

Chatham Baroque & RENAISSANCE BAROQUE

Chatham Baroque

Louis, Louis

Songs & Dances of the French Baroque

Friday, December 6 • 7:30pm

St. Nicholas Croatian Catholic Church, Millvale

Saturday, December 7 • 7:30pm

Calvary Episcopal Church, Shadyside

Sunday, December 8 • 2:30pm

Hicks Memorial Chapel, Pittsburgh Theological Seminary, Highland Park



Co-hosted by Society to Preserve the Millvale Murals of Maxo Vanka

24/25 SUBSCRIPTION SERIES

Chatham Baroque

Louis, Louis

Songs & Dances of the French Baroque

Andrew Fouts *violin*

Patricia Halverson *viola da gamba*

Scott Pauley *theorbo, lute & baroque guitar*

with guests

Pascale Beaudin *soprano*

Carmen Lavada Johnson-Pájaro *violin*

Emily Eng *violin & viola*

Paul Miller *viola*

Dušan Balarin *theorbo & baroque guitar*

Beaux yeux divins qui voyés dans mon coeur Jean Boyer (c. 1600-1648)

Sombres forêts, noires vallées

Aux plaisirs, aux délices bergères Pierre Guedron (c. 1570-c.1620)

Music from *Ballet de la Merlaison* (1635) Louis XIII (1601-1643)

Suite from *Ballet des Saisons* (1661) Jean-Baptiste Lully (1632-1687)

Overture

Entrée: Les Faunes

Récit de la Nymphé de Fontainebleau

Ritournelle, récit, ritournelle

Me plaindrai-je toujours, amour Pascal Collasse (1649-1709)

From *Ballet des Saisons* (1695)

Intermission

Music for the King's chamber

Robert de Visée (c. 1655-1732/1733)

Prélude

Allemande

Gavotte

Sarabande Grave

Marin Marais (1656-1728)

Chaconne

Robert de Visée

Gigue

Récit de la beauté from *La Mariage forcé* (1664)

Lully/Lambert

Les caractères de la danse

Jean-Féry Rebel (1666-1747)

Prelude - Courante - Menuet - Bourée - Chaconne -

Sarabande - Gigue - Rigaudon - Passapied - Gavotte -

Sonate - Gavotte - Sonate - Loure - Musette - Sonate

Trop indiscret d'amour from *Ballet des Muses* (1666)

Jean-Baptiste Lully

PROGRAM NOTES

Our program explores music in France during the reigns of two kings: Louis XIII and Louis XIV. We could have just as easily said we are playing music of seventeenth-century France, since the combined dates of the lives of the two kings (Louis XIII, 1601-1643; Louis XIV, 1638-1715) cover most of the 1600s and takes us well into the second decade of the 1700s. The story of the two kings (hence our title, Louis, Louis) and the roles they play in the development of French music is so essential, and their support and patronage of the arts so indispensable, that without them it's hard to imagine what the musical landscape would have looked like.

Often concert programs of French Baroque music begin with the music of Jean-Baptiste Lully, the founder of French opera, and end with the music of Jean-Philippe Rameau, with many other worthy composers added to the mix. This is a successful formula, and touches on much of the great music of the time. We wondered, however, if we might consider Louis XIV's death in 1715 as the end point and look backwards into 1600s. What were the circumstances under which Lully was able to develop French Opera? Who were the key players who contributed to this? Many, as it turns out, are not household names, but as we hope to show, they wrote music of great quality. Different artistic traditions such as the air de cour (courtly songs), ballet de cour (lavish dance spectacles), theater pieces by authors like Molière (which often included songs and dances), along with lavish

costumes and scenery, all combined to form theatrical spectacles. It was the collaboration of Lully (music), Molière (theater), and Beauchamp (dance) that led to the creation of French opera.

Air de cour

We begin with airs de cour by **Pierre Guedron** and **Jean Boyer**. These courtly songs first began to appear in print in the 1570s and continued well into the mid-1600s. Airs de cour typically appeared in print as settings for five or six voices, or one voice with lute. Subjects often deal with unrequited love as well as the beauty of nature. They were sung at court for the entertainment and enjoyment of fellow courtiers, sometimes by professional singers and lutenists, and by courtiers themselves. The books of airs de cour, of which there are many, were printed mainly by the Ballard family. The publication of these books (even in small numbers) suggests that they may have been known and performed outside courtly circles as well.

