

Chatham Baroque & RENAISSANCE BAROQUE

Chatham Baroque *Art of the Trio*

Friday, October 6 • 7:30pm
St. Nicholas Church, Millvale

Saturday, October 7 • 7:30pm
Sunday, October 8 • 2:30pm

Hicks Memorial Chapel,
Pittsburgh Theological Seminary

Emily Norman Davidson Memorial Concert



23/24 SUBSCRIPTION SERIES

Art of the Trio

Chatham Baroque

October 6-8, 2023

Andrew Fouts violin

Patricia Halverson viola da gamba

Scott Pauley theorbo & baroque guitar

Dario Castello (1602-1631)

Sonata Prima

Sonatae Concertate in stil moderno, libro II (Venice, 1629)

~

Giovanni Girolamo Kapsperger (c. 1580-1651)

Toccata No. IX in A minor

Libro quarto d'intavolatura di chitarrone (Rome, 1640)

Isabella Leonarda (1620-1704)

Sonata duodecima, Op. 16, in D Minor

~

Johann Heinrich Schmelzer (c. 1620-1680)

Sonata VIII in D Minor

Duodena selectarum sonatarum (Nuremberg, 1659)

~

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

Divisions on *Vestiva i colli*

~

Diego Ortiz (c. 1510-c. 1576)

Recercada tercera for viola da gamba solo

Bellerofonte Castaldi (1580-1649)

Cecchina Corrente for theorbo solo

Diego Ortiz

Recercada segunda, sobre la passamezzo moderno

~ intermission ~

David Stock (1939-2015)

“For Emily” (2003)

Written for Chatham Baroque in loving memory of Emily Davidson (1967-2003)

~

Antonio Bertali (1605-1669)

Sonata a due in D Minor

~

Johann Jakob Walther (1650-1717)

Serenata No. 28

Hortulus Chelicus (Mainz, 1688)

Coro di violini

Organo Tremolante – Aria a violini solo

Chitarrino – Piva

Timpani – la Tromba – Bicinio di due Trombe

Violini e Violini solo – Lira Todesca

Harpa smorzata – Finale con archi



Emily Norman Davidson was a co-founding member of Chatham Baroque who helped establish the ensemble in 1990. Chatham Baroque dedicates a program on the Pittsburgh Concert Series to the memory of our friend and colleague each year. This year, *Art of the Trio* was selected in honor of her memory and her love of this music. The 2023 concert will mark the 20th anniversary of Emily's death.

PROGRAM NOTES

The popular National Public Radio (NPR) podcast “Composers Datebook™” concludes each segment with the memorable phrase, “All music was once new.” Host John Zech rightly reminds those of us who enjoy music of the past that the ancient music we play today was once something quite novel and fresh. The music of the early Baroque era is often described using terms like “new music” (*nuove musiche*) and “modern style” (*stile moderno*). The notion of “new music” was at the heart of music composition and performance in early seventeenth-century Italy, where this musical revolution first took hold.

Like many bold artistic innovations, the new music of the early seventeenth century was a reaction to, even a rebellion against, the music that came just before it. Renaissance polyphony, expressed in the many-voiced masses and motets of the sixteenth century, with its smooth lines and rigorous rules for counterpoint and treatment of dissonance, had dominated for more than a century and reached its zenith under such composers as Palestrina, Lassus, Victoria, Byrd, and Tallis. The problem, according to the pioneers of the new music, was that polyphony had become overwrought, and the meaning of the text had become obscured due to the staggered entrances of voices. Composers such as Claudio Monteverdi and Giulio Caccini made it their mission to change all of that. From now on the words would get first priority, bringing out the expressive meaning of the text, even if it meant breaking the rules of counterpoint. The establishment of the simple song, called monody, with an expressive melody sung with a simple accompaniment of one or more bass line instruments was a radical departure. It was a simplification, in a way, but it gave rise to new artistic forms, such as opera and cantata.

Instrumental music underwent a similar seismic shift in the early seventeenth century. The simple texture of one melodic voice accompanied by a bassline was quickly adopted in the realm of instrumental music by composers like **Dario Castello**, who was at the forefront of the musical innovations taking place in Italy in the early 1600s. Although details of Castello’s life are scarce, we know he was born in Venice and baptized on October 19, 1602. He died in 1631, a casualty of the great plague of 1630. It is certain that Castello interacted early on with fellow Venetian Claudio Monteverdi, the *maestro di cappella* at St. Mark’s and one of the central figures of the early Baroque. Castello worked at Venice’s famous St. Mark’s Chapel, where he published two collections of instrumental books, comprising 29 works. His *Sonata prima* shows an overt and notable instrumental virtuosity, yet retains a certain amount of imitative polyphony that was typical in the Renaissance music of the previous generation. Consisting of several contrasting sections,

each with its own tempo and affect, this sonata is typical of the *stile moderno* of the early seventeenth century. The music of the “modern style” showcases and pushes the boundaries of the emotional and technical range of the solo instrument.

Even in early seventeenth-century Italy, a time of great experimentation in music, **Giovanni Girolamo Kapsperger** stood out as one of the most imaginative and unusual of all composers. One of two self-proclaimed inventors of the theorbo (the 14-course extended neck lute), an instrument that quickly became one of the favored instruments of the *seconda prattica*, Kapsperger was at the forefront of the new music movement. He was praised by forward-looking modern thinkers, such as art collector Vincenzo Giustiniani and the world-traveler Pietro della Valle. He was also admired by more conservative thinkers, such as the theorist G. B. Doni and the Jesuit polymath Athanasius Kircher, who believed Kapsperger to be the successor to Monteverdi. The fact that Kapsperger could impress such a wide array of diverse-thinking individuals is a testament to his ability to work in many different styles and genres, from the most experimental and wild *toccatas* for theorbo, to earthy village songs called *villanelle*, to charming dances and *sinfonias*.

In 1724, the eminent theorist Sébastien de Brossard wrote of the works of **Isabella Leonarda** that “all of the works of this illustrious and incomparable composer are so beautiful, so gracious, so brilliant and at the same time so knowledgeable and so wise, that my great regret is in not having them all.” Leonarda was born to a prominent family in Novara, Italy. At the age of 16 she entered the Ursuline convent Collegio di Sant’Orsola, where she remained for the remainder of her long life, attaining several positions of authority including *madre superiora* in 1676. Her numerous compositions, numbering over 200, span nearly every sacred genre of the time, including sacred motets, psalm settings, magnificats, masses, and *sonate da chiesa*. Her Opus 16, published in 1693, comprises 12 sonatas for one to four instruments. It is the first known publication of instrumental sonatas composed by a woman. Like all the sonatas therein, Sonata duodécima is harmonically adventurous and quickly shifts between emotional affects. Several elided movements alternate quickly, at turns fiery and fleeting, then infused with pathos and intensity, with the slow sections written in a vocal recitative style.

Diego Ortiz was Spanish by birth and lived at least part of his life in Spanish-controlled Naples. But his most important work, *Tratado de glosas*, was published in Rome in 1553. This manual showed instrumentalists how

to improvise, or make divisions (*diferencias*) over common ground bass patterns and chord progressions. The *recercada segunda* performed here is based on the popular *passamezzo moderno* ground. The *recercada tercera* for unaccompanied bass viol is unusual in that it is not based on an identifiable ground pattern.

Ortiz's work was part of the Renaissance tradition of the sixteenth century, a full generation before practitioners of the *stile moderno*. Some of the ground bass patterns set down in the *Tratado de glosas* were still in use in the early seventeenth century, and this style of instrumental divisions carried on as well.

Like Ortiz, **Bartolomeo de Selma y Salaverde** was born in Spain, but 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 de 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. De Selma pares down the texture from five to three voices, a treble, a bass, and a 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, those parts played by violin and viola da gamba, respectively, in this performance. De Selma's piece shows how elements of the new music (namely, expressive and virtuosic divisions) could be elegantly woven into a piece of music by Palestrina, a composer firmly grounded in the older contrapuntal style of the Renaissance.

Like Kapsperger, **Bellerofonte Castaldi** composed works for the theorbo. These works appear in Castaldi's self-engraved collection, *Capricci a due stromenti cioe Tiorba e Tiorbino* (Modena, 1622), along with songs for voice and *tiorba*, and some duets for *tiorba* and its half-sized relative, the *tiorbino*. Castaldi was a colorful character and a true Renaissance man who practiced music (theorbo, lute, guitar, singing, and songwriting), wrote poetry, and contributed political and satirical writings that poked fun at the establishment. At times this resulted in his imprisonment or banishment. A product of his turbulent times, Castaldi arranged for a vendetta-style slaying of his brother's murderer, and, later in life, was the victim of a bullet wound to the foot that rendered him permanently disabled. Cecchina Corrente showcases Castaldi's unique and sometimes quirky compositional voice, even in the context of a popular dance such as the Corrente.

Antonio Bertali was born in Verona but spent most of his career north of the Alps. Around 1624, he arrived in Vienna, where he was an instrumentalist in the imperial chapel at the Hapsburg court. He was asked to compose music for important occasions, including the wedding music of the future Emperor, Ferdinand III. By 1649 he had earned the prestigious title of *Kapellmeister* at the Hapsburg court in Vienna. Bertali was a master craftsman, combining virtuosic string writing from his native Italy with his adopted country's sense of instrumentation and advanced contrapuntal techniques. Bertali had his origins in the *stile moderno* of Italy, but he also adopted aspects of his Viennese surroundings. These blended characteristics of Bertali's style define what was known as the *stylus fantasticus*: an Italianate sense of melody, harmonic freedom, and unrestrained virtuosity, combined with a more rigorous, Germanic sense of counterpoint. In Bertali's **Sonata a due**, which is preserved in a manuscript in the Düben Collection at Uppsala Universitet, Bertali gives the viola da gamba a melodic role in dialogue with the violin. The resulting dynamic relationship is rich with imitative counterpoint and offset by free-moving solo sections.

Austrian **Johann Heinrich Schmelzer** traveled to Italy early in his career and, upon returning to Austria, worked closely with Italian musicians employed there, most notably Antonio Bertali. He may have served as teacher or mentor to fellow Austrian Heinrich Biber. Thus, we can trace a direct line of transmission of the *stylus fantasticus* beginning with Bertali to Schmelzer and continuing with Schmelzer to Biber. **Sonata VIII** is Italianate in style and form, deftly intertwining rhetorical, imitative, and solo episodes for the violin and viola da gamba. As in the Bertali sonata, the viola da gamba moves from its familiar role as bass line instrument and now serves as an equal partner to the violin as a melodic instrument.

Bertali, Schmelzer, and composers like them who trained in Italy carried these bold new ideals of the "new music" to countries north of the Alps, where their ideas flourished as the *stylus fantasticus*. About the fantastic style the seventeenth-century music theorist Athanasius Kircher wrote, "[it] is especially suited to instruments. It is the most free and unrestrained method of composing, it is bound to nothing, neither to any words nor to a melodic subject...." Composer and theorist Johann Mattheson described it as "now swift, now hesitating, now in one voice, now in many voices, now for a while behind the beat, without measure of sound, but not without the intent to please, to overtake and to astonish."

Among the most daring of composers who wrote in the *stylus fantasticus* was German composer **Johann Jakob Walther**, who employed and expanded

virtuoso violin techniques. His frequent use of double and triple stopping of strings, high positions, arpeggios, and inventive, idiomatic writing for the violin often served his penchant for writing music in imitation of other instruments or animals. The *Serenata XXVIII*, being the last composition in his collection *Hortulus Chelicus*, exemplifies this style. With charming and whimsical effect, *Serenata XXVIII* alternates solo “arias” for the violin with a “chorus” of violins, and episodes that cleverly imitate, perhaps with some degree of caricature, trumpets, timpani, guitar, bagpipe, organ, and harp.

David Stock was a leading force in Pittsburgh’s contemporary music world. He founded the Pittsburgh New Music Ensemble in 1976 and was Professor of Composition at Duquesne University, where he also led the Contemporary Ensemble. He was Composer in Residence for the Pittsburgh Symphony Orchestra and Seattle Symphony, and his works were conducted by Kurt Masur, Lorin Maazel, and Gerard Schwartz, among many others. David Stock’s son, Jeffrey Stock, was a founding member of Chatham Baroque (then the Pittsburgh Early Music Ensemble). Stock composed “For Emily” in 2003 following the death of Chatham Baroque founding member and violinist, Emily Norman Davidson. November of 2023 marks the 20th anniversary of Emily’s death. Stock’s piece is thoroughly modern in its vocabulary, but is built on a Baroque ground bass pattern, in this case eight bars in length, and repeated in the bass throughout the piece. This type of ground, slow and chromatic, hearkens back to the grounds of Henry Purcell, such as the mournful “Dido’s Lament” from *Dido and Aeneas*. Both Emily Norman Davidson and David Stock were true friends and champions of Chatham Baroque and are dearly missed.

“All music was once new.” is a registered trademark of NPR’s Composers Datebook™

ABOUT THE ARTISTS

Andrew Fouts violin

Andrew Fouts joined Chatham Baroque in 2008. In performance with the ensemble, he has been noted for his “mellifluous sound and sensitive style” (*The 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 Fouts 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 Fouts 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

Patricia Halverson holds a doctoral degree in Early Music Performance Practice from Stanford University. She studied viol with Martha McGaughey while at Stanford, and, following the completion of her D.M.A., continued her studies at the Koninklijk Conservatorium in The Hague. A native of Duluth, Minnesota, Halverson is a founding member of Chatham Baroque. Recent collaborations outside of Chatham Baroque include concerts with Four Nations, The Rose Ensemble, Empire Viols, J.S. Bach’s Brandenburg Sixth Concerto with the Pittsburgh Symphony Orchestra, and Bach passion performances with Baldwin-Wallace University, the Buffalo Philharmonic, and the Pittsburgh Symphony Orchestra. Halverson has taught recorder and viol at summer workshops including the Madison Early Music Festival, Early Music Mideast, and the Viola da Gamba Society of America’s annual Conclave.



Scott Pauley theorbo

Scott Pauley 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. Pauley 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 Pauley traveled to Argentina for the Festival Internacional de Música Barroca “Camino de las Estancias,” in Córdoba.

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About Chatham Baroque

Each year, Chatham Baroque presents a series of captivating, historically informed performances, drawing from a vast repertoire of classical music styles, eras, and locales from the Medieval Period through the early 19th century.

As one of the country’s leading period instrument ensembles, the distinguished Chatham Baroque features Andrew Fouts (violin), Patricia Halverson (viola da gamba), and Scott Pauley (theorbo and baroque guitar). Each season, Chatham Baroque performs several concerts on its own, as well presenting concerts by renowned touring ensembles specializing in music of the Middle Ages, Renaissance, Baroque, and early Classical period.

Chatham Baroque concerts are performed with period instruments, which are restored or replica versions from the time when the music was written. Concerts are held in a variety of settings across Pittsburgh from churches to concert halls, and performers actively engage audiences with lively commentary and insights into the music. To learn more, please visit chathambaroque.org.

About the Society to Preserve the Millvale Murals of Maxo Vanko

Since 1991, The Society to Preserve the Millvale Murals of Maxo Vanko was established to conserve and protect for permanent public exhibition the nationally recognized Maxo Vanka murals within St. Nicholas Croatian Catholic Church in Pittsburgh. Preserving the immigrant artist’s “gift to America” will serve as an enduring catalyst for community engagement and education, inspire social and cultural dialogue, celebrate diversity, and forge connections through reflections on the extraordinary American experience.

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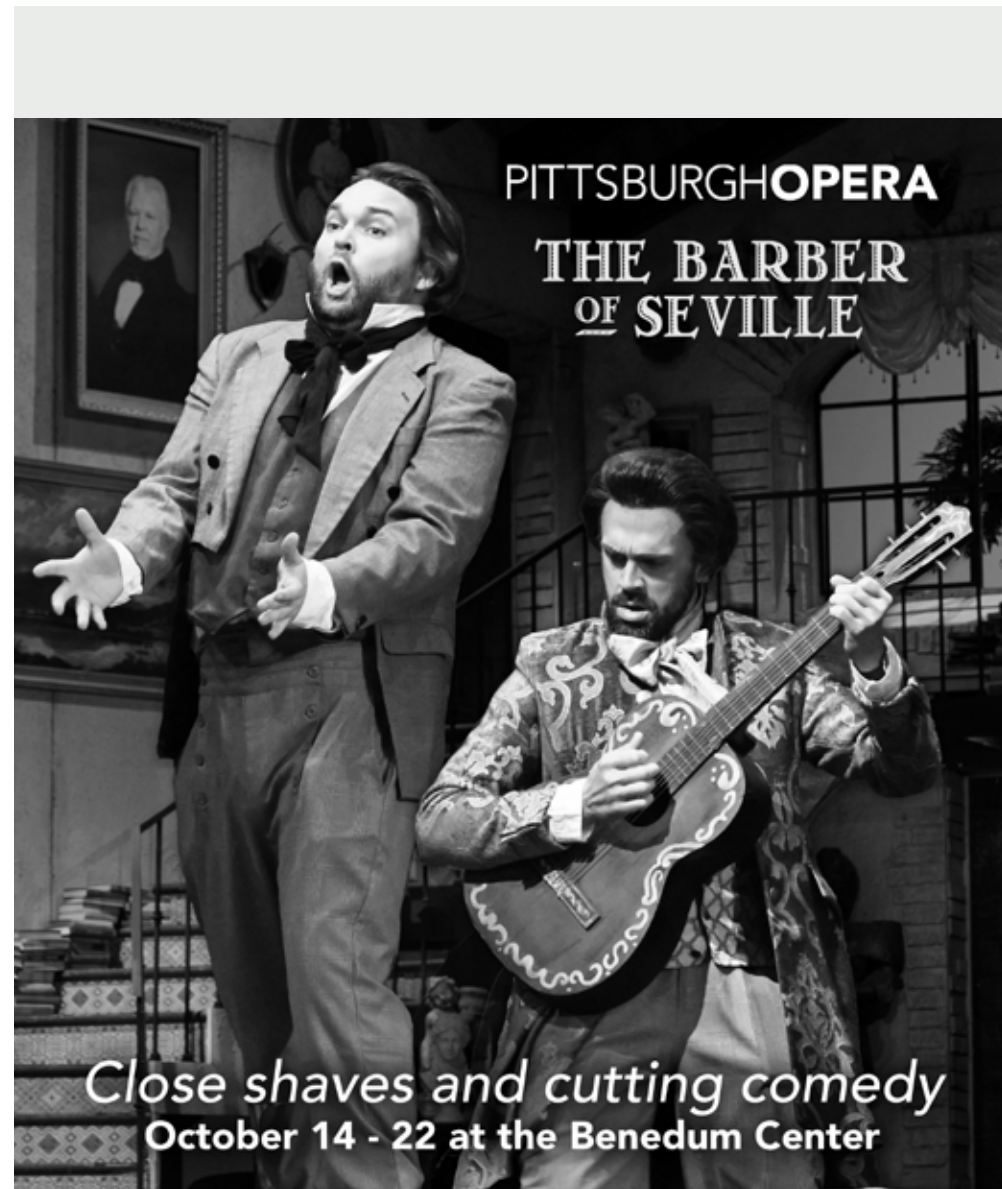
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