

Chatham Baroque & Incantare

The Glories of Venice

Resplendent 16th- and 17th-century music for sackbuts, strings, and organ

September 25-26, 2021

Calvary Episcopal Church

Chatham Baroque

Andrew Fouts (violin, viola),

Scott Pauley (theorbo),

Patricia Halverson (viola da gamba, violone)

Incantare

Ben David Aronson, Liza Malamut (tenor sackbut),

Garrett Lahr (bass sackbut),

Alice Culin-Ellison (violin),

Cynthia Black (violin, viola),

Naomi Gregory (chamber organ)

Canzon 6 à 7

Giovanni Gabrieli (c.1554-1612)

Sonata No. 16 for three violins and basso continuo (Venice, 1641)

Giovanni Battista Fontana (1589-1630)

Filli morir vorrei: *Dialogo à 7* (Venice, 1592)

Giovanni Croce (1557-1609)

Canzon vigesimaseconda à 5 (Venice, 1608)

Bastian Chilese (fl. late 16th-early 17th c.)

Sonata ottava à 4 (Venice, 1641)

Johann Rosenmüller (1619-1684)

Canzon quintadecima à 4 (Venice, 1608)

Giovanni Battista Grillo (late 16th c.-1622)

Ah dolente partita à 5 (Venice, 1603)

Claudio Monteverdi (1567-1643)

Symphonia No. 20, from *Sinfonie Boscarecie*, op. 8

Marco Uccellini (c.1603-1680)

Stolto cor mio: *Dialogo à 7*

Gioseffo Guami (1542-1611)

Canzone terza à 6 (1618)

Giovanni Priuli (c.1575-1626)

Sonata seconda à tre violini (1608)

Giovanni Battista Buonamente (c.1595-1642)

Occhi piangete: *Dialogo à 7* (Ferrara, 1559)

Adrian Willaert (c.1490-1562)

Dance set

Salamone Rossi (1570-c.1630)

Sinfonia à 5 (Libro 1), Corrente Quarta (Libro 4), Brando Primo à 3 (Libro 4), Gagliarda à 5 (Libro 1)

Sancta Maria à 7 (Venice, 1597)

Giovanni Gabrieli (c.1554-1612)

Program Notes

A Facebook friend who recently visited Venice posted a surreal evening photo of one of the city's famous canals. The accompanying caption read, "Are you even real?" This comment captures the awe we experience seeing photos of Venice, visiting in person, or even recalling a particularly exquisite Venetian meal. Venice is a city with a unique geography. It is brimming with irreplaceable art and structures, and its history is rich and complicated. And, tragically, it likely faces a tentative future.

Outdone only by Rome, Venice during the sixteenth century was the most important city of the Italian peninsula. To some extent, the geographically isolated city avoided the clashes that erupted between neighboring republics. Within the city, however, there was tension between social classes and polarized religious entities. As a chief point for trade from Europe to points eastward, Venice reached the height of its power in the fifteenth century. Although wars and other tragedies whittled down its influence during the sixteenth century, the momentum gained during the years of prosperity helped establish its reputation as a focal point in the world of music. Venice attracted aspiring composers and musicians from Italy and all of Europe, thereby igniting competition for positions and apprenticeships. By the third decade of the seventeenth century, the city had fallen into a true decline, hastened by two devastating years of plague from 1630 to 1631. Despite the misfortunes and economic challenges suffered over the next one hundred years, the city's reputation endured well into the eighteenth century, made secure by the enlightened patronage of political and religious dignitaries and the opulent wealth enjoyed by the powerful Venetian nobility.

One of the many great composers associated with this city is **Giovanni Gabrieli**. We begin our program of sixteenth- and seventeenth-century instrumental music from Italy with his Canzon 6 à 7. This canzon is from his posthumous collection, *Canzoni e sonate*, published in Venice in 1615. With seven voices at his disposal, Gabrieli maximizes the principle of expansion and contraction at the very beginning of the piece by writing for only two parts in the opening five bars. Following a half bar of silence, the entire ensemble enters with a forceful F major chord and, in the measure that follows, full rhythmic unity. Often following a brief internal cadence of several voices, Gabrieli switches gears, paring down the ensemble to develop motives involving smaller combinations of instruments. This type of writing invites the possibility of echoes and the use of a variety of articulations. On two occasions does Gabrieli take advantage of the most dramatic tool: brief but absolute silence.

Giovanni Battista Fontana died in Padua from a plague, eleven years before the publication of his only collection, *Sonate a 1.2.3. per il violino, o cornetto, fagotto, chitarone, violoncino o simile altro instrumeto* (Venice, 1641). The eighteen sonatas in the collection are an important contribution to the body of compositions by the likes of Castello and Marini, written in the *stile moderno*. Derived from the Italian *suonare*, "to sound," a *sonata* refers generally to pieces that are played, as opposed to the sung *cantata*. In this seventeenth-century "modern" style they are designed to showcase the emotional and technical range of the respective solo instruments. Slow and rhapsodic passages elide with quick and dance-like sections in contrasting rhythms. Written throughout are fanciful rhythmic elaborations and stylish ornamentations, with particular flurry organized around cadences. In this work, there exists no hierarchy—the three violins share the stage equally.

Giovanni Croce is known primarily as a madrigalist, one of the few among the Venetians other than Monteverdi and Andrea Gabrieli. He was born in Chioggia, a coastal fishing town south of Venice, and was "discovered" in a choir in the Chioggia Cathedral, after which, at the tender age of eight years old, he became a member of the boys' choir at St. Mark's. He was highly regarded as a composer during his lifetime, both in Italy and abroad. In his madrigal *Filli morir vorrei*, Croce composes for a texture of two smaller ensembles. The one consisting of treble-range voices alternates statements with a similar ensemble consisting of bass voices. Towards the very end of the madrigal, Croce brings together the full and glorious sound of seven voices.

Interspersed throughout the program are instrumental works called canzon—or, depending on the timing and place—canzona, canzone, canzoni, and canzonas. Developing from the Franco-Flemish and Parisian vocal chanson, the canzon is an Italian instrumental form that became popular in the first half of the sixteenth century. The early ensemble canzoni, which were often in four parts, were lively, rhythmic pieces with fairly simple counterpoint. Our ears may expect the trademark canzon rhythm of a single note followed by two notes with half

the value of the first note (i.e., long, short, short), but among our canzoni in 4, 5, 6, and 7 parts, only Grillo's *Canzon quintadecima* delivers this rhythm!

Gioseffo Guami was a talented organist who held prominent positions in Lucca, Bavaria, and at St. Mark's in Venice. Early on, he studied with Adrian Willaert and became a prolific composer of madrigals, including *Stolto cor mio*. Guami writes for a double choir texture in a style similar to Croce's in *Filli morir vorrei*. Short phrases alternate between the choirs, making it easy to identify imitative motives. Guami brings the seven voices together in the second half of the madrigal, creating a resounding and full sound.

Johann Rosenmüller's early career in Leipzig held much promise. By 1651 he was employed as first assistant to the cantor of the Thomasschule (where Johann Sebastian Bach eventually worked). Additionally, he worked as an organist at the Nikolaikirche, and as director of music at the Altenburg court. But in 1655 he was arrested and imprisoned on suspicion of homosexuality. Escaping from jail, he eventually fled to Italy. He was employed at San Mark's in Venice by 1658, and as composer for the Ospedale della Pietà from 1678 until 1682. He returned to Germany late in life to take the position of Kapellmeister at the Wofenbüttel court. His final collection of chamber music includes the *Sonata Ottava*, consisting of eight distinct movements. Lush, harmonically inventive slow sections alternate with lively, fugal *allegros*. The variety of styles present in the four collections of instrumental sonatas by Rosenmüller published over a forty-year period suggests both German and Italian influences.

The madrigal in sixteenth-century Italy was regarded as the most important genre in the category of secular music. Most of the early madrigals dating from the middle of the century were composed in four voices. After mid-century, five voices became the norm, with the expansion to six or seven voices also common. Although the madrigal is considered to be a piece of vocal chamber music sung one to a part, sixteenth-century practice also allowed for the doubling of voice parts by instruments or the substitution of instruments for voices.

Claudio Monteverdi's contribution to this genre is unparalleled. His first five books of madrigals, published between 1587 and 1605, are largely polyphonic. Within this framework, he moves easily between polyphonic and homophonic writing, setting texts expressively and introducing dissonance and chromaticism freely as an expressive tool. His innovations as a composer are significant: his music bridges the "old practice" of the Renaissance with the "new practice," which was the developing seventeenth-century expressive and declamatory style of a melodic line or lines composed over a harmonically supportive bass line.

Marco Uccellini and other fellow seventeenth-century Italian composers such as Bertali, Rossi, Fontana, and Buonamente, recognizing the virtuosic capabilities of the violin, pushed the level of virtuosity in instrumental playing to new heights. The demands, such as fast passagework and unprepared jumps to high ranges, influenced the efforts of upcoming Austro-German composers including Biber and Schmelzer.

Giovanni Battista Buonamente was a composer and violinist active in the early seventeenth century who moved around a bit, likely taking advantage of employment opportunities in cities including Mantua, Vienna, and, in 1633, his final position in Assisi. As was the case in Fontana's Sonata No. 16, the three violins here are equal in importance. Following a section in triple meter, Buonamente somewhat surprisingly returns to the opening motive of the sonata. By utilizing this democratic vibe among the three violins, he transfers this role from the first to the second voice from the top.

Adrian Willaert was a Renaissance Netherlandish composer, called by some the founder of the Venetian school. As a young man, he traveled to Paris to study law, but changed direction to study music. In Paris, he studied with the esteemed Josquin des Prez and is thought to have travelled to Rome around 1515. Willaert held different court chapel positions throughout Italy during the next decade, gathering experience and, in the process, making a name for himself. In 1527 he was awarded the highly coveted position of *maestro di cappella* at St. Mark's in Venice, a position he held until his death in 1562. Willaert was an extremely versatile composer, becoming the most celebrated composer of his generation in both the sacred and secular realms. According to Gioseffo Zarlino's writings later in the sixteenth century, Willaert was the inventor of the antiphonal style from which developed the polychoral style of the Venetian school. Foremost among Willaert's priorities was the emphasis on correct stresses of the texts in his vocal compositions. This effort, together with great attention to rhetoric and punctuation, brought text and music in closer rapport. His madrigal *Occhi piangete* is from *Musica*

Nova, the 1559 publication consisting of twenty-seven motets and twenty-five madrigals set for four, five, six, and seven voices, all composed by Willaert.

Salamone Rossi was an Italian Jewish violinist and composer. Beginning in 1587, he worked at the Mantuan court and remained there for many years, overlapping and most certainly collaborating with the likes of composers such as Monteverdi, de Wert, and Gastoldi. Such was his reputation at court that he was excused from wearing the yellow badge that identified Jews in Mantua. Rossi was a true innovator. He published some of the earliest continuo madrigals, and his trio sonatas helped to develop and define violin technique. It is not known how Rossi died, but it is thought that it was during the invasion by Austrian troops and the destruction of the Jewish ghetto, or in the plague that followed. This set of dances, extracted from publications of Rossi's instrumental music, shows off popular dances of the period.

We return to the music of **Giovanni Gabrieli** for our closing piece, the sacred motet *Sancta Maria succure miseris à 7*. The opening phrases of this ancient prayer ask for strength for those who are helpless and fearful, and comfort for those who are sorrowful.

- *Patricia Halverson*

Biographies

Chatham Baroque

Since its founding in 1990, Chatham Baroque has become “One of the country’s most distinguished period ensembles” (*Palisadian Post*), and “One of Pittsburgh’s greatest treasures” (*Pittsburgh Post-Gazette*).

The ensemble has toured across the United States as well as in South America and Mexico, the Virgin Islands, and Canada. The *New York Times* praises their “colorful virtuosity”; the *Washington Post* calls them “musically impeccable”; the *Chicago Tribune*, “a splendid period-instruments ensemble”; and the *Pittsburgh Post-Gazette* proclaims, “Pound for pound, you aren’t going to find a better ensemble ... than Chatham Baroque,” and “in terms of quality of artistry, Chatham Baroque is comfortably on par with the Pittsburgh Symphony Orchestra and Pittsburgh Opera.” Chatham Baroque’s productions have been repeatedly listed among *Pittsburgh Post-Gazette*’s “Ten Best Classical Concerts” and the ensemble was called one of the “Top 50 Cultural Forces in Pittsburgh,” serving as ambassadors for early music in Pittsburgh both nationally and abroad.

Chatham Baroque prides itself on its commitment to the Pittsburgh region. It is Ensemble-in-Residence at WQED-FM and Calvary Episcopal Church, and its scope of work has been substantially broadened in recent years by exciting collaborations with Quantum Theatre, Pittsburgh Symphony, Pittsburgh Opera, Renaissance & Baroque, Pittsburgh Festival Opera, and Attack Theatre. Chatham Baroque also gives free family concerts at public libraries, presents its children’s series Peanut Butter & Jam Sessions, and participates in other various community and early childhood events.

The ensemble continues to thrive with a full calendar of concerts, tours, and musical collaborations, and has recorded ten critically acclaimed CDs, the latest of which is *No Holds Barred: Stylus Fantasticus Sonatas and Suites of Biber, Schmelzer, Bertali & Schein* (2017).

Andrew Fouts, *violin*



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 & violone*



Patricia Halverson, *viola da gamba & violone*, 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 & archlute*



Scott Pauley, *theorbo & archlute*, 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.

Biographies

Incantare

Incantare is a vibrant chamber ensemble featuring violins, sackbuts (Baroque trombones), and continuo. Incantare's concerts highlight the music and culture of underexplored composers, singers, and instrumentalists during the Renaissance and early Baroque, especially war refugees, marginalized populations, and victims of cultural and political shifts.

Ben David Aronson, *tenor sackbut, Co-Artistic Director*



Active throughout the United States, Ben David Aronson is based in Rochester, New York. A founding member and co-Artistic Director of Incantare, his engagements as a historical trombonist include collaborations with the Dark Horse Consort, Piffaro, Pegasus Early Music, Publick Musick, Trinity Wall Street, New York Baroque Incorporated, Opera Lafayette, Apollo's Fire, Mercury Chamber Orchestra and the Washington National Cathedral Baroque Orchestra. As a modern trombonist, he appears regularly with Symphoria, the Rochester Philharmonic Orchestra, Buffalo Philharmonic and Erie Philharmonic orchestras, the Cayuga Chamber Orchestra, the Plymouth Brass Quintet, Symphoria Brass Quintet and as a founding member of the Hohenfels Trombone Quartet. In the 2021-22 season, Ben David is especially excited to perform with Pegasus Early Music, the Atlanta Baroque

Orchestra, TENET, Bourbon Baroque, and with Incantare on projects with Chatham Baroque, Florida State University, and the official launch of Incantare's original new EXILE concert program. Ben David holds a DMA from the Eastman School of Music, and serves on the faculties of the Eastman Community Music School, the Hochstein School of Music and Dance, Hobart & William Smith Colleges, SUNY Geneseo, and the Texas Trombone Institute.

Alice Culin-Ellison, *violin, Co-Artistic Director*



Alice Culin-Ellison, violinist, is a versatile historical performer with training in over 400 years of repertoire. As concertmaster, Alice has led productions of Handel's *Acis and Galatea* and Purcell's *King Arthur*, and soloed with various ensembles. She is the Artistic Director of Bourbon Baroque in Louisville, Kentucky, and performs regularly with the Indianapolis Baroque Orchestra, Chatham Baroque, and Apollo's Fire, among others. Also passionate about education and scholarship, her current research focuses on 19th-century American chamber music, with a special interest in music from Kentucky, and she has lectured and given masterclasses in historical performance throughout the region. Alice received her doctorate from Case Western Reserve University in Historical Performance, and also holds degrees from the University of Michigan and Indiana University. When not pursuing her

passion for music, Alice is the keeper and grower of many house plants, and enjoys hiking, cooking, and paddleboarding.

Garrett Lahr, *bass sackbut, Co-Artistic Director*



Minneapolis-based musician Garrett Lahr is a historical brass specialist focusing on sackbut and other historical trombones. He regularly performs with many leading period instrument ensembles across North America. Engagements have included performances with Trinity Wall Street Choir & Baroque Orchestra, Dark Horse Consort, Apollo's Fire, Piffaro, Mercury, The Rose Ensemble, Pacific Musicworks, and Clarion Music Society among others. Garrett's sackbut playing can be heard on the ATMA and Naxos labels. In addition to performing, Garrett has been a visiting artist at Indiana University for a week-long residency of concerts and private instruction.

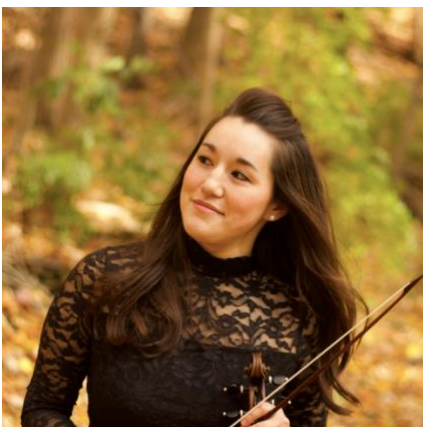
Liza Malamut, *tenor sackbut, Co-Artistic Director*



Liza Malamut, trombone, is active as a performer, researcher, and educator throughout the United States and abroad. She is a founder and Co-Artistic Director of Incantare, and has performed with Tafelmusik, Opera Atelier, Boston Baroque, the Handel & Haydn Society, Trinity Wall Street Choir and Orchestra, Boston Camerata, Apollo's Fire, Dark Horse Consort, Mercury Chamber Orchestra, Tenet, Piffaro: The Renaissance Band, and many other ensembles. Her playing can be heard on the Musica Omnia, Naxos, Hyperion, and George Blood Audio labels. Liza's academic work was supported by an American Association of University Women Fellowship (2017-2018), and she is a coeditor and contributor for the forthcoming book *Music and Jewish Culture in Early Modern Italy: New Perspectives* (Indiana University Press) with Rebecca Cypess and Lynette Bowring. Liza

holds degrees in Trombone Performance from Eastman School of Music and Boston University, and she received her DMA in Historical Performance from Boston University, where she studied with Greg Ingles. She is thrilled to succeed Ellen Hargis and David Douglass as Artistic Director of The Newberry Consort in Fall 2022.

Cynthia Black, *viola*



Born in Dallas, Texas, Cynthia Keiko Black enjoys performing as a violinist and violist playing music from several centuries at home in the Bay Area and across the United States. She is a founding member of the Costanoan Trio, a period instrument piano trio, and recently joined INCANTARE, an ensemble of violins and sackbuts. She is looking forward to upcoming season appearances with the American Bach Soloists, the Carmel Bach Festival, Chatham Baroque, the Atlanta Baroque Orchestra, Ars Minerva, and the Washington Cathedral Baroque Orchestra. She can be heard on recordings with Apollo's Fire, the American Bach Soloists, and the Queen's Rebels, and will be releasing an album of rarely heard duos for violin and viola from the late eighteenth century later this year. Amidst an active performing career, Cynthia teaches a studio of young people at the Crowden School's Community

Program in Berkeley. She holds modern viola degrees from the Cleveland Institute of Music and completed a doctorate in Historical Performance Practice from Case Western Reserve University. In her free time, Cynthia enjoys cooking and baking, watercoloring, and growing vegetables. She is a proud resident of Richmond, California where she lives with her trumpet-playing and harpsichord-building husband Dominic Favia.

Naomi Gregory, *chamber organ*



Performer-scholar Naomi Gregory performs widely as an organist and harpsichordist, working with period ensembles including Incantare, Pegasus Early Music, Publick Musick, and, as guest director, the Schola Antiqua of Chicago. She is Lecturer in Music in the Arthur Satz Department of Music at the University of Rochester and Director of Music for the First Baptist Church in Penfield, NY. Naomi holds a PhD degree in musicology, and a DMA degree in organ performance and literature, from Eastman School of Music, and MA and MPhil degrees in music and musicology from the University of Cambridge, UK. Her PhD dissertation explores the five and six-voice motet at the royal French court in the early sixteenth century and its role in the performance and practices of royal piety. She has presented her research at the annual meetings of the American Musicological Society, the Renaissance

Society of America, and the Medieval and Renaissance Music Conference. Her DMA lecture recital presented a reconstruction of Vespers from mid-seventeenth century Rome, featuring the Italian Baroque Organ at the Memorial Art Gallery, Rochester, NY. From 2013-2019, Naomi curated a monthly concert series showcasing this instrument. She has also served as a graduate instructor of early music and continuo assistant for Eastman's Collegium Musicum.



In memoriam

This program is dedicated to the memory of **Rifat Qureshi**,
a brilliant board member and extraordinary man who was loved by many.
We will forever remember his kindness, warmth, and enthusiasm for the arts.

- Chatham Baroque

Donor List (July 1, 2020 – September 20, 2021)

Patron: \$1,500 +

Anonymous
Russ & Kathy Ayres
Bill & Gail Bevan
Sue M. Challinor, MD
Eichleay Foundation
Robert & Selina Johnson
Janet Kafka
Sue & Peter Koehler
Kathryn Logan
Jeff & Diana Morrow

Janice L. Myers-Newbury
Pamela Parker *in honor of Dr. Patricia Fitzsimmons*
and in memory of Myron Keith Parker
Stephen & Marylyn Pauley
William McAllister & Janet Sarbaugh
William Semins
Richard & Lauren Stern
Mary Tabasko
Ann Valdes
Cate & Jerry Vockley

Concertmaster: \$750 - \$1,499

Linda Argote & Dennis Epple
Margaret M. Barth
John Battaglia & M. Ellen Tarpey
Cindy Berger & Larry Green
Jeff Brodsky & Nancy Knowles
Keith Cameron
Susan B. Campbell & Patrick Curry
Stephen & Jean Carr
Don & Joan Franklin

Cathy & Ken Glick *in memory of Bob Norman*
Jean Herrity
Stephen Newmyer
Cathy Qureshi *in memory of Rifat Qureshi*
Ryan Ricarte
Anna Singer
Carolyn Steglich
Elena Swann

Virtuoso: \$250 - \$749

Anonymous
WQED Multimedia
Penny Anderson *in honor of*
Jack & Gloria Anderson
Jan Ban
Paul E. Block

Sean & Robyn Brady
in memory of Bernadine
Berardinelli
Laurie & Frank Bruns
James P. Cassaro
Meg & George Cheever

Clifford Chen & Robin Ziegler
Kate & Michael Colligan
in memory of
Sara L. Colligan
Lila Cornell *in memory of*
Richard K. Baker

Linda & David Csont
Margaret DeArdo
Christine Dixon-Ernst
& Lauren Ernst
Joan Ferlan & Mary E. Ferlan
Beverly Giosi
Bernadette G. Harris
& Timons Esaias
Drs. Paul & Gloria Halverson
Arthur Hixon
Philo Holcomb
Kate Jackson
Berta & Wishwa Kapoor
Jeanine Mazak-Kahne
& Shannon Kahne
Richard & Jan Kleiser
Harry & Amy Klodowski
Ted Kyle & Sara Ruhle Kyle
David & Joan Lacomis

John Lovelace
& Joanna Schultz
Tom & Alexandra MacCracken
James Mauch
Norman May & Cathy Coudriet
Kenneth & Pam McCrory
Margaret McDonald
Sean McDonald
William McIlroy
Steve Mosites
Mary Lib Myers
Dr. Michael Natelson
& Trudie Goldmann
Linda Natho
& Elizabeth Russell
Diane & David Owen
Scott Pauley
Cary & Richard Reed
Nancy Reese

Rebecca Rollett
Dr. James R. Sahovey
George & Karen Schnakenberg
Urban Schuster
Elizabeth Seiders
& Lyndall Huggler
Ted Sohler & J. Gurney Bolster
Robert Strauss
Joel Swanson
Rhonda Taliaferro
Carolyn Terner *in memory of*
Roger B. Campbell
Helen Thornton
James & Julie Wallace
Frederick & Margaret Whelan
David Wood
& Diana Marston Wood

Tutti: \$100 - \$249

Olde World Violins
Anonymous
Joan Adibi
Jean & Michael Alexander
Sara & Rudolph Almasy
Ann Anderson
Roxana Barad
Bruce Barton
Scott Bell & Larry Allen
Sam & Sarah Bellin *in memory*
of Dr. Robert Norman
Judith Bernardini
Donald & Mary Block
Nicholas Bocher
& Susan Kalcik
Nigel & Ellie Bolland
Susan Bonello
Karla Boos
Susan Brode
Ann & Don Boyd
Karen & Richard Brean
Gillian Cannell
Shelley Crannell
Owen Cantor
Jacquelyn Cavanaugh
Raquel & Richard Cerilli
Rosemary K. Coffey
Martin Coltogirone
Karen & John Cooper

Thomas Cummings
& Mary Lang
Juliann Dahlberg
in honor of Patty Halverson
Catherine Davidson
Joan Devine
Michelle & Frank Domeisen
Jane A. Downing *in memory of*
Frederick Downing
Deborah Lynn Edwards
Stephen Engstrom
Pegeen Eslami
Kimberly Falk
Kimberly Francis
Kate Freed & Jack Brice
Margaret Jameson Forbes
Stephanie Ford
Andrew Fouts
Richard & Jeannie Fouts
in honor of Andrew Fouts
Alice Fuchs
James & Martha Funderburgh
Ken Glick *in memory of*
Bob Norman
Donna Goyak & Mike Verbic
Patricia Halverson
& Gregory Cooper
in memory of Antje Price
John & Tasha Hancock
David Helwig

Dennis Hennessey
Dale Hershey
Rebecca Hemberger
& Dan Rinkus
Ellen S. Johnson
Mr. & Mrs. Daniel G. Kamin
Peter & Leslie Kaplan
Margaret Krasik
Leigh Ann Kustra
Kristen Linfante
Karen Lukas
David Riehl
Jane MacLeod
William Mahrt
Dr. Bernard Mallinger
& James Mallinger
in memory of
Stephanie Mallinger
Ellen Maye
Florian & Marietta Metze
Peter & Margaret Morse
Etsuro & Yoko Motoyama
Sam & Scilene Mraz
S.A. Neff *in memory of*
Sue A. Neff
Joseph Newcomer
Deborah Nichols
Liane Norman
Dolores & Terry Nypaver
Robert Otte & Jane Charlton

Karen & Kevin Parsons
Donald Pattison
Thomas Powell
Edward & Denise Prochownik
Laura Quinn
Margaret R. Ritchey
Steven Russ
Karen Scansaroli
Paul &Carolynn Schradung
in memory of Bob Norman
Lindsay H. Scott

Robert Scott
Howard Seltman
& Kathy McIntyre-Seltman
Jacob M. Simon
Henry & Mary Snyder
Rosa Snyder-Boyd
& Ken Ofslager
Jolie & Douglas Spindler
Dan & Isla Stefanovich
Julie Ann Sullivan
Judith Sutton

Robert Stringert
James Thompson
Judge David B. Torrey
Ruth Van Laningham
Goetz Vesper
Lucile Gray Weingartner
Dana West
Michael & Deborah West
SueAnne White
Terri Yeager

Coro: \$1 - \$99

Network for Good
Anonymous
Ties & Jorunn Allersma
Anne Barchowsky
Guillaume Beaudin
& Seth Estrin
John Birks
Gavin Black
John & Cindy Black
Irene Borger
Mischa Bouvier
Barbara Bower
James Carr
Leslie Clark
Lin & Anne Cook
Martha Curtis & Walter Jackson
Michele de la Reza
& Peter Kope
in memory of Bob Goyak
Deborah Demme
Sarah Dillon
Bob Dilts
James & Celeste D'itri
Annette Duensing
Dana Estep
Franklin Eveleigh
Charles Falk
Patty Fennelly
Walter W. Forsiak
Arnold Freedman
Stuart & Joan Gaul
Keren Gilboa
Barbara Grabowski
Lisa Grandstaff

Donna & Jerry Green
*in memory of Emily Norman
Davidson*
Justin Greenfield
Laura Haibeck
& Edwin Levitan *in memory
of Emily Norman Davidson*
Christoph & Iris Harlan
Christopher Hart
Andrew Hatfield
Marlene Haus
George Haw
Carol Heppner
Hiroshi Nara
Dale Johnston & Elsa Pauley
Michael Kamin
Claire Keyes
Hanna Kim
Vera Ann Kochanowsky
Curtis Kovach & Fran Czak
Benjamin Kramer
Benjamin Krepp
Barry & Andrea Lewis
Glenn Lewis
Thomas & Maria Luczkow
in memory of Robert Gomer
Rock Magleby-Lambert
Eleanor Mayfield
& Robert Pego
Heidi Baldt Matthews
& David Matthews
Linda McDougald
Melody Meadows
Algirdas & Diane Miskinis

Christine Mondor
Penelope & Benoit Morel
Elaine Fahrnkopf Nicholas
David Pankratz
Amy Pardo
Susanne Park
Stephen Philbrick
Francis A. Pizzi
Jon Reynolds
Joy Richardson
Marianne Riehl
Beatrice Salazar
John Sanders
Ann & David Schelbe
Steven Schlick
Manou Schreiner
Morton & Rita Seltman
*in honor of Emily Norman
Davidson & Emily Segal*
Stevie & Will Sheridan
Corbin Smith *in honor of
Liane Ellison Norman*
Robert Taylor
Melissa Thiros
Robert Thompson
Jane Troy
Deborah Twardy
Brenda Tyler
Carol Weston
Theresa Wilson
Diane & Daniel Wolfe
Leslie Wright
Roger Zahab

2021/2022 Season made possible in part by:

Allegheny Regional Asset District

PA Council on the Arts

Small Business Administration

Heinz Endowments

The Benter Foundation

The Fine Foundation

Bloomberg Philanthropies

Opportunity Fund

Laurel Foundation

The McCreery Fund of The Buhl Foundation

Dollar Bank

BNY Mellon

Google

K&L Gates LLC

Media Sponsor: Classical WQED-FM 89.3