The air de cour retained its own French identity well after the introduction in other parts of Europe of new, highly expressive Italian vocal music of the *seconda prattica*. The musical expression in the French airs is more reserved and classical, in line with French musical tastes of the time. The French airs are strikingly beautiful in their simplicity.

Ballet de cour

Louis XIII had music and dance in his life from a young age. Before the age of five he would coerce his royal guards to dance the bransle with him. Dancing helped Louis XIII overcome his shyness. He suffered from an underbite and bad teeth, which gave him a speech impediment and no doubt led to his shy disposition that continued into adulthood.

One English ambassador remarked, "...his words were never many, as being so extreme a stutterer that he would sometimes hold his tongue out of his mouth a good while before he could speak so much as one word; he had besides a double row of teeth, and was observed seldom or never to spit or blow his nose..."

His father died in 1610 when Louis was only nine years old, and though he formally became King, his actual ascendancy to power was slowed by the

fact that his mother, Marie de Medici, acted as regent until he reached the age of 16.

He continued to be drawn to music and dance through his short life (he died at the age of 41). For the *Ballet de la Merlaison* (1635), Louis XIII created everything: music, choreography, and costume design. Of the songs composed for it only the lyrics remain.

The *Ballet de la Merlaison* was composed, like most ballets of the time, for the resident orchestra, the twenty-four strings making up the *Violons du Roi*. This famed string band was divided into five different parts: *dessus*, *haute-contre*, *taille*, *quinte*, *basse de violon*, and was made up of several sizes of instruments from the violin family. This five-part string texture, augmented sometimes by wind instruments, was one of the hallmarks of music of the French Baroque. Missing parts in the score performed here were reconstructed by Véronique Fontaine at the Centre de musique baroque de Versailles.

The performance took place at the Château de Chantilly. The subject of the ballet was a blackbird hunt. Louis danced the third entrée, playing the wife of Pierre de la Croix de Lorraine, sellers of tales and sonnets, and the thirteenth, playing a farmer.

Louis XIII's patronage of the arts set the example at court of the Louvre and many nobles followed suit. Some, like his minister Richelieu, and his son Louis XIV, exceeded his generosity. The creation of a large portion of French music in the seventeenth and eighteenth centuries is thanks to the support of this shy king, a lover of dance and music.

Louis XIV, also known as *Louis le Grand* and *Le Roi Soleil* (The Sun King), like his father, became King at a very young age in 1643. Only four years old when his father passed, he also had a period of Regency under Cardinal Mazarin that lasted until his coronation in 1654, and he didn't rule on his own until Mazarin's death in 1661. While his father was shy, Louis XIV was quite the opposite. He exuded supreme confidence in every aspect of his life, and his 72-year rule was the longest of any monarch of any country. Louis XIV brought France to the height of political power and colonial expansion, and ushered in an unparalleled era of lavish architecture, music, and art. Like his father, Louis XIV was fond of dance and music, and continued to build on his legacy, at times dancing himself in productions of ballets de cour.

Our concert includes music from several other ballets de cour from the time of Louis XIV, including two different *Ballet de Saisons* (1661 and 1695) and *Ballet de Muses* (1666). Two of these have music by Jean-Baptiste Lully, who became the king's favorite court composer, especially for ballets, theater music, and the eventual creation of French opera (*tragédie en musique* or *tragédie lyrique*). Florentine by birth, he was born Giovanni Battista Lulli. The Italian composer met the young French king while the two were—you guessed it—dancing in a ballet in 1653, and he was appointed soon after as royal composer for instrumental music. By the time the king took full control of the throne in 1661, he named Lully superintendent of the royal music and music master of the royal family. Soon after he married the daughter of noted composer Michel Lambert and changed his name to the French spelling of Jean Baptiste-Lully. Lully's near complete control on the musical apparatus at the French court was almost as strong as the King's grip on political power. He died in 1687 at the age of 54 from a gangrenous wound that became infected after he struck himself in the foot with his long conducting staff.

Our edition of *Ballet de Saisons* was edited by James P. Cassaro, published by Georg Olms Verlag in the collected works series of Jean-Baptiste Lully. Mr. Cassaro is a Chatham Baroque board member and is Professor Emeritus at the University of Pittsburgh.

