

Chatham Baroque

Stories in Song

Andrew Fouts, *baroque violin*
Patricia Halverson, *viola da gamba*
Scott Pauley, *theorbo*

with guests

Pascale Beaudin, *soprano*
Charlene Canty, *soprano*
Steven Caldicott Wilson, *tenor*
Raquel Winnica Young, *mezzo-soprano*

Süße Stille, sanfte Quelle HWV 205
from *Neun Deutsche Arien*

George Frideric Handel (1685 – 1759)

Pascale Beaudin, *soprano*

The Plaint
from *The Fairy Queen* Z. 629

Henry Purcell (1659 – 1695)

Charlene Canty, *soprano*

Sonata in G Minor Op. 1 No. 10 “Didone Abbandonata”
Affettuoso – Presto – Allegro

Guiseppe Tartini (1692 – 1770)

Si dolce è ‘l tormento

Claudio Monteverdi (1567 – 1643)

Steven Caldicott Wilson, *tenor*

Vestiva i colli

Bartolomé de Selma y Salaverde (c.1595 – 1638)

Ausente del alma mía

Rafael Antonio Castellanos (c.1725 – 1791)

Raquel Winnica Young, *mezzo-soprano*

Program Notes

Collaborations with a solo vocalist or in tandem with a vocal ensemble are favorite partnerships for Chatham Baroque. Texted music has the ability to add a new and welcome dimension to concert programs, and, try as we instrumentalists might, singers do have an edge when it comes to connecting with audiences. Pittsburgh is a city rich in the arts, and fortunately, there are many wonderful singers who live and work here. *Stories in Song* is about telling stories with music. To realize this program, Chatham Baroque invited four talented singers who live in Pittsburgh to select a piece of music that resonated with them—either an old favorite to return to, or a piece they had always been interested in exploring. The result is *Stories in Song*.

The term “aria” often conjures up the notion of a show-stopping moment imbedded in a large operatic work. To quote eighteenth-century theorist and composer Johann Mattheson, “the word ‘aria’ comes without a doubt from the air, not only because all sound is conveyed by air, but also because a fine melody cannot be likened to anything more pleasant than sweet, fresh air—indeed, it is a refreshment without bounds”. Mattheson continues his definition, adding that an aria is generally divided into two parts and may close with a repetition (da capo) of the first part. Although our notion of an aria places it most often in the context of a much larger work, it is also true that arias appear in concert programs as stand-alone pieces. Regarding **George Frideric Handel**’s collection of *Nine German Arias*, HWV 202-210, several questions remain unanswered. The exact date of the compositions is unknown, although it is guessed to be around 1724. Scholars have also questioned why these works were not printed during Handel’s lifetime, and considered why these works were composed in German during a period when Handel was ensconced in London, enjoying the successes of operas in Italian such as *Giulio Cesare*, *Rodelinda* and *Tamerlano*.

Henry Purcell’s songwriting follows the popular practices of his generation, a style where the solo voice or voices are accompanied by a bass viol, lute, theorbo, or harpsichord. The most significant period of his creative activity lasted a brief fifteen years, coinciding with the final fifteen years of his short life. Beginning in 1680, Purcell contributed all manner of music—overtures, songs, duets, dance music, incidental music—for inclusion in forty-three plays. A favorite device frequently employed in his secular music is the ground bass, a short melodic phrase repeated over and over again in the bass line with varying music in the upper part or parts. One of Purcell’s most beloved songs based on a ground bass is “The Complaint,” from Act 5 of Purcell’s semi-opera, the *Fairy Queen*. In this melancholy song, the violin is a second “voice,” shadowing the vocal phrases.

Guiseppe Tartini was born in Piran, in the Republic of Venice, a town that now falls within the border of Slovenia. As a child Tartini received rudimentary instruction on the violin. He studied law at the University of Padua and it is believed that he diverged from this path after hearing Francesco Maria Veracini play the violin in 1716. One might say that the violin became an obsession for Tartini.

Because Tartini was a composer who continually tinkered with his compositions, refining his writing, shifting the order of movements to different pieces, it has been a difficult task for scholars to create a chronological ordering of his music. Not one for pumping out opus after opus with the hope of furthering his career and influence, Tartini viewed music as a natural phenomenon. Speaking from the heart and soul, he strived to create in his works a pureness of expression. Even without text, Tartini’s violin sonata *Didone Abbandonata* unmistakably conveys the grief, rage, and betrayal of the ill-fated Queen of Carthage after the flight of her lover, Aeneas.

More than any other composer, **Claudio Monteverdi** inhabited two worlds—that of the late Renaissance as well as the early Baroque, whose musical inventions and ideology defined the transition between those two musical epochs. As a composer of madrigals and polyphonic sacred music, he was well-versed in the techniques of polyphony and counterpoint. At the same time, he was the leading proponent of the *seconda prattica*, which eschewed those rules in service of the meaning of the text. His strophic song, *Si dolce è’l tormento*, comes from

the collection *Quarto scherzo delle ariose vaghezze*, published in Venice in 1624, and attests to Monteverdi's capacity to convey through music the pleasure and pain of unrequited love.

Born and educated in Spain, **Bartolomeo da Selma y Salaverde** moved to Innsbruck in 1628 where he worked as a bassoonist for the Archduke Leopold. A few years later he moved to Venice. His only collection of works, *Primo libro Canzoni, Fantasie et Correnti da suonar a 1, 2, 3, 4 voci con basso continuo*, was published there in 1638, the year of his death. His *Vestiva i colli* is based on the *prima parte* of a madrigal by sixteenth-century composer Giovanni Palestrina. The madrigal was composed in five voices and titled "Vestiva i colli e le campagne intorno," from the composer's second book of madrigals. Da Selma pairs down the texture from five to three voices, a treble, a bass, and basso continuo. Borrowing vocal lines from the original madrigal, the composer embellishes with diminutions or divisions. This style of writing is present in both the treble and bass voices, respectively, those parts played by violin and viola da gamba in this performance.

Rafael Antonio Castellanos was born in Guatemala in 1725 in what is now known as Guatemala City. He worked under his uncle, Manuel José de Quiroz, at Antigua Cathedral from 1745-1765 and following this, was an apprentice at Guatemala City Cathedral. Typical of many church musicians, he served in many capacities—at various times he taught music, played violin in the cathedral orchestra and composed music to be used in church services. When his uncle died, he was appointed to the position of chapel master. In this role he conducted music for mass, matins services, and vespers.

The persuasive influence of Italian style in compositional practices in the second half of the eighteenth century was present even as far away as the distant Americas. In addition, Castellanos would have had access to Italian and Spanish musicians working in Guatemala. In his "Ausente del alma mía," the composer's inclusion of two violins in the texture and his dramatic writing for the solo voice is a nod to this foreign influence. The version heard on our program is adapted so that the most essential music for the two violins is divided among the violin and the viola da gamba.

Text and Translations

Süße Stille, sanfte Quelle

George Frideric Handel (1685 – 1759)

Süße Stille, sanfte Quelle
ruhiger Gelassenheit.
Selbst die Seele wird erfreut,
wenn ich mir nach dieser Zeit
arbeitsamer Eitelkeit
jene Ruh vor Augen stelle,
die uns ewig ist bereit.

Sweet stillness, gentle source
of calm repose!
This will make my soul joyful,
when I, after this time
of vain labor,
have before my eyes that peace
that is prepared for us in eternity.

text: Barthold Heinrich Brocke (1721)

The Plaint

Henry Purcell (1659 – 1695)

O, let me forever weep,
my eyes no more shall welcome sleep;
I'll hide me from the sight of day
And sigh my soul away.
He's gone, his loss deplore,
and I shall never see him more.

Si dolce è'l tormento

Claudio Monteverdi (1567 – 1643)

Si dolce è'l tormento
Ch'in seno mi sta,
Ch'io vivo contento
Per cruda beltà.
Nel ciel di bellezza
S'accreschi fierezza
Et manchi pietà:
Che sempre qual scoglio
All'onda d'orgoglio
Mia fede sarà.

La speme fallace
Rivolgam' il piè.
Diletto ne pace
Non scendano a me.
E l'empia ch'adoro
Mi nieghi ristoro
Di buona mercè:
Tra doglia infinita,
Tra speme tradita
Vivrà la mia fè

Per foco e per gelo
riposo non hò.
Nel porto del cielo
riposo avrò.
Se colpo mortale
con rigido strale
Il cor m'impiegò,
cangiando mia sorte
Col dardo di morte
il cor sanerò.

Se fiamma d'amore
Già mai non senti
Quel rigido core
Ch'il cor mi rapì,
Se nega pietate
La cruda beltate
Che l'alma invaghì:
Ben fia che dolente,
Pentita e languente
Sospirimi un dì.

So sweet is the torment
that lies in my heart,
that I live happily
because of its cruel beauty.
May beauty's fury
grow wide in the sky
without compassion;
for my devotion shall hold
like a rock against
pride's unrelenting wave.

False hope,
keep me wandering!
let no peace
nor pleasure befall me!
Evil woman, whom I adore,
deny me the rest
that compassion would give;
amidst infinite pain,
amidst broken hopes
shall survive my devotion.

There is no rest for me
in the warmth or the cold.
Only in heaven
shall I find rest.
If the deadly strike
of an arrow injured my heart,
I shall heal still,
and change my destiny,
death's very heart
with the same arrow.

If the frigid heart
that stole mine
never has felt
love's ardour;
if the cruel beauty
that charmed my soul
denies me compassion,
may she die one day
by me pained,
repenting, languishing

Ausente del Alma mía

Rafael Antonio Castellanos (c.1725 – 1791)

Ausente del alma mía
Que al cielo subiendo vais
Y volando por el aire
Subís a la eternidad
Ay, ay, ay subís a la eternidad

Si camináis para el cielo
¿Por qué me dexáis acá
A donde todo es mentira
Y vos solo sois verdad?
Ay, ay, ay, y vos solo sois verdad.

Los ojos que se ven partir
Fuentes perennes serán
Porque no sabe sentir
Quien no a sabido llorar
Ay, ay, ay, quien no a sabido llorar.

Absent one from my soul
You who go ascending to Heaven
And flying through the air
Rise to eternity
Oh, you rise to eternity

If you walk towards Heaven
Why do you leave me here
Where everything is a lie
And only you are the truth?
Oh, and only you are the truth.

The eyes that watch you depart
Will be perennial springs,
Because one who knows not how to feel
Is the one who did not know how to cry.
Oh, did not know how to cry.

Chatham Baroque Artistic Directors



Andrew Fouts, *baroque violin*, joined Chatham Baroque in 2008. In performance with the ensemble he has been noted for his “mellifluous sound and sensitive style” (*Washington Post*) and as “an extraordinary violinist” who exhibits “phenomenal control” (Bloomington Herald-Times), while the *Lincoln Journal-Star* wrote that his “talent challenges the top soloists of today’s classical stage.” In 2008 Andrew won first prize at the American Bach Soloists’ International Baroque Violin Competition. In addition to Chatham Baroque, he regularly appears with The Four Nations Ensemble, and Apollo’s Fire. Since 2010 Andrew has served as concertmaster with the Washington Bach Consort, in performance with which the Washington Post has written “Fouts, the group’s new concertmaster, was exemplary on the highest part, playing with clean intonation and radiant tone.” He has taught at the Madison Early Music Festival and the Oficina de Música de Curitiba, Brazil, and can be heard on recordings with Chatham Baroque, American Bach Soloists, Philharmonia Baroque, Apollo’s Fire, Musik Ekklesia, and Alarm Will Sound. His principal teachers include Charles Castleman at the Eastman School of Music and Stanley Ritchie at Indiana University Jacobs School of Music.



Patricia Halverson, *viola da gamba*, holds a doctoral degree in Early Music Performance Practice from Stanford University. After completing graduate work she studied viol at the Koninklijk Conservatorium in The Hague. A native of Duluth, Minnesota, Patty is a founding member of Chatham Baroque, a Pittsburgh-based ensemble. Recent collaborations outside of Chatham Baroque include concerts with Ensemble VIII, Four Nations, The Rose Ensemble, Empire Viols, J. S. Bach’s Brandenburg Concerto No. 6 with the Pittsburgh Symphony Orchestra, and Bach passion performances at Baldwin Wallace University and with the Buffalo Philharmonic and Pittsburgh Symphony Orchestra. Patty has taught recorder and viol at summer workshops including Early Music Mideast, the Madison Early Music Festival, and the Viola da Gamba Society of America’s annual Conclave.



Scott Pauley, *theorbo & baroque guitar*, holds a doctoral degree in Early Music Performance Practice from Stanford University. Before settling in Pittsburgh in 1996 to join Chatham Baroque, he lived in London for five years, where he studied with Nigel North at the Guildhall School of Music and Drama. There he performed with various early music ensembles, including the Brandenburg Consort, The Sixteen, and Florilegium. He won prizes at the 1996 Early Music Festival Van Vlaanderen in Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In North America Scott has performed with Tempesta di Mare, Musica Angelica, Opera Lafayette, The Folger Consort, The Four Nations Ensemble, The Toronto Consort, and Hesperus and has soloed with the Atlanta Symphony Orchestra. He has performed in numerous Baroque opera productions as a continuo player, both in the USA and abroad. He performed in Carnegie Hall in New York and at the Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert. In 2016 Scott traveled to Argentina for the Festival Internacional de Música Barroca “Camino de las Estancias,” in Córdoba.

Guest Artists



Soprano **Pascale Beaudin** began her career on stage with the Atelier Lyrique de l'Opéra de Montreal. She appears on operatic stages in Canada (Opéra de Montréal, Opera Lyra Ottawa, Opéra de Québec), in France (Angers-Nantes Opéra, Opéra de Marseille, Opéra National de Lorraine, Opéra de Metz) and the United States (Opera Lafayette) in roles such as Zerlina, Papagena, Fiordiligi, Oscar, Adèle de Formoutiers and Nannetta. The *New York Times* praised her shimmering voice and girlish sassiness, while the *Washington Post* music critic reported that she sang “the aria ‘Per pietà’ with such deliberate quiet elegance and restraint that it was a highlight not just of the evening, but also of my year.”

Beaudin’s incomparable diction, intelligent musicality and expressivity make her ideal for concert and recital work. In addition to being a permanent member of the Four Nations Ensemble, Ms. Beaudin collaborates with many orchestras, namely the Orchestre Métropolitain, l’Orchestre Symphonique de Québec, Les Violons du Roy, I Musici de Montréal, the Ensemble Contemporain de Montréal, the McGill Chamber Orchestra, the Orchestre de la Francophonie, the Société de musique contemporaine du Québec, Les Idées Heureuses, Montréal Baroque, the Société d’art vocal de Montréal, the Centre international de mélodie française de Tours and the Orchestre régional de Cannes. She has been invited to perform in music festivals such as the Festival de Lanaudière, the Festival d’opéra de Québec, the Montreal Bach Festival, the Festival des musiques sacrées de Marseille, and the Festival du Domaine Forget.

Ms. Beaudin is one of 6 singers featured on the critically acclaimed 5-disc release *Mémoires complètes de Francis Poulenc* with pianist Olivier Godin, on the Atma label. She is also featured on the world premiere recording of *Les femmes vengées*, an opera by Philidor, with Opera Lafayette on the Naxos label.

Proud of her Acadian heritage, Pascale Beaudin frequently performs at home, with Symphony New Brunswick and Opera New Brunswick, as well as at the Lamèque International Baroque Music Festival, the Indian River Chamber Music Festival and the Barachois Summer Music Festival.

Pascale Beaudin has received national recognition with government grants from the Canada Arts Council, the Conseil des arts et lettres du Québec and the Jacqueline Desmarais Foundation.

<https://www.pascalebeaudin.net/>



Charlene Canty received her Masters degree in vocal performance from Duquesne University. She has been the featured soprano soloist in the requiems of Mozart, Faure and Rutter, and a Mass by Yuri Falik. Among others, her operatic roles include Suor Angelica, La Bohème, The Tender Land, Don Giovanni, The Medium, and Gianni Schicchi. She has also been a two-time scholarship recipient of the Ezio Pinza Council for American Singers of Opera.

Ms. Canty has received numerous awards and has worked with various coaches and conductors in the United States as well as in Italy. Most recently, she was the featured guest artist in the Pittsburgh premiere of David Fanshawe's African Sanctus. She has also been heard in Haydn's Lord Nelson Mass with the Youngstown Musica Sacra Orchestra, and Brahms' A German Requiem with the Pittsburgh Youth Symphony Orchestra.



Tenor **Steven Caldicott Wilson** regularly appears with Handel + Haydn Boston and the Trinity Baroque Orchestra NYC, and is a member of the twice GRAMMY-nominated classical a cappella vocal quartet New York Polyphony. He made his Carnegie Hall solo debut in December 2010 in Handel's *Messiah*, and has had solo appearances at Symphony Hall Boston, Alice Tully Hall, and with the Trinity Baroque Orchestra NYC as the Evangelist in Bach's Christmas Oratorio and multiple Bach cantata recitals.

Now celebrating their 15th season, New York Polyphony is dedicated to historical performance of medieval and renaissance repertoire as well as modern commissions and educational outreach. They performed as the only invited vocal ensemble at the Stavanger Kammermusikkfestival in Norway, and made their South American debut at the Cartagena Festival International de Música in 2019.

Steven is an engaging and versatile musician, combining sensitive expression with a disciplined attention to detail. His career has focused not only on historical performance practice but also the performance of new music. Additionally, Steven is a skilled pianist, teacher, and coach. A native of Virginia, he has been based in Pittsburgh since September 2019. He travels frequently, domestically and abroad, and eagerly pursues opportunities to prepare new works and to interpret historical music.

Mr. Wilson is an enlisted veteran of the United States Air Force Band Singing Sergeants, and a graduate of Ithaca College and the Yale University Voice Masters program in early music, oratorio, and chamber ensemble.

<https://www.scwtenor.com/>



Hailed by the *Pittsburgh Post-Gazette* as a “beautifully voiced singer-actor,” Argentinean Mezzo-soprano **Raquel Winnica Young** earned a Degree in Vocal Performance from the Colon Opera House in Buenos Aires and an Artist Diploma in Voice from Duquesne University. A winner of the 2010 Pittsburgh Concert Society Major Auditions, Ms. Winnica Young has participated in EPCASO, Interharmony International Music Festival, Oberlin Baroque Summer Institute, Tafelmusik Baroque Summer Institute and Vancouver Early Music Festival. In Argentina, she was sponsored by the *Fundación Musica de Camara* and the Antorchas Foundation.

Ms. Winnica Young’s career has taken her to concert halls throughout the Americas and Europe. Equally comfortable performing early music, new music and chamber music, she performed in Handel’s *La Resurrezione* at the Bach Festival in Lausanne, Switzerland, the world-premiere opera *Marianita Limenia* by Valdo Sciamarella in Buenos Aires, the European tour of the opera *Medeamaterial* by Pascal Dusapin with Remix Ensemble and presented recitals for Festival Martha Argerich at the Colon Opera House.

Recent performances include a recital with the Newberry consort in Mexico City as well as C.P.E. Bach’s *Die Israeliten in der Wüste* and the title role of *Orfeo ed Euridice* in Argentina. Closer to home, she sang in Vivaldi’s *Gloria* at the Strings Music Festival (Colorado), *Die Zauberflöte* (Third Lady) with Apollo’s Fire in Cleveland, *Artemisia* (Alindo) with Helios Early Opera in Boston, Durufle *Requiem* with Altoona Symphony and *Messiah* with the Pennsylvania Consort in Bedford, PA. With Quantum Theatre she performed the principal role in Astor Piazzolla’s *Maria de Buenos Aires* and Osvaldo Golijov’s *Ainadamar*, where her portrayal of Federico García Lorca earned her a spot on the Pittsburgh Post-Gazette’s “Best of 2012” lists.

Upcoming solo engagements include the title role of Handel’s *Xerxes* with Atlanta Baroque Orchestra. Ms. Winnica Young has also performed as soloist with the Pittsburgh Camerata, Chatham Baroque, Pittsburgh Baroque Ensemble and the Johnstown (PA) Symphony.

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Dennis Lawler
William Lefler
Barry & Andrea Lewis
Glenn Lewis
Julia & Gene Leyzarovich
Mary Luongo
Rock Magleby-Lambert
James & Laurie Mann
Eleanor Mayfield & Robert Pego
Hugh McGough
Melody Meadows
Algirdas & Diane Miskinis
Christine Mondor
Susanne & John Moore
Penelope & Benoit Morel
Janet Myer & Bill Zeiger
Hrioshi Nara
Elaine Fahrnkopf Nicholas
Josephine Nkuissi
Tomio Ohtsuki
Michelle Ozaeta
David Pankratz
Amy Pardo
Karen & Kevin Parsons
Margaret Patterson
Stephen Philbrick
Laura Quinn
Raymond Resetar
Jon Reynolds
Margaret R. Ritchey

Levon Ritter
Alice J Buchdahl & Steven F Roth
Tim Rutkowski
Elise Ryan
Beatrice Salazar
John Sanders
Alice Scales
Christina & Ellis Schmidlapp
Michael Schaffer
Ann & David Schelbe
Manou Schreiner
Judith L. Schryer
Eileen Schmura
Nancy Cockrell Schwarzkopf
in honor of Renaissance & Baroque
Stevie & Will Sheridan
Corbin Smith *in honor of Liane Ellison Norman*
Ted Sohler & J. Gurney Bolster
Benaiah Sombke
Sharon Steele
Rist Stewart
Melissa Thiros
Scott Timm
Camille Toth
Jane Troy
Timothy Tucker
Deborah Twardy
Brenda Tyler
Ann Unger
Anne Unverzzagt
Goetz Vesper
Richard Weinberg
James Wick
Emily Winerock
Mary Wilson
Theresa Wilson
Daniel Wolfe
Leslie Wright
William Zeiger

Credits

Filmed at *Associated Artists of Pittsburgh*, Pittsburgh, PA. April 2021

Sound Editing

Kristian Tchetchko

Videography & Video Editing

Benaiah Sombke

Sound Engineering

Kristian Tchetchko

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