious space for another voice to answer. The version performed here has a flute part reconstructed by lutenist Michel Cardin.

The Prelude from **Bach’s Violin Partita in E Major** is one of the most recognizable and satisfying works for solo violin, not just by **Bach** but by any composer. It is part of a collection that includes three sonatas (in a slow-fast-slow-fast *da chiesa* format) and three partitas, which follow the structure of a dance suite. The autograph dates from 1720, but it was not published until 1802. The Prelude in E Major showcases idiomatic violin techniques, alternating between the open E string and adjacent strings, with bass notes played in the lower register. This approach gives the piece a rich sense of polyphony (with both bass and melody played on a single instrument) while creating resonance and a sense of propulsive forward motion. **Bach’s** solo violin works were preceded by those of composers like **Biber** (c. 1676), **Westhoff** (1682), and **Pisendel** (1716), and were followed by **Telemann** in 1735.

The **Trio Sonata** from Bach’s ***Musical Offering*** stands as a remarkable example of Bach’s ingenuity and his ability to respond to the intellectual challenges posed by his patrons. The piece is rooted in the **fugue subject** provided by **Frederick II of Prussia**, which Bach was challenged to develop during his visit to the royal court in 1747. Frederick’s subject was a long,

melodic theme marked by large leaps at the beginning, a falling chromatic line, and eventually a musical cadence that finishes the musical sentence. Its complexity lay in the challenge of transforming it into a full-fledged fugue, a task that Bach undertook with remarkable skill. In the sonata, whose original title is **Sonata sopra'l soggetto reale** Bach takes this royal fugue subject and embeds it within a three-part texture, creating a dialogue between the two upper voices (flute and violin) and the basso continuo. Bach uses his profound contrapuntal expertise to explore the subject from different angles, weaving it throughout the piece in a way that reveals both its simplicity and its hidden depth. The use of the flute in the Trio Sonata was clearly another nod to Frederick, who was himself a flute player of considerable skill.

The **Musical Offering** as a whole is a collection of works based on the same theme provided by Frederick II, including **fugues**, **canons** to three- and six-part **ricercars**, and this **Trio Sonata**, all showcasing Bach's extraordinary contrapuntal mastery. The Trio Sonata, though shorter and lighter than the more complex ricercars, serves as a perfect counterpoint to the more serious works in the collection, adding variety and demonstrating Bach's ability to handle both complex and more lyrical forms of musical expression.

-Scott Pauley

Tiburtina Ensemble: *Celestial Harmony*

Music for the Heavenly Court by Hildegard of Bingen

April 26, 2026

Ivana Bilej Brouková *alto*

Hana Blažíková *soprano, medieval harp*

Tereza Böhmová *soprano*

Daniela Čermáková *alto*

Anna Chadiková Havlíková *alto*

Barbora Kabátková *director, soprano, medieval harp*

PROGRAM

Antiphona O rubor sanguinis / Solo Barbora Kabátková

“Mother of God”

Hymnus Ave generosa gloria et intacta

Antiphona O tu illustrata / Solo Hana Blažíková

Conductus Marie qui gratiam (Anonymous, 12th c.)

“Heavenly marriage”

Antiphona De patria

Antiphona Sed diabolus in invidua sua / Solo Daniela Čermáková

Conductus Mundus a munditia (Anonymous, 12th c.)

“Brightest light”

Sequence O ecclesia

Antiphona O spectabiles viri / Solo Barbora Kabátková

Responsorium Vos flores rosarum

“Divine Rationality”

Antiphona O virtus sapientiae / Solo Tereza Böhmová, Anna Chadimová Havlíková

Responsorium O felix anima

“The Flower of the Virgin Mary”

Antiphona Caritas abundat / instrumental

Conductus Deus misertus hominis (Anonymous, 12th c.)

Antiphona Hodie aperuit nobis clausa porta + Ps. 24

NOTES

The twelfth century is one of motion. I dare claim that in many ways it is the most distinctive period of the Middle Ages – full of upsets, changes, and religious and institutional revolt. This revolt consisted mainly of an attempt to return to the roots, especially in monastic life, which experienced an enormous boom, not only due to the founding of new, reformed orders such as Cistercians and Norbertines, but also thanks to the reform efforts of the Benedictine Order itself, which had until then thrived on its monopoly of monastic life. Of course, this did not happen from one day to the next, the changes were preceded by important events, whether it was the political-ecclesiastical dispute over investiture, which divided the Western Christian world into two camps at the turn of the eleventh century, or the rise of interesting personalities in the late eleventh century. One such figure was Abbot William of the important South-German Benedictine monastery in Hirsau. He was one of the first people who, despite his Benedictine vows, stepped out of enclosure and preached. His spiritual and innovative approach included the effort to allow a new kind of piety for women. For surely, the religious talents of women enrich the Church! This established the institution of double monasteries – a male community affiliated with a female one. This does not mean that nunneries did not exist as autonomous entities before, but their existence was certainly somewhat precarious.

In Rhineland, this monastic boom was firmly impacted by Hildegard von Bingen (1098–1179), magistra of the monastery in Disibodenberg, later abbess of the Benedictine convent in Rupertsberg, a mystic, composer, writer, and perhaps even healer.

Her life is connected with many clichés and myths, which continue to be spread through various channels of

communication until this day. But thanks to her *Vita*, which was partly written in Hildegard's lifetime, and her rich correspondence, which she maintained with many important personages of the period, we can avail ourselves of an extraordinary complex of information regarding her person. And as Barbara Beuys writes in her biography: Hildegard can be venerated as a saint and a visionary, and her texts can be understood solely as a spiritual-religious message beyond time and space. It is quite another matter to approach her as a historical person, to cast light on the contexts, to separate the holy from the profane, to discover her characteristic traits and antagonisms; only then do the person and the work gain comprehensibility and life.

We are therefore clearly confronted with a person, a "Renaissance woman" in today's terms, gifted with supernatural visions and divine revelations, while at the same time remaining thoroughly realistic and pragmatic, holding firm to her opinions on the world, the Church, and monastic life.

Hildegard's career was not set in stone, but as the daughter of a noble family she was predestined in a way – she was accepted to the Benedictine convent in Disibodenberg at a very young age. She grew up under the tuition of the strongly ascetic Jutta of Sponheim, the abbess of the female part of the monastery, whom she succeeded at the age of 38 to become the community's second magistra. The struggle for an independent female monastery culminated in 1158, when the convent founded by Hildegard on St Rupert's Hill near the town of Bingen was exempted from the property of the male monastery of St Disibod. It was not an easy path to take, especially for a woman. But she was aided by her visions. The voice of the so-called Living Light first addressed her in 1141, and as she wrote in the preface to her first visionary text *Scivias* (*Scito vias Domini – Know the ways of the Lord*), it was adamant and clear

in its consequences: “Frail person, speak and write what you see and hear. Do not speak or write of it in a human manner, with an artifice stemming from human reason or with wayward human creativity, but instead in such a way as you see and hear it in heavenly reality in the miraculous acts of God... And suddenly I obtained insight into the interpretation of Scripture, the psalter, the Gospels, and the other Catholic books of the Old and New Testament.” Even as an abbess she could hardly negate the words of Apostle Paul, that women should remain silent in public and that men were to have monopoly on the interpretation of Holy Scripture. It was her visions that freed her from this; no one could deny divine inspiration. From a modern perspective she can hardly be faulted for using her mystical visions to realize her life’s ambitions.

We know the names of only very few twelfth-century composers, and in most cases the name is the only information we have. Hildegard is a revelation from this perspective as well. Her works of sacred music, which consist of 77 pieces, and the liturgical drama *Ordo Virtutum* constitute a separate compositional approach inspired by the monophonic tradition of Gregorian chant, but which was like nothing else in its time, a distinctive approach that no one was able to continue. Although Hildegard denies having had any tuition in neumes and singing, it can be assumed that this was merely another gesture of a person who simply could not admit her own skill. But from her *Vita* we know that Mistress Jutta taught her to sing the psalms and led her to give praise on the ten-stringed psaltery. We also know that the nuns at Rupertsberg had mandatory singing lessons! It is not clear what such singing tuition consisted of in those days, but noting Hildegard’s difficult melismatic, often virtuoso compositions requiring a vast vocal range, it can be presumed that the lessons must have fulfilled at least some of the requirements of our day and age. Hildegard composed her chants for both important and local feast days of the liturgical

year. The work - called *Symphonia Harmoniae Caelestium Revelationum* (Symphony of the Harmony of Celestial Revelations) - celebrates all the important celestial “personalities” of her time. We will perform these chants in praise of the Virgin Mary (e.g. the hymn *Ave generosa*, antiphon *O tu illustrata*, antiphon *Hodie aperuit nobis clausa porta*), of St Ursula (the antiphons *O rubor sanguinis*, *De patria*, *Sed diabolus* and the sequence *O ecclesia*), Martyrs (the responsory *Vos flores rosarum*), the Prophets (the antiphon *O spectabiles viri*), St Disibod (the responsory *O felix anima*) as well as the votive antiphon for Divine Wisdom *O virtus Sapientie* and the antiphon for the Holy Spirit as Divine love *Caritas abundat*. The lyrics of the chants are influenced by Hildegard’s mystical visions, often quoting the Living Light that spoke to her in her visions. Hildegard’s music beckons to be experimented with. As something of a challenge, we chose an improvised accompaniment of the monophonic vocals on, let us say, Old-Testament plucked string instrument – the harp. The polyphonic compositions – the conducti *Marie qui gratiam*, *Mundus a munditia* and *Deus misertus hominis* originate from approximately the same period as the monophonic chants of Hildegard of Bingen, but they are from anonymous composers of the so-called Notre Dame school, which sources show to have spanned from the late twelfth to early thirteenth century. The last mentioned conductus is attributed to well - known Magister Perotinus.

Despite all her divine visions, Hildegard did not forget that she was human. She often asked herself, quoting Psalm 8: “What are humans that you are mindful of them?” At the age of 77 she turned to criticism of humankind in her correspondence: “People are uplifted to the stars by God through all his miracles, and yet they cannot stop sinning. I am a frail woman, but I am human. Many wise people were endowed with miracles, so that they proclaimed many mysteries. But for frivolous fame they

ascribed these to themselves, and thus brought about their downfall.” Hildegard died at the incredible age of 82. She left behind a striking legacy that has withstood the passage of time - and lives on in us.

-Barbora Kabátková

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 cat-dad 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

The Lisette Project: *Haitian Creole Music*

The Lisette Project is a performance and research collective based in Ithaca, New York. Founded in 2021 by Haitian baritone, Jean Bernard Cerin, this dynamic group explores the history of Haitian classical music through film and performance. Jean Bernard is joined by his two regular collaborators: British pianist and musicologist, Nicholas Mathew and American soprano Michele Kennedy for the program. Currently, the Lisette Project is focused on the history of the oldest published song in Haitian Creole, "Lisette quitté la plaine." Their documentary, *Lisette* (2022) and accompanying lecture recital premiered at the Berkeley Early Music Exhibit & Festival in 2022. Since then, the group has presented the program across the United States at Yale University, Princeton University, Cornell University, Bucknell University, Ithaca College, The Westfield Foundation Conference, and New York University to name a few. Recently, their recording of Juste Chanlatte's parody aria "Dans le coeur de Marie" featuring Michele Kennedy, was included in the *Rise Up!* exhibit at the FitzWilliam Museum in Cambridge exploring the history of slavery and liberation in the Caribbean. This season, the group has performed at Rice University, Chatham Baroque, and the University of Pennsylvania. Their freshman, *Lisette: A Song's*

Journey from Haiti & Back is coming out this March with Navona Records.

Nicholas Mathew *fortepiano/piano*

British-born musicologist and pianist Nicholas Mathew is a Professor of Music and the Richard and Rhoda Goldman Distinguished Professor in the Arts and Humanities at the University of California, Berkeley. Mathew regularly appears as a recitalist and chamber performer, primarily on historical pianos, in the United States, Great Britain, and Australia. A widely published scholar and critic, he is an authority on the history of eighteenth- and nineteenth-century music, especially Beethoven, Haydn, Viennese musical culture, and historical performance practices. Mathew is a frequent public speaker, to both general and specialist audiences, on musical and artistic matters. He is the author of *Political Beethoven* and *The Haydn Economy*.

Jean-Bernard Cerin *baritone*

Jean Bernard Cerin is a multifaceted artist and scholar who produces and performs in projects ranging from film, recital, oratorio, opera and folk music. Praised for his “burnished tone and focused phrasing,” (Chestnut Hill Local) Cerin performs extensively as a baritone with leading early music ensembles across the United States including Philadelphia based Publick Pleasure & Choral Arts, Louisville’s Bourbon Baroque, Classical Uncorked in Seattle, Les Délices in Cleveland, and American Bach Soloists in San Francisco to name a few. This season he makes his debut with NYS Baroque in Syracuse.

Song recitals sit at the heart of Cerin’s performance output each season with his folk-classical crossover duo: Kuwento Mizik, the Lisette Project, and collaborators throughout the United States. His repertoire ranges from the standard romantic and early twentieth Western Classical music literature to collaborations

with living composers and explorations outside of the western canon. In recent seasons, Cerin premiered works by Seare Farhat (Moved by the Beauty of the Trees), Melissa Dunphy (Eat the Rich), Gilda Lyons (El Zopilote), John Conohan (Shenandoh & Big Rock Candy Mountains), Don Saint Pierre (Rumi Songs), and Mark Rimple (Politic Bodies). Cerin is the artistic director of The Lisette Project, a performance and research collective focusing on the history of classical music in Haiti. He also directs the voice program at Cornell University in Ithaca New York.

Michele Kennedy soprano

Praised by *The Washington Post* as “an excellent and engaging” soprano possessing “a graceful tonal clarity that is a wonder to hear” (SF Chronicle), soprano Michele Kennedy is a versatile specialist in early and contemporary music. She is a winner of the 2023 American Prize in Voice.

Kennedy’s recent solo highlights include Bach’s *St. John Passion* with the San Francisco Symphony & SF Bach Choir, Gabriel and Eve in Haydn’s *Die Schöpfung* with Washington Bach Consort, Handel’s *Messiah* with NYC’s Trinity Wall Street, Poulenc’s *Gloria* with Bach Society of Saint Louis, Smith Moore’s *MLK Oratorio* at UC Berkeley, and her Carnegie Hall debut with The Hollywood Film Orchestra. This season, she joins Portland Baroque Orchestra for Bach’s *Magnificat* and SF Choral Society for his beloved *Mass in B Minor*.

A lifelong champion of new works, Kennedy has sung premieres with Experiments in Opera, Kaleidoscope Vocal Ensemble, Seraphic Fire, The Crossing, and The New York Philharmonic. She is thrilled to join Lorelei Ensemble in a world premiere tour of Julia Wolfe’s *Her Story* culminating with the Boston Symphony Orchestra at Tanglewood, and for the release of her first featured solo album with AGAVE, called *In Her Hands*, featuring trailblazing female composers from Barbara Strozzi

and Clara Schumann to Florence Price and Margaret Bonds. Kennedy completed her musical studies at Yale University, Yale School of Music, and NYU. A lover of Redwood groves and Bay vistas, she lives with her husband, visual artist Benjamin Thorpe, and their daughter, Audra May.

Chatham Baroque: Bach's Sublime Chamber Music

Charles Brink *baroque flute*

Charles Brink began his flute studies with Jacob Berg in his native St. Louis. He holds degrees from the New England Conservatory (Boston), the San Francisco Conservatory and the Royal Conservatory of Music in The Hague. Since devoting himself primary to historical flutes in 1998, he has toured and recorded with among others, Wiener Akademie, Les Musciens du Louvre, Les Nouveaux Caractères, Amsterdam Baroque Orchestra, The Four Nations Ensemble, and Opera Lafayette. From 2005-2009 Brink lead the Grand Tour Orchestra (New York City), which he founded. With this ensemble he conducted the US premiers of works by C.Ph.E. Bach and N. Jommelli. His playing can be heard on West German Radio, Middle German Radio, Dutch Radio and Television, Austrian Radio and the EMI, CPO, Raumklang (Germany), Fuga Libera (Belgium) and Orchid Classics (London) labels.

Justin Wallace *harpsichord*

Justin Wallace has led 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 played concerts with Chatham Baroque, Musica Pacifica, Detroit Symphony Orchestra, and Pittsburgh Camerata, and performed operas with Quantum Theatre. His playing on historical keyboards has brought him to venues in Charleston, SC; Birmingham, AL; Quito, Ecuador; and Leipzig, Germany.

His interest in early keyboard instruments led him to attend workshops at the Oberlin Baroque Performance Institute; the Early Keyboard Institute at the University of Michigan; and masterclasses at the Barn at Flintwoods, DE; and Royaumont Abbey in France. Several encounters with master harpsichord builders have instilled a love of the maintenance and refurbishment of harpsichords. Some of his primary teachers have included David Higgs, William Porter, and Joseph Gascho, with additional instruction from Arthur Haas, Webb Wiggins, Lisa Crawford, Robert Hill, Blandine Verlet, and Jean-Luc Ho.

Wallace co-founded the group Musica Mundana in 2015 with mezzo-soprano Raquel Winnica Young, creating and performing several concerts each year through 2020. His continuo playing can be heard on Paul Miller's album, *The Undiscovered Viola d'Amore*, released on the Centaur label in 2023. Wallace's compositions have been performed nationally and broadcast on American Public Media's *Pipedreams*. He was the Assistant Organist at Shadyside Presbyterian Church in Pittsburgh from 2013-2023.

Wallace holds degrees from Baldwin-Wallace Conservatory and the Eastman School of Music, and is currently pursuing a doctoral degree from the University of Michigan.

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

**Barbora Kabátková soprano, artistic director, dramaturgy,
medieval harp**

Barbora Kabátková has been playing piano and singing since her childhood. She became a member of the Prague Philharmonic Children's Choir which gave her an important musical experience. She studied church choir conducting and

musicology at Charles University in Prague and follows her studies as a Ph.D. student specializing in Gregorian Chant at the same university.

Kabátková regularly sings as a soloist with prominent Czech and European ensembles, including Collegium Vocale Gent (Philippe Herreweghe), Ricercar Consort (Philippe Pierlot), Concerto Palatino (Bruce Dickey), Collegium 1704 (Václav Luks), Il Gardellino, Collegium Marianum, Cappella Mariana, Accentus Austria, Taverner Consort among others. As a contemporary music singer she worked with NDR Elbphilharmonie (Krzysztof Urbanski), the Berg Orchestra (Peter Vrábel) and Ostravská Banda (Petr Kotík) in last years. Kabátková has performed in many prestigious European music festivals as well as in Canada and USA.

Ivana Bilej Brouková soprano

Ivana Bilej Brouková is graduated in singing from the Prague Conservatory and the Berlin Hochschule der Künste, where, under the instruction of the lutenist Nigel North, she became acquainted with the authentic interpretation of early music. That led her to develop an interest in music in early music. She has attended master classes, e.g. with Emmar Kirkby, Jill Feldman and René Jacobs. She has been working properly with Tiburtina Ensemble since 2008. She performs with Collegium Vocale 1704 and Musica Florea and also in duets with lutenists Ophira Zakai and Jan Krejča and the cembalist Edita Keglerová.

Tereza Böhmová soprano

Tereza Böhmová studied singing privately. She was a member of the Schola Benedicta Ensemble with whom she found a way to medieval music. She sang in Aleš Březina's opera about the trial of Milada Horáková at the National Theatre and has been a member of the Tiburtina Ensemble since 2008.

Daniela Čermáková *alto*

As an interpreter of 16th-18th century repertoire, Daniela Čermáková has performed with ensembles such as Societas Incognitorum, Doulce Mémoire, Collegium 1704, and the Madrigal Quintet. As a soloist, she has been featured with Musica Florea, Musica Aeterna, Ensemble Inégal and Cappella Accademica.

Čermáková, who also sings jazz and chansons, has appeared at many festivals in the Czech Republic and abroad and on many CDs, as well as collaborating often with Czech Radio and Television. She is a member of Tiburtina Ensemble since 2009.

Anna Chadimová Havlíková *mezzosoprano*

Anna Chadimová Havlíková studied singing at Prague Conservatory and musicology at Charles University in Prague. She has performed on many stages in the Czech Republic and abroad with Czech ensembles as the Camerata Filarmonica Ensemble, Karmína, Collegium Vocale 1704 and Musica Florea. Anna has been a member of the Tiburtina Ensemble since 2008.

Kamila Mazalová *alto*

Kamila Mazalová started her musical studies as a violinist and later studied singing at the Institute for Art Studies at Ostrava University (Czech republic). She has performed with The Czech Baroque Ensemble Orchestra and Choir as a soloist in Martinů's cantata Kytice (Festival Smetanova Litomyšl, 2007). She performed the role of Eudamia in Vivaldi's Dorilla in Tempe (Znojmo Music Festival, 2008/09) and Lisetta in Haydn's Il Mondo della Luna. In 2009 she joined Joel Frederiksen's Ensemble Phoenix in Munich.

Currently, Mazalová is a member of the Prague ensemble Collegium 1704, directed by Václav Luks. She also collaborates

with Musica Aeterna from Bratislava (SR), directed by violinist Peter Zajíček. Recently, with harpsichordist and forte-piano player, Monika Knoblochová, she presented a highly praised song recital by Czech composer, V. J. Tomášek. Since 2008 she's been teaching at The Jan Deyl Conservatory in Prague and has been a member of Tiburtina Ensemble since 2010.