Music for the theater

In addition to Lully's collaborations with choreographer Beauchamp in the realm of dance, he worked closely with playwright Molière in the realm of theater, providing music for many of his plays. We include an air from Molière's *Le Mariage forcé* (1664), with a *double* (divisions or ornaments) by Michel Lambert, Lully's father-in-law.

The collaborations with Beauchamp in dance and Molière in theater, combined with the court's available expertise and seemingly unlimited funds for making lavish sets and extraordinary costumes, put in place all the pieces that would become French opera.

Music for the king's chamber

Private music for smaller courtly settings also played a role in French musical life. Softer instruments like the lute, theorbo, guitar, and viola da gamba (called the *basse de viole*) as well as a smaller group of violins known as the *Les petit violons* played an important role in these intimate settings.

Robert de Visée was a composer and guitar, theorbo, lute and viol player. The diary of the Count of Dangeau from the year 1686 states that de Visée often played at the king's bedside in the evenings. Our Suite in G Major is a blend of dances by two composers— de Visée and Marais. The pieces for theorbo solo and for two theorbos come from a manuscript compiled by Vaudry de Saizenay, the single largest collection of French solo music for the long-neck member of the lute family.

Marin Marais was a virtuoso bass viol player and composer who served as an apprentice and conductor under Lully. Like Lully, Marais was very close to the French King Louis XIV, serving in his *musique de chambre*. Marais composed more than 500 pieces for viol and continuo in five published volumes. Each book contains approximately one hundred titled dances and descriptive pieces, all arranged into suites according to key.

Les caractères de la danse is the latest piece on our program, appearing in 1715, the same year as Louis XIV's death. It was composed by **Jean-Féry Rebel**, who was a violinist in the *Violons du Roi*. Rebel continues with the French tradition of dance, with 14 short dance movements sandwiched between a prelude and a sonata. The scoring takes a turn towards the Italian taste for trio sonatas, with two violins and continuo, instead of the five-part texture favored by Lully.

It's quite a journey from the early seventeenth-century airs de cour to the trio sonata of Rebel in 1715—one that was made possible, in many ways, by the two kings named Louis.

—Scott Pauley

ABOUT THE ARTISTS

CHATHAM BAROQUE

Andrew Fouts *violin*

Andrew Fouts is co-artistic director of Chatham Baroque since 2008. His playing with the ensemble has been praised for its “mellifluous sound and sensitive style” (*Washington Post*), and “superb technique and spirit” (*Pittsburgh Post-Gazette*). In addition to Chatham Baroque Andrew performs with Apollo’s Fire, Ars Lyrica, and American Bach Soloists. Since 2010 he has served as concertmaster for Washington Bach Consort, where he is regularly featured as soloist or in recital. 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 recordings with Chatham Baroque, Apollo’s Fire, American Bach Soloists, Philharmonia Baroque, Musik Ekklesia, and Alarm Will Sound. He plays a violin by Karl Dennis (2013), after Guarneri del Gesù (1735), a short bow by David Hawthorne, Cambridge, MA, after a late 17th century English model, and a long bow by H.F. Grabenstein, Williston, VT, after an early 18th century English model. Andrew lives in the Manchester neighborhood of Pittsburgh’s North Side, where he is restoring an 1880s row house. He is a gushing cat-dad and community cat fosterer and maintains a devoted hot yoga practice.

Patricia Halverson *viola da gamba*

Patricia Halverson is a founding member of Chatham Baroque. As a musician with the ensemble, she has enjoyed a career of more than 30 years of performances in Pittsburgh and across the country as well as concerts and festivals in Canada, Mexico, Peru, Bolivia, and Ecuador. Halverson holds a Doctor of Musical Arts in Early Music Performance Practice from Stanford University. At Stanford, she studied viol with Martha McGaughey, and following the completion of her degree, continued viol studies at the Koninklijk Conservatorium in The Hague. Among other collaborations, Patty has performed as a soloist in Bach passion performances on numerous occasions including with the Pittsburgh Symphony Orchestra. Patty is a frequent faculty member at viol and recorder workshops, including the Mideast Early Music Workshop, Viol Sphere 2, