

# Chatham Baroque & RENAISSANCE BAROQUE

## Chatham Baroque *Through the Wood, Laddie*

Music of Baroque Scotland and Acadia

**Andrew Fouts** *violin*

**Patricia Halverson** *viola da gamba*

**Scott Pauley** *lute, theorbo, baroque guitar*

*with guest artists*

**Pascale Beaudin** *soprano*

**Chris Norman** *wooden flutes, pipes*

Friday, January 26 • 7:30pm

**Teutonia Männerchor**

Saturday, January 27 • 7:30pm

**Andrew Carnegie Free Library &  
Music Hall, Carnegie, PA**

Sunday, January 28 • 2:30pm

**Hicks Memorial Chapel,  
Pittsburgh Theological Seminary**



23/24 SUBSCRIPTION SERIES

# Through the Wood, Laddie

## Chatham Baroque

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Sonata of Scots Tunes  
O Mother what shall I do  
Ettrick Bank  
She rose and let me in  
Cromlit's Lilt  
Polwarth on the Green  
James Oswald (1711-1769)

The Lass of Peaty's Mill Trad., arr. Francesco Geminiani (1687-1762)

Johnny go to Berwick—Branle Ecosse Trad. Scots

Lady Bothwell's Lament Scots Musical Museum/Geminiani

En montant la rivière Trad. Acadian

Au chant de l'alouette Trad. Acadian

Galope St. Blandine—Talencourt Gigue Trad. Quebec

## Intermission

La plainte du capitaine Trad. Acadian  
McPherson's Lament Trad. Scots

Ye Gods of Love John Forbes, *Songs & Fancies* (1662-1682)  
Through the Wood, Laddie Trad. Arr. McGibbon  
Canaries for lute Straloch Manuscript (c. 1627-1629)  
Scots Galliards Nicolas de la Grotte (1569) and Anonymous  
Lyk as the dum Solsequium  
Departé, Departé—The Lament of the Maister of Erkyn  
Lyk as the dum Solsequium (reprise)

Partons, la mer est belle Trad. Acadian  
Îles de la Madeleine (Waltz) Trad. Acadian

When she cam ben, she bobbit John McLachlan (fl. 1700)  
Highland Dances Trad. Scots, Patrick MacDonald Collection (1784)

## ARTISTIC STATEMENT

This unique program, featuring guests Chris Norman (wooden flutes and pipes) and Pascale Beaudin (soprano), both with roots in the Canadian Maritime provinces, brings to life music ranging from Baroque Scotland to French Canadian folk tunes from the Acadian tradition.

Scottish music blossomed in the 18th century through a renewed interest in traditional Scots tunes, the rise of musical societies and public concerts, and a flurry of music publishing activity not only in Scotland, but in capitals such as London. This coincided with the rise in popularity of the violin and transverse flute.

Our program explores not only music in Baroque Scotland, but also its transmission to the Maritime provinces of Canada through the migration of Scots and English settlers to Nova Scotia (New Scotland), Prince Edward Island, and New Brunswick.

Similarly, the French migration to the same region led to the establishment of Acadian society in the Maritimes, along with its culture and musical traditions. A long period of conflict ensued between British and French interests, eventually resulting in the expulsion and forced resettlement of the Acadians. The tumultuous political landscape of the 17th and 18th centuries had profound consequences on Acadian culture, some of which was reflected in its music.

Our program, therefore, includes music that might have been heard in concert halls in Edinburgh or London, or in pubs and parlors from Scotland to the Canadian Maritimes. This blend of classical and folk musical traditions is evident in such music as James Oswald's Sonata of Scots Tunes, a piece that uses traditional Scots melodies set as an Italianate trio sonata of flute, violin, and basso continuo. Scots music wasn't set only by native composers, but also by Italians like Francesco Geminiani, who set the traditional tune "The Lass of Peaty's Mill" as a trio sonata. We include also folk tunes and folk songs from both the Scots and Acadian traditions.