Margit Übellacker *dulce melos*

Margit Übellacker has dedicated herself mainly to the revival of Baroque and Medieval repertoire for historic dulcimer-type instruments (pantalon, psaltery, dulce melos). Her greatest influences were her studies at Schola Cantorum Basiliensis and in Linz and Munich. She is a founding member of the ensembles La Gioia Armonica and Dulce Melos, she has collaborated on many recordings for radio, television, CD and DVD with L'Arpeggiata, Les Passions de l'Âme, Musica Fiorita, Oni Wytars, Tiburtina Ensemble, the Mozarteum-Orchester Salzburg, and L'Orfeo Barockorchester Linz. She has performed with these and other ensembles on concert stages throughout Europe, in South Africa, Australia, Japan, Hong Kong, Russia, and the US.



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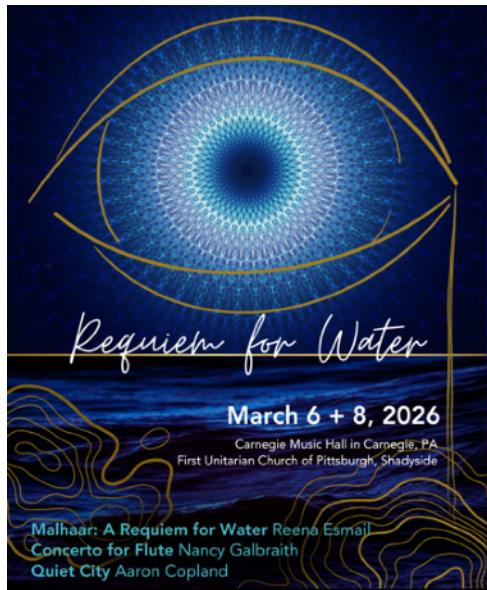
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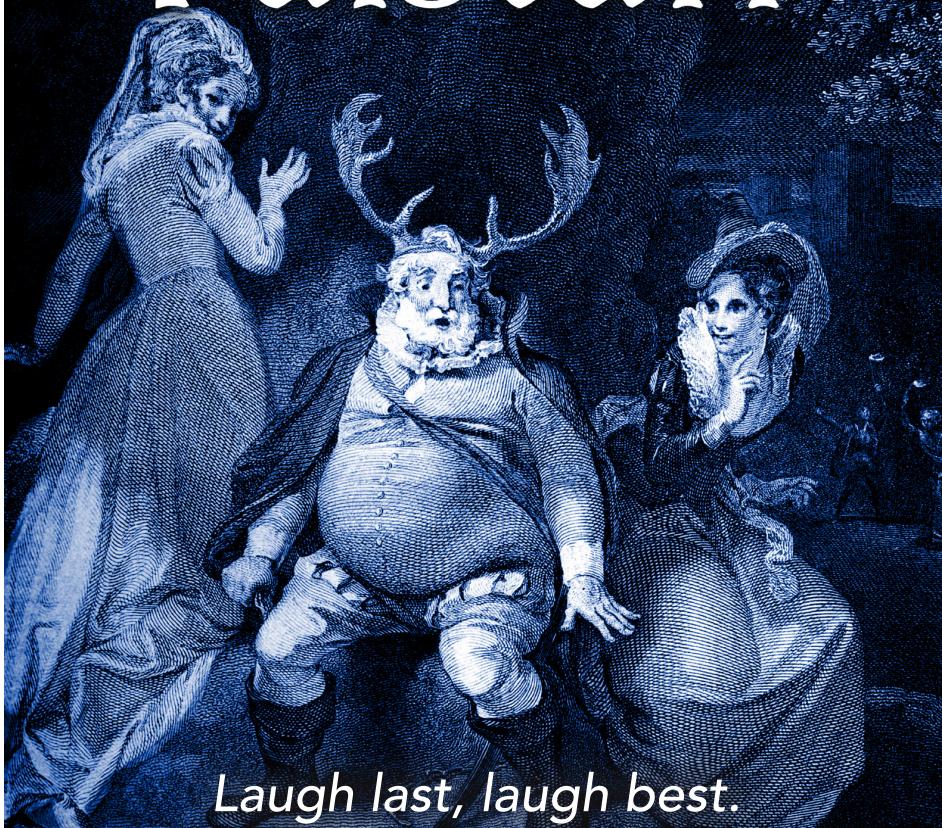
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