



# Chatham Baroque

## *The Isle of Delos*

*featuring*

**SHEREZADE PANTHAKI** SOPRANO  
**KATHIE STEWART** FLUTE  
**KATHRYN MONTOYA** OBOE  
**CHARLOTTE MATTAX MOERSCH** HARPSICHORD

SATURDAY, FEBRUARY 4, 7:30 PM  
CALVARY EPISCOPAL CHURCH, SHADYSIDE

SUNDAY, FEBRUARY 5, 2:30 PM  
PITTSBURGH THEOLOGICAL SEMINARY

# The Isle of Delos

## Chatham Baroque

**Andrew Fouts** violin

**Patricia Halverson** viola da gamba

**Scott Pauley** theorbo

*featuring*

**Sherezade Panthaki** soprano

**Kathie Stewart** flute

**Kathryn Montoya** oboe

**Charlotte Mattax Moersch** harpsichord

### PROGRAM

Suite **ÉLISABETH-CLAUDE JACQUET DE LA GUERRE (1664-1729)**  
from *Céphale et Procris* (1694)

*Overture*

*Rondeau*

*Air “Lieux écartez, paisible solitude”*

*Passepieds I & II*

Troisième Ordre: *L'Impériale* **FRANÇOIS COUPERIN (1668-1733)**  
from *Les Nations* (1726)

*Sonade*

*Allemande*

*Seconde Courante*

*Sarabande*

*Gigue*

*Chaconne*

### INTERMISSION

# The Isle of Delos

### PROGRAM, CONTINUED

Prelude in D, Suite 1 **ÉLISABETH-CLAUDE JACQUET DE LA GUERRE**  
*Pièces de clavecin* (Paris, 1687)

L'Isle de Delos  
*Cantates françaises, Book III* (Paris, 1715)

*Simphonie*

*Agréable séjour (Récitatif)*

*Pour luy les filles de mémoire (Air)*

*Muzette (Simphonie)*

*Terpsicore, au son des muzettes (Air)*

*Simphonie – Régnéz, Régnéz, brillante Flore (Air da Capo)*

*De ces chans fortunez (Récitatif)*

*Simphonie (gracieusement) – Coulez dans une paix profonde (Air da Capo)*

*Nos désirs sont comblez (Récitatif)*

*Chaconne – Les arbres réjouis agitent leur feuillage (Air)*

### PROGRAM NOTES

It gives us great pleasure to feature the music of **Élisabeth-Claude Jacquet de la Guerre** in our concerts this weekend. She was brilliant woman whose talents as a composer and performer led to glowing praises and recognition expressed by poets, fellow musicians, the public, and last but certainly not least, King Louis XIV of France. Her many accomplishments and “firsts” as a musician were particularly remarkable given that women musicians at the time were generally looked upon as amateurs whose music was not worthy of being published.

Regarded as one of France’s foremost harpsichordists, Élisabeth-Claude Jacquet de la Guerre was also considered one of its finest composers. The breadth of her writing was impressive, and included vocal cantatas, opera, ballet, solo works for the harpsichord, and some of the earliest examples of sonatas and trio sonatas composed in France. Born to a family of musicians and skilled instrument-makers, Jacquet de la Guerre’s talents were recognized at a

young age. Élisabeth and her siblings studied music initially with their father. The natural aptitude she exhibited coupled with the family's rich history of musicianship soon brought her to the attention of the King. She performed from the age of 5 at the court and was formally accepted there as a teenager where she remained for three years under the tutelage of the king's mistress, Françoise-Athénaïs, Marquise de Montespan. When the court moved officially to Versailles in 1682, Élisabeth chose to remain in Paris. In 1684 she married organist Marin de La Guerre and in 1687, her *Pièces de clavecin* was published, one of the few collections of music for keyboard printed in France in the 17<sup>th</sup> century. The French biographer Évrard Titon du Tillet (1677-1762), who ranked Jacquet among the leading composers of her era, praised her "marvelous talent" for playing *preludes* and *fantaisies*, charming her audience for a full half-hour "with melodies and harmonies that were extremely varied." The *Prelude in D Minor*, which opens the second half of our program, gives us an idea of what it might have been like to hear her wonderful improvisations.

The date March 15, 1694 marked a first for the composer—the staging at the *Académie Royale de Musique* of her *tragédie en musique*, *Céphale et Procris*. It was the first *tragédie* composed by a woman in France. Our program opens with a beautiful suite of music from this work including an air for soprano plus accompanying instrumental pieces. The response to this work may have been more positive had it opened in Italy, where principles of tradition were less important. In any case, the pervasive conservative attitudes and criticisms of the French limited the number of performances to a mere 5 or 6. Beginning late in the century, Jacquet de la Guerre experienced the personal tragedy of losing in a relatively short period of time her young son, also a precocious musician, her father, and her husband. Élisabeth carried on with determination and as her reputation flourished over the next several years, she composed, taught lessons and performed semi-public concerts in her home.

The cantata, a vocal genre that first developed in the seventeenth century in Italy, migrated north to France to become in the early eighteenth century a tremendously popular poetic and music genre. Speaking to its popularity, eighteenth century theorist and musician Sébastien de Brossard commented, "the French, being naturally impatient, have difficulty concentrating on the same thing for an extended period of time. Cantatas are ordinarily just long enough to entertain without becoming dull." The cantata as a genre took on many forms over time, depending on considerations such as the selection of sacred versus the more common secular texts, the specified instrumentation, the choice of voice types and the proportion of vocal music to instrumental. For many of Jacquet de la Guerre's contemporaries, composers such as Monteclair, Clerambault, Campra and Rameau, their experimentation within the genre may have been their first experience composing dramatic music.

Jacquet de la Guerre's early efforts at composing cantatas generated two collections of sacred cantatas based on Old Testament stories and published in Paris in 1708 and 1711. These collections provide us with some of the very few examples of cantatas with sacred texts in French Baroque music.

The cantata *L'Isle de Delos* featured on our program is based on a secular text and is from the composer's *Cantates françaises* (Paris, c.1715). *L'Isle de Delos* is a substantial work consisting of no fewer than eleven movements. Inserted between the customary Recitative and Air movements for voice or voice with accompanying instruments are several instrumental dance movements. These include *Simphonie*, *Prelude*, *Muzette*, *Chaconne* and a very convincingly programmatic *Simphonie de Rossignol*. Each dance lends additional liveliness to the already overwhelmingly idyllic and joyous qualities of this appealing cantata. Considering the poem's comforting images referencing a haven of restfulness, joyful trees, the banishing of unhappiness, the presiding of wisdom, and an enchanting shore where the water flows amongst the flowers, is there a better antidote to Pittsburgh in February?

The text of *L'Isle de Delos* was probably written by a poet familiar to Jacquet de la Guerre, the well-respected poet, playwright and librettist Antoine Houdar de la Motte, who also provided the texts for her sacred cantatas. *L'Isle de Delos* appears to reference the Greek island of Delos. This small but important island located in the Aegean Sea is positioned in the center of a cluster of islands called the Cyclades Archipelago. In ancient times it was a holy sanctuary even before Greek mythology identified it as the birthplace of Apollo and his twin sister Artemis. It served as an important religious center and its location made it an important port during the first millennium B.C.

Today Delos is a UNESCO World Heritage site with tremendous archeological significance. One is tempted to wonder what combination of fantasy and facts would have been known about the island by those in educated circles in late seventeenth-century and early eighteenth-century France!

**François Couperin** "Le Grand" is described by the *New Grove Dictionary* as "the most important musical figure in France between Lully and Rameau." Couperin's genius was apparent at a young age. His father, who held the coveted position of organist and harpsichordist at the old Parisian church of Saint-Gervais, died in 1679. François, although still a boy at the time, inherited the position and in the coming years, received important training from several musicians including the renowned organist, Jacques Thomelin. At the age of 18, Couperin was officially named organist at St. Gervais and in 1693, he entered the King's service as one of four organists of the *Chapelle du Roi*, having been chosen by the king himself as "*le plus expérimenté en cet exercices.*" Serving in this

new position of organist for the first quarter of each year brought him into close contact with influential members of the French court.

A coveted position at the *Chapelle du Roi* would have demanded facility in composing in different genres and Couperin did not disappoint. He published four volumes of harpsichord music and his invaluable *L'Art de toucher le Clavecin* (*The Art of Harpsichord Playing*), was published in 1716. Early on during his tenure at court, Couperin was called on to compose music, much of it sacred, to soothe the aging king's melancholic state. Couperin also wrote secular vocal music, published a collection of music for organ, and produced important collections for the chamber.

It is in this last category where the composer's lifelong passion for combining elements of Italian and French musical styles to create a "perfect" music is revealed. Couperin composed 14 *Concerts*, performed at Versailles in 1714 and 1715. His first collection, called *Concerts Royaux* and published in 1722, consists of four *concerts* typically comprised of five to seven dance movements. Couperin desired a flexible approach, suggesting performance of his *concerts* on keyboard alone, or with any combination of instruments including violin, flute, bassoon, oboe or viol. The year 1724 saw the release of a second volume which included ten additional concerts. The title, *Nouveaux concerts, ou les Goûts-réunis*, clearly references the "reuniting" of French and Italian musical tastes.

Couperin's most grandiose collection of chamber music is ***Les Nations***. Consisting of four substantial works and published in 1726, the four *ordres*, as he refers to them, reference a different nationality: *La Française*, *L'Españole*, *L'Impériale*, and *La Piémontoise*. Each *ordre* opens with a trio sonata in the Italian style and is followed by a suite of French dance movements. The trio sonatas or *sonades*, as Couperin chose to call them, were actually composed some thirty years earlier as an experiment in composing in the Italian style. And several years later, why not put that experiment to good use by re-purposing some of the early *sonades* and add to each a suite of French dance movements? With the rich colors of the treble voices—that is, violin, oboe and flute-- at our disposal, plus the basso continuo options of harpsichord, theorbo and viol, our rehearsal process for *L'Impériale* called for orchestrating the different movements by experimenting with different pairings of treble instruments and continuo instruments according to considerations such as range, balance and timbre.

Patricia Halverson

## TRANSLATIONS

### *Céphale Et Procris*

#### *Air*

Lieux écartez, paisible solitude,  
Soyez seuls les témoins de ma vive douleur,  
Des peines des amants je souffre la plus rude.  
Lieux écartez, paisible solitude  
Cachez le désespoir qui regne dans mon coeur  
Helas: quand j'ignorois la fatale puissance  
Du Dieux qui m'a ravi la paix,  
Contente des plaisirs qu'offre l'indifférence,  
Que mon sort estoit plein d'attraits:  
Porquoy, cruel amour, par d'invincibles traits  
As-tu dompté ma résistance?

Ah! J'aymerois encor le maux que tu m'as faits  
Mais les Dieux inhumains m'ostent toute  
esperance;  
J'ayme un jeune Heros, il m'ayme avec  
constance,  
Et le Ciel nous condamne à ne nous voir jamais.

Lieux écartez, paisible solitude  
Soyez seuls les témoins de ma vive douleur,  
Des peines des amants je souffre la plus rude.  
Lieux écartez, paisible solitude  
Cachez le désespoir qui regne dans mon Coeur  
Céphale vient, Helas! tout redouble ma peine,  
Ne puis-je sans le voir abandonner ce lieu?  
Mes pleurs vont me trahir. Quel torment!  
Quelle gêne!

### *L'Isle de Délos*

#### *Simphonie*

#### *Recitatif*

Agréable séjour, qui dans le sein de l'onde,  
par mille objets divers, enchantez les regards;  
Azile du repos;  
Le Père des beaux arts vous préfère au reste du  
monde;  
Il se fait un bonheur sur vos bords écartez;  
des plaisirs innocens que vous lui présentez;

#### *Air*

Pous luy les filles de mémoire, de leurs divins  
accords, font retentir les airs; Le protecteur de  
leur gloire est l'objet de leurs concerts;

#### *Air*

Desolate places, peaceful loneliness,  
Be alone the witnesses of my deep pain,  
I suffer the harshest of lovers' sorrows.  
Desolate places, peaceful loneliness,  
Hide the despair that reigns in my heart  
Alas: when I ignored the fatal power  
Of God who stole my peace,  
Content with the pleasures of indifference,  
That my fate was full of attractions:  
Why, cruel love, by invincible traits  
Have you subdued my resistance?

Ah! I would still love the pain you inflicted on  
me  
But the inhuman Gods deprive me of all hope;  
I love the young Hero, he loves me with  
constancy,  
And Heaven condemns us never to see each  
other again.

Desolate places, peaceful loneliness,  
Be alone the witnesses of my deep pain,  
I suffer the harshest of lovers' sorrows.  
Desolate places, peaceful loneliness,  
Hide the despair that reigns in my heart  
Cephalus come, Alas! everything redoubles my  
pain,  
Can't I leave this place without seeing him?  
My tears will betray me. What torment! What  
torture!

Translation: Scott Pauley and Pascale Beaudin

#### *Symphony*

#### *Recitative*

Wonderful abode, in the midst of the waters,  
that in countless ways, enchants all who gaze  
upon it; haven of restfulness;  
The favourite place of the Father of the  
Arts;  
Happiness reigns on your far away shores, from  
the innocent pleasures you offer.

#### *Aria*

For him, the fairies fill the air with divine  
harmony; their concert is for he who protects  
their glory.

### *Muzette (Symphonie)*

#### *Air*

Terpsicore, au son des muzettes;  
Ranime des bergers les dances et les chants;  
Et dans ces paisibles retraittes,  
Annonce par ces mots le retour du Printemps;

#### *Symphonie - (Air da Capo)*

Régniez, Régniez, brillante Flore, Embelissez  
ces bords; Faites partout éclore Vos plus riches  
trésors; Émaillez votre empire de nouvelles  
couleurs, Que l'aimable zéphire que l'aimable  
zéphire se couronne de fleurs;

#### *Récitatif*

De ces chans fortunez la tristesse est bannie,  
la raison s'y repose au sein d'un doux loisir,  
la Déesse de l'harmonie y savait venir toujours la  
sagesse au plaisir, sur ce rivage solitaire d'un  
accord si charmant naissent les jours heureux,  
la sagesse jamais n'a rien de trop sévère,  
et jamais le plaisir n'a rien de dangereux;

#### *Symphonie (gracieusement) - (Air da Capo)*

Coulez dans une paix profonde, coulez coulez  
moments délicieux, Imitez, le cours de l'onde qui  
vient arroser ces lieux; Le long d'un si charmant  
rivage, elle coule parmi les fleurs. C'est une  
fidelle image de nos tranquilles douceurs;

#### *Récitatif*

Nos desirs sont comblez; sous ce naissant  
ombrage, Je vois des doctes soeurs l'Arbitre  
Souverain tout s'empresse à lui rendre  
hommage;

#### *Chaconne - (Air)*

Les arbres réjouiis agitent leur feuillage;  
L'Air est plus pur et plus Serain,  
Les oiseaux a l'envi redoublent leur ramage;

#### *Symphonie de rossignol - (Air) (gracieusement)*

Écoutez les sons touchants, de la tendre  
Philomele, L'Écho s'éveille à ses chants et les  
redit après elle.

#### *Prélude (gracieusement) - (Air da Capo)*

Durez toujours tranquilles Jeux;  
et donnez vous enfin la sagesse pour guide dans  
ce séjour heureux; C'est elle qui préside;  
Lorsque vous marchez sur ses pas,  
quel spectacle agréable, elle vous preste des apas,  
et vous la rendez plus aimable.

### *Musette (Symphony)*

#### *Aria*

Terpsichore plays her musette, and arouses the  
shepherds to dance and to sing; And in this  
peaceful retreat, the return of Spring is  
proclaimed by these words.

#### *Symphony - (Aria Da Capo)*

Reign, reign, bright Flora, beautify these shores;  
Make your richest treasures bloom; Sprinkle new  
colours across your Empire, May the pleasant  
West Wind be crowned with flowers.

#### *Recitative*

From these songs of good fortune, sadness is  
banished. Reason basks in such sweet freedom.  
The Goddess of Harmony always brings wisdom  
to pleasure; on the solitary shore, happy days  
are born of such charming harmony, wisdom is  
never too severe and pleasure never poses any  
danger.

#### *Symphony (gracieusement) - (Aria Da Capo)*

Drift in deep peace, let the delicious moments  
flow by, like the running waters that come to  
bathe this island; along such an enchanting  
shore, the water flows amongst the flowers.  
Such is our sweet pleasures.

#### *Recitative*

Our desires are fulfilled. Now the shade is  
drawing near, and I see the learned sisters, the  
Sovereign Arbitrator, all hurry to pay him homage.

#### *Chaconne - (Aria)*

The joyful trees rustle their leaves; The air is  
more pure and serene. The birds, to best each  
other, sing even more and more.

#### *Nightingale's Symphony (Aria) (gracieusement)*

Listen to the tender Philomela's touching sounds,  
Echo awakens to her songs and repeats them  
after her.

#### *Prelude (gracieusement) - (Aria Da Capo)*

Go on forever, untroubled Play; And let wisdom  
be your guide in this happy abode; It is wisdom  
that presides; When you follow in its footsteps,  
what a wonderful sight, it provides what you  
need and you cause it to please more.

*Translation: Paul Sharkey*

## ABOUT THE ARTISTS

Soprano **Sherezade Panthaki** enjoys ongoing international collaborations with many of the world's leading conductors including Nicholas McGegan, Masaaki Suzuki, Martin Haselböck, Mark Morris, Nicholas Kraemer, Matthew Halls, Stephen Stubbs, and Gary Wedow. Celebrated for her “full, luxuriously toned upper range” (The Los Angeles Times), and “astonishing coloratura with radiant top notes” (Calgary Herald) particularly in the music of Bach and Handel, recent seasons have included performances with the New York Philharmonic, Philharmonia Baroque Orchestra, Bach Collegium Japan, Wiener Akademie (Austria), NDR Hannover Radiophilharmonie (Germany), the Los Angeles Philharmonic, the Boston Early Music Festival, Tafelmusik Baroque Orchestra (Canada), Minnesota Orchestra, St. Louis Symphony, Calgary Philharmonic, Houston Symphony, Seattle Symphony, Mark Morris Dance Group, St. Thomas Church Fifth Avenue New York, The Choir and Orchestra of Trinity Wall Street, and Voices of Music. Ms. Panthaki is no stranger to classical and modern concert repertoire; she is in high demand for her interpretations of Mozart, Haydn, Mendelssohn, Brahms, Poulenc, and Orff, as well as numerous new music premieres. Her discography includes the recently released recording of Handel's *Joseph and his Brethren* with Nicholas McGegan and Philharmonia Baroque, solo Bach cantatas with the Cantata Collective, and Graupner's opera *Antiochus und Stratonica* with the Boston Early Music Festival.

Born and raised in India, Ms. Panthaki holds graduate degrees with top honors from the Yale School of Music and the University of Illinois, and a Bachelor's from West Virginia Wesleyan College. She is a founding member and artistic advisor of the newly-debuted Kaleidoscope Vocal Ensemble – a vocal octet celebrating racial and ethnic diversity in performances and educational programs of early and new music. Ms. Panthaki is a frequent guest clinician and masterclass leader across the United States. She has taught voice to graduate music students at Yale University, and currently heads the Vocal program at Mount Holyoke College.

**Kathie Stewart** is the newly appointed Curator of Historical Keyboards and Visiting Academic Specialist in Historical Performance at the Indiana University Jacobs School of Music. She is a founding member and principal flutist of the Grammy Award winning Apollo's Fire: the Cleveland Baroque Orchestra. A faculty member at the Cleveland Institute of Music, she is also a Kulas Visiting Artist at Case Western Reserve University, and former Curator of Harpsichords at the Oberlin Conservatory of Music, where she taught baroque flute for nearly twenty years. She is an avid proponent of Celtic music, playing Irish and baroque flutes on several Apollo's Fire recordings. She has performed with the Cleveland Orchestra, Tafelmusik, Philharmonia Baroque Orchestra, The Four Nations Ensemble, Oberlin Baroque Ensemble, ARTEK, and the Bach Sinfonia in Washington, D.C. She is also Assistant Director of the Seattle Baroque Flute Workshop.

**Kathryn Montoya** appears with a variety of orchestral and chamber music ensembles, including the Boston Early Music Festival Orchestra, Tafelmusik, and Apollo's Fire. She received her degrees at Oberlin Conservatory and Indiana University School of Music, Bloomington. While at IU she received the prestigious Performer's Certificate and was awarded a Fulbright Scholarship to study in Germany.

Kathryn teaches historical oboes at Oberlin Conservatory and has been on the faculty of Longy's International Baroque Institute, the Baroque Performance Institute at Oberlin, SFEMS workshops, and has given masterclasses in the US and China.

She enjoys a varied musical career performing for the Grammy award-winning recording of



Charpentier's *La Couronne de Fleurs* with BEMF, productions of *Twelfth Night* and *Richard III* on Broadway with Shakespeare's Globe of London and has toured and recorded extensively with the Traditional music group, Ensemble Galilei. Kathryn can regularly be found in Hereford, England converting an 18<sup>th</sup> century barn into a home with her husband, James.

**Charlotte Mattax Moersch**, harpsichord. Since capturing first and third prizes in international harpsichord competitions in Paris and Bruges, she has performed at major venues in the United States and Europe, including Carnegie Hall, the Royal Albert Hall, and Salzburg's Mozarteum, and has been heard at international music festivals, including the Festival of the Associazione Musicale Romana and Tage alter Musik Regensburg. A specialist in 17th-century French music, she is the author of *Accompaniment on Theorbo and Harpsichord: Denis Delair's Traité of 1690*, published by Indiana University Press. Her discography includes Bach's *Goldberg Variations*, W.F. Bach's sonatas, and the complete solo harpsichord works of D'Anglebert, Armand-Louis Couperin, Noblet, and Février, for Centaur Records. Her latest recording project, *Vernissage*, includes over 100 solo harpsichord videos. Currently Professor of Harpsichord and Musicology at the University of Illinois, she studied harpsichord at the Amsterdam and Paris Conservatories with Gustav Leonhardt and Kenneth Gilbert, and organ with André Isoir (Saint-Germain-des-Prés, Paris) and William Barnard (Christ Church, Houston). She has degrees from Yale University (B.A., *cum laude*), Juilliard (M.M.), and Stanford (D.M.A. in Early Music).

**Chatham Baroque** consists of Artistic Directors Andrew Fouts (violin), Patricia Halverson (viola da gamba), and Scott Pauley (theorbo & Baroque guitar), who invite an array of guest instrumentalists and vocalists for productions of world-class early music performed on period instruments. Chatham Baroque is "one of the country's most distinguished period ensembles" (*Palisadian Post*), and "one of Pittsburgh's greatest treasures" (*Pittsburgh Post-Gazette*). The *Chicago Tribune* calls them "a splendid period-instruments ensemble," and the *Pittsburgh Post-Gazette* proclaims, "Pound for pound, you aren't going to find a better ensemble ... than Chatham Baroque." The *New York Times* praises their "colorful virtuosity," while the *Washington Post* calls them "musically impeccable." The ensemble has toured across the US, South America, Mexico, the Virgin Islands, and Canada, and has recorded 10 critically acclaimed CDs. Chatham Baroque prides itself on its commitment to the Pittsburgh region. It is Ensemble-in-Residence at WQED-FM and Calvary Episcopal Church, and its scope of work has been substantially broadened in recent years by exciting collaborations with Pittsburgh Symphony, Pittsburgh Opera, and Attack Theatre. In 2015 Chatham Baroque and Quantum Theatre collaborated in making a Baroque-pastiche opera from Shakespeare's *The Winter's Tale*, and in 2022 they worked together to present a modern premiere of Riccardo Broschi's 1730 opera *Idaspe*, directed by Claire van Kampen. Since its successful 2018 merger with Renaissance & Baroque of Pittsburgh, Chatham Baroque is proud to carry forward the 50+ years tradition of presenting outstanding visiting early music artists and ensembles from around the globe.

**Andrew Fouts** (violin) is co-artistic director of Chatham Baroque, noted for his "mellifluous sound and sensitive style" (*Washington Post*), and "superb technique and spirit" (*Pittsburgh Post-Gazette*). He appears with many of the country's early music ensembles including Apollo's Fire, American Bach Soloists, Ars Lyrica, Pegasus Early Music, Four Nations Ensemble, and Opera Lafayette. In performance with Washington Bach Consort the *Washington Post* wrote "Fouts, the group's new concertmaster, was exemplary on the highest part, playing with clean intonation and radiant tone." In 2008 Andrew won first prize at the American Bach Soloists' International Baroque Violin Competition. He has taught at the Madison Early Music Festival and the Oficina de Música de Curitiba, Brazil,

and can be heard on numerous recordings with Chatham Baroque, Apollo's Fire, American Bach Soloists, Philharmonia Baroque, Musik Ekklesia, and Alarm Will Sound. His principal teachers include Charles Castleman at the Eastman School of Music and Stanley Ritchie at Indiana University Jacobs School of Music.

**Patricia Halverson** (viola da gamba, violone) is a co-artistic director of Chatham Baroque. She holds a doctoral degree in Early Music Performance Practice from Stanford University and while at Stanford, studied viol with Martha McGaughey. Following the completion of her D.M.A. she continued her studies at the Koninklijk Conservatorium in The Hague. A native of Duluth, Minnesota, Patty is a founding member of Chatham Baroque. Collaborations outside of Chatham Baroque include performances with Four Nations, The Rose Ensemble, ensemble viii, Empire Viols, and J. S. Bach's Brandenburg Sixth Concerto with the Pittsburgh Symphony Orchestra. She has performed as a soloist in Bach passion performances with Baldwin-Wallace University, the Buffalo Philharmonic and the Pittsburgh Symphony Orchestra. Patty is a frequent faculty member at summer workshops for recorders and viols including the Madison Early Music Festival, Viol Sphere 2, the Midwest Early Music Workshop, and the Viola da Gamba Society of America's annual Conclave.

**Scott Pauley** (theorbo, baroque guitar) is an active performer on historical plucked instruments and is co-artistic director of Chatham Baroque. He holds a doctoral degree in Early Music Performance Practice from Stanford University. A native of California, he studied also in Spain and the UK, where he was a student of Nigel North at the Guildhall School of Music and Drama. In London he performed with the Brandenburg Consort, The Sixteen, and Florilegium. He won prizes at the Early Music Festival Van Vlaanderen in Brugge and at the Van Wassenaer Competition in Amsterdam. In North America Scott has performed with The Four Nations Ensemble, Tempesta di Mare, Musica Angelica, Opera Lafayette, The Folger Consort, and The Toronto Consort, and as a soloist with the Atlanta Symphony Orchestra. As a continuo player, he has performed in Baroque opera productions both in the USA and abroad. He has also performed at Carnegie Hall in New York and at the Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert.

### About our instruments

The harpsichord used in our performances is a copy of a late 18th-century French harpsichord after Blanchet/Taskin built by William Elder in 1990. It was given to The Church of the Redeemer in 2018 in memory of Michael D. Price. Chatham Baroque is grateful to The Church of the Redeemer for their generosity in loaning the instrument.

Kathryn Montoya plays an oboe by Sand Dalton, Lopez Island, Washington, after J. H. Eichentopf and an alto recorder, Patrick Von Huene, Boston, MA after Jacob Denner

Kathie Stewart plays a flute by Martin Wenner, Singen, Germany (2013) after J.J. Quantz (1750), a gift to her of Vincent Ritzert.

Andrew Fouts plays a violin by Karl Dennis, Warren, RI (2013) after Guarneri 'del Gesu' (c. 1735). His bow is by Harry Grabenstein, Williston, VT after an early 18th Century English model.

Patricia Halverson's bass viol was built by Judith Kraft, Paris, France (1987), after Colichon. Her bows are historical models from the workshops of Louis Bégin, Julian Clark, and Ralph Ashmead.

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

*We are deeply grateful to the many individuals & organizations whose generous gifts make our performances, education & outreach programs, tours, & recordings possible. This list contains contributions received from 12/1/21 through 1/1/23.*

*If you notice that a mistake has been made, please let us know. Thank you!*

**PATRON \$1,500 +**

Anonymous *in memory of Susan P. French*

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