## PROGRAM NOTES

### Music in Scotland

It was during the seventeenth century that Scottish folk music first began to be written down, though it surely existed long before that. The music from this time was for instruments such as mandora (the Skene Manuscript), cittern (Edwards, MacAlman), lute (Straloch, Balcarres), lyra viol (Leyden) or violin (Panmure). A few song texts seem to have been written down at this time, but often Scots music existed in print as "tunes" without text. It's possible that the lyrics of these songs may have been widely known, therefore without the need to be printed. Sometimes song lyrics were printed on their own without music, as in the broadside ballad sheets, where new words were set to a previously known tune. Other times we find settings of music and text together, as in John Forbes' *Songs & Fancies* (1662-1682), and later, in collections such as Robert Bremner's *Scots Songs* (c. 1770).

One of the great ironies of Scottish music is that the union of Scotland with England in 1707, an event that was highly unpopular with most Scottish people, created a backlash of nationalist pride and sentiment. The result was an increased interest in the performance and publication of Scots music, not only in Scotland, but in London and beyond. These events coincided with the rise in popularity of the violin. Fiddling emerged as a highly progressive art form in Scotland. Older tunes were reworked for the violin, and large variation sets exploiting the technical capabilities of the instrument were being created from these tunes. Similarly, the rise in popularity of the transverse flute (sometimes called the German flute) in the eighteenth-century British Isles, gave rise to many publications of Scots music for this instrument.

The eighteenth-century fashion for Scots music was taken up by Scots composers such as James Oswald, whose "Sonata of Scots Tunes" uses a popular Scots melody for each of the five movements and is set in the form of an Italian trio sonata, with

two treble instruments and basso continuo. This same formula was brought to bear by Italian composers such as Francesco Geminiani, who took a keen interest in Scots music and adapted it artfully for violin, flute, voice, and basso continuo, as in his arrangement of "The lass of Peaty's Mill."

Many Scots tunes have a feeling of being "as old as the hills." It does seem true that, unlike in other places, where songs quickly went in and out of vogue, many Scots tunes endured for centuries and were reissued in different publications over a long period time. A particularly apt example of this is "Lady Bothwell's Lament," a tune that dates from around 1560. The tune tells the tale of Lady Anne Bothwell, a Scots noblewoman abandoned by her husband, who left her and her baby boy in order to wed Mary Queen of Scots. The tune may have initially been a simple song with lute accompaniment. Various arrangements were published throughout the eighteenth and nineteenth centuries, including the version performed here, with instrumental variations by Geminiani.

### Scots Music in Canada

Scottish music naturally made its way to North America with the various waves of immigrants, beginning as early as the seventeenth century, but resuming in earnest after the failure of the 1745 rebellion. These immigrants, especially from the Scottish Highlands, made their way not only to Nova Scotia, but to other provinces, and to the United States as well. Some of the areas settled by Scots immigrants were in the Northeast provinces of present-day Nova Scotia, Prince Edward Island, and New Brunswick. Scots and English settlers vied with French settlers for land and influence, each backed by their respective imperial armed forces.

The influence of Scots music on the music of the Maritimes is profound. It can be found prominently in the traditions of Cape Breton fiddling and other folk traditions of the Maritimes.

### French Music in Canada

French colonists arrived in North America in 1604 with the expeditions of Pierre du Gua de Monts and Samuel de Champlain. Soon thereafter, French and British interests began a long and often violent dispute over control of the lands of North America, including the Northeastern Atlantic territories known as Acadia, comprising the present-day Canadian provinces of Nova Scotia, Prince Edward Island, and New Brunswick. Acadians became distinct from the Québécois, the French settlers who inhabited the provinces of Quebec, and for a time, the upper Midwest of the United States. While the Québécois began life in North America predominantly as fur trappers and traders, the French-speaking Acadians took a different path. Acadians adapted to their new environment by becoming self-reliant farmers, hunters, and fishermen on coastal marshlands, and by forging alliances with and taking advice from native peoples known as Mi'kmaq and Maliseet.

Acadians tried to position themselves as neutral in the ongoing conflicts between French and British forces, hoping to avoid political and military backlash.

After a century and a half of conflict, and on the heels of a bitter British defeat of the French at Fort Duquesne in Pittsburgh and the Ohio River Valley, the British demanded that Acadians take an oath of allegiance or be deported. From 1755 to 1762, over 10,000 Acadians, including those who had sided with the British, were expelled from Nova Scotia and surrounding areas, tearing families apart and sending Acadians by boatloads to colonies on the Eastern Seaboard as far south as Georgia and modern-day Louisiana. Thousands perished in shipwrecks and from atrocious living conditions, the survivors serving as indentured servants while their children were taken away. Their plight later inspired Henry Wadsworth Longfellow's epic poem, *Evangeline*.

Many Acadians would later relocate back to the Canadian Maritime Provinces, though without the coastal marshland farms that had sustained their way of life. Fishing and other marine-based industries became their means of survival, and they existed under the rule of British, and later, hostile Canadian, government policies.

Acadian music can reflect the unhappy plight of its people as well as their relationship to the natural world. Nature and the outdoors are portrayed optimistically in the spring-themed "En montant la rivière" and "Au chant de l'alouette," the latter of which lends itself to social "call and response" singing. Two songs come from the seafaring tradition, with the oft-repeated tragic theme of losing a loved one at sea. The haunting tune, "La plainte du Capitaine," comes from the outports of Newfoundland and is told from the point of view of the mariner who will soon make his wife a widow. "Partons, la mer est belle," told from the point of view of a child who has lost his father at sea, is similarly themed, with the song beginning optimistically about an upcoming voyage, only to turn tragic with the advent of a sudden storm. The child is left to care for his mother.

*Scott Pauley*

## ABOUT THE ARTISTS

### CHATHAM BAROQUE

#### **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 HeraldTimes*), 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 Sixth Brandenburg 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** *lute, theorbo, baroque guitar*

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 at Carnegie Hall in New York and at the Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert. In 2010 Pauley traveled to Argentina for the Festival Internacional de Música Barroca "Camino de las Estancias," in Córdoba.

## GUEST ARTISTS

### **Pascale Beaudin** *soprano*

Pascale Beaudin's incomparable diction, intelligent musicality, and expressivity make her much-sought after for concert and recital work. She has graced operatic stages in North America and Europe in roles such as Zerlina, Papagena, Fiordiligi, Oscar, and Marzelline, earning praise from the Washington Post, the New York Times, and Opera News Magazine.

The soprano has been a soloist with Chatham Baroque, the Orchestre Métropolitain, the Orchestre Symphonique de Québec, the Lanaudière Festival, and the Orford Festival. She is featured on the world premiere recordings of *Les femmes vengées* by Philidor with Opera Lafayette, and *Nicandro e Fileno* by Lorenzani with Les Boréades. Her performances in *Léonore* by Gaveaux and *Leonore* by Beethoven with Opera Lafayette have been released to DVD.

Beaudin is a member of the Four Nations Ensemble, based in New York and specializing in Baroque chamber music. After many years in Montreal, she has happily made a home in Pittsburgh with husband Scott Pauley and their dog Ruby. A proud Acadian, she has recently discovered that her great-grandmother Wilson's ancestors came to Miscou Island from Aberdeen, Scotland.

### **Chris Norman** *wooden flutes, pipes*

Chris Norman was born in Halifax, Nova Scotia, into a music-loving family. His influential work as performer, composer, recording artist, teacher, and flutemaker has earned him worldwide recognition. Norman's flute playing, which has appeared on more than 40 recordings, can be heard featured on numerous Hollywood soundtracks. He is the founder and director of the Boxwood Festivals and Workshops taking place for the past 24 years in Canada, New Zealand, Australia, and the US, inspiring thousands of musicians of all ages. As a flute maker, he brings to bear a discernment forged over a 30-year career of making world-class flutes for Traditional, Baroque, and Renaissance music. His awards and honors include a Queen Elizabeth II Diamond Jubilee medal from the Senate of Canada, and a Doctor of Laws, honoris causa, from Dalhousie University.

## SPECIAL THANKS

Calvary Episcopal Church

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Rosemary Coffey

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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, and also presents 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.

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Between Us**

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## TEXTS AND TRANSLATIONS

### The Lass of Peaty's Mill

The lass o' Peaty's Mill,  
Sae bonnie, blythe, and gay,  
In spite of a' my skill,  
She stole my heart away.  
When teddin' out the hay,  
Bareheaded on the green,  
Love mid her locks did play,  
And wanton'd in her een.

Oh! had I a' the wealth  
Hopetoun's high mountains fill,

Insured lang life and health,  
And pleasure at my will;  
I'd promise, and fulfil,  
That nane but bonnie she,  
The lass o' Peaty's Mill,  
Should share the same wi' me.

### Lady Bothwell's Lament

Balow, my boy, ly\* still and sleep,  
It grieves me sore to hear thee weep;  
If thou'lt be silent, I'll be glad,  
Thy mourning makes my heart full sad.  
Balow, my boy, thy mother's joy,  
Thy father bred me great annoy.  
Balow, etc...

Balow, my darling, sleep a while,  
And when you wak'st, then, sweetly smile;  
But smile not as thy father did,  
To cozen\* maids, nay God forbid;  
For in thine eye, his look I see,  
The tempting look that ruin'd me.  
Balow, etc...

Balow, my boy, I'll weep for thee;  
Too soon, alake, thoul't weep for me:  
Thy griefs are growing to a sum,  
God grant you patience when they come.  
Born to sustain thy mother's shame,  
A hapless fate, a bastard's name.  
Balow, etc...

The girl of Peaty's Mill,  
So pretty, cheerful, and lively,  
Despite my better judgment  
She stole my heart away.  
When tying up bales of hay,  
Bareheaded on the green,  
Love amidst her hair did play,  
And delighted in her eye.

Oh, had I all the wealth  
To fill the high mountains of  
Hopetoun,

Assured long life and health,  
And pleasure as I want;  
I'd promise and fulfill  
That none but pretty she,  
The girl of Peaty's Mill,  
Should share it all with me.

*lie*

*to beguile*

### En montant la rivière

### Going Up the River

C'est dans le mois de mai, en montant la rivière  
*In the month of May, going up the river*  
C'est dans le mois de mai que les filles sont belles  
*In the month of May the girls are beautiful*

Et que tous les amants, en montant la rivière  
*And all lovers, going up the river*  
Et que tous les amants échangent leurs maîtresses  
*And all lovers change mistresses*

Mais moi je n'changerai pas, en montant la rivière  
*But I won't change, going up the river*  
Mais moi je n'changerai pas, car la mienne est trop belle  
*But I won't change, since mine is too beautiful*

Elle a de beaux yeux bleus, en montant la rivière  
*She has beautiful blue eyes, going up the river*  
Elle a de beaux yeux bleus, une bouche vermeille  
*She has beautiful blue eyes and ruby red lips*

Ah qu'il me serait doux, en montant la rivière  
*It would be so sweet, going up the river*  
Ah qu'il me serait doux d'aller vivre avec elle  
*It would be so sweet to go live with her*

Dans un petit logis en montant la rivière  
*In a small house, going up the river*  
Dans un petit logis tout près d'une fontaine  
*In a small house next to a fountain*

C'est dans le mois de mai, en montant la rivière  
*In the month of May, going up the river*  
C'est dans le mois de mai que les filles sont belles  
*In the month of May the girls are beautiful*

### Au chant de l'alouette

### To the Song of the Lark

Mon père m'envoie à l'arbre, c'est pour y cueillir  
*My father sent me to the wood to pick*  
Je n'ai point cueilli, j'ai cherché des nids  
*I didn't pick, I looked for nests*  
Au chant de l'alouette, je veille et je dors  
*To the song of the lark, I wake and I sleep*  
J'écoute l'alouette et puis je m'endors  
*I listen to the lark and I fall asleep*

Je n'ai point cueilli, j'ai cherché des nids  
*I didn't pick, I looked for nests*  
J'ai trouvé la caille assise sur son nid  
*I found the quail sitting on her nest*  
Au chant, etc...  
*To the song, etc...*

J'ai trouvé la caille assise sur son nid  
*I found the quail sitting on her nest*  
Je lui marchai sur l'aile et la lui rompis  
*I stepped on her wing and broke it*  
Au chant, etc...  
*To the song, etc...*

Je lui marchai sur l'aile et la lui rompis,  
*I stepped on her wing and broke it*  
Elle me dit: Pucelle! Retire-toi d'ici!  
*She said: Maiden! Go away!*  
Au chant, etc...  
*To the song, etc...*

Elle me dit: Pucelle! Retire-toi d'ici!  
*She said: Maiden! Go away!*  
Je n'suis pas pucelle, que j'lui répondis  
*I'm no maiden, I replied*  
Au chant, etc...  
*To the song, etc...*

### La plainte du capitaine

C'est en venant des îles à Loup,  
On s'y croyait bien tout assurés,  
Grand' brise du nord fut élevée  
Qui nous était le contraire,  
Qu'il nous a bien envoyés  
Plus de cent lieues sur la mer

Quand l' bâtiment arrivera au quai,  
Vous l'prenez garde pas m'oublier,  
Vous laisserez le bâtiment,  
Le bâtiment en drive,  
Vous irez dire à ma femme  
Qu'elle n'a plus de mari.

### The Captain's Lament

Coming back from the Islands of Loup,  
We thought we were well on our way.  
A great gale arose from the north:  
Such a fierce head wind,  
It actually sent us  
More than a hundred leagues at sea.

When the ship goes back to shore,  
Make sure you don't forget me,  
Leave the ship,  
The ship to drift.  
Go tell my wife  
She no longer has a husband.

### Yee Gods of Love

Yee Gods of Love looke down in pity  
Angells sing my mournfull ditty,  
For since my Earthly comfort dyes  
My cheeks from tears they never dryes,  
Yet for this death I sighed foorth store\*,  
That now my eyes can weep no more:  
Oh, Oh, Ohon eirie, Ohon eirie Onie.  
Let never Sun shew forth her beames  
Nor Rivers shew their Silver streames;  
All joyes from earth exylled be.  
No day of Comfort can I see,  
For greater Sorrowes and more woe  
No Ladys heart did ever know.  
Oh, Oh, Ohon eirie, Ohon eirie Onie.

Forbes, *Songs & Fancies*, 1666

### The Solsequium, or the Lover comparing himself to Sun-Flowir.

Lyk as the dum solsequium with Cair owre cum  
*Like the mute sunflower, with pain overcome*  
Dois sorrow, quhen the Sun gois out of Sicht  
*Does before when the sun goes out of sight*  
Hings down his Heid and droupis as deid,  
*Hangs down his head and drops as dead*  
and will not spreid  
*And will not spread*  
But lukis his Levis throw Langour all the Nicht,  
*But looks at his leaves twisting in distress all night*  
Till fulisch Phaeton\* aryse with Quhip in Hand  
*Until foolish Phaeton\* rises with whip in hand*  
To purge the Christal Skyis, and Licht the Land.  
*To clean the crystal skies, and light the land*  
Birds in thair Bower wait on that Hour,  
*Birds in their dwellings wait on that hour*  
And to thair King and glade Gudemorrow gives,  
*And to their king and glad good morning gives*  
Frae than that Flowir lifts not to lour,  
*From then, that flower lifts so as not to shrink*  
But lauchs on Phebus\*\* lowsing out his Leivs.  
*But laughs on Phebus\*\* releasing out his leaves.*  
Swa stands with me, except I be quhair I may se  
*So stands with me, accept that I am where I may see*  
My Lamp of Licht, my Lady and my Luve,  
*My lamp of light, my lady, and my love.*  
Frae scho depairts, a thousand Dairts  
*From this display depart a thousand darts*

in sindry Airts  
*in different directions*  
 Thirle thruch my heavy Heart, bot Rest or Ruve,  
*Pierce through my heavy heart, without rest and run*  
 My Countenance declairs my inward Greif,  
*My face declares my inward grief*  
 And Howp almaist despairs to find Releif.  
*And hope almost despairs to find relief.*  
 I die, I dwyne, Play dois me pyne,  
*I die, I pine, play inflicts pain*  
 I loth on every Thing I luke, allace!  
*I loathe everything I see, alas!*  
 Till Titian\*\*\* myne upon me schyne,  
*Tell Titian\*\*\* to shine less upon me*  
 That I revive thruch Favour of hir Face.  
*That I be reborn through the favor of her face.*

\*son of the sun god Helius

\*\*Apollo, god of the sun

\*\*\*Renaissance painter of Lombard origin

**Partons, la mer est belle**                      **Let's go, the sea is beautiful**

Amis, partons sans bruit, la pêche sera bonne;  
*Friends, let's leave quietly; the fish will be plenty;*  
 La lune qui rayonne éclairera la nuit.  
*The shining moon will light up the night.*  
 Il faut qu'avant l'aurore nous soyons de retour  
*Before the dawn, we must be back*  
 Pour sommeiller encore avant qu'il soit grand jour.  
*To doze again before it is full day.*

Refrain    Chorus  
 Partons, la mer est belle, embarquons-nous, pêcheurs,  
*Let's go, the sea is lovely, let's embark, fishermen,*  
 Guidons notre nacelle, ramons avec ardeur,  
*Let's guide our skiff and row with vigor,*  
 Au mâât hissons les voiles, le ciel est pur et beau!  
*Hoist the sails up the mast, the sky is pure and lovely;*  
 Je vois briller l'étoile qui guide les matelots.  
*I see the shining star that guides sailors.*

Ainsi parlait mon père lorsqu'il quitta le port;  
*Thus spoke my father as he left port;*  
 Il ne s'attendait guère à y trouver la mort.  
*He didn't expect to find death.*

Par le vent, par l'orage, il fut surpris soudain,  
*By winds and by thunder he was suddenly trapped,*  
 Et d'un cruel naufrage, il subit le destin.  
*And a cruel shipwreck was his fate.*

Partons, la mer est belle, etc...                      *Let's go, the sea is lovely, etc...*

Je n'ai plus que ma mère qui ne possède rien.  
*All I have is my mother, who has nothing.*  
 Elle est dans la misère, je suis son seul soutien.  
*She lives in poverty, I'm her one and only support.*  
 Ramons, ramons bien vite, je l'aperçois là-bas:  
*Row, row quickly, I spot her over there:*  
 Je la vois qui m'invite en me tendant les bras.  
*I see her inviting me with her outstretched arms.*

**When she cam ben, she bobbit**                      **When she came in, she curtsied**

O, when she came ben, she bobbit fu' law  
*When she came in, she curtsied very low*  
 And when she cam ben, she kiss'd Cockpen,  
*When she came in, she kissed Cockpen,*  
 And syne she deny'd she did it at a'.  
*And afterwards she denied she did it at all.*

And was na Cockpen right saucy witha'?  
*And was not Cockpen disdainful with her*  
 In leaving the dochter o' a lord,  
*In leaving the daughter of a lord*  
 And kissin a collier lassie an' a'?  
*And kissing a coal miner's daughter?*  
 O, never look down, my lassie, at a'!  
*O, it's not your fault, my girl, at all*  
 Thy lips are as sweet, and thy figure complete,  
*Your lips are as sweet, and your figure as fine*  
 As the finest dame in castle or ha'.  
*As the finest dame in castle or hall.*



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*Please inform us of any oversight or mistake. Thank you!*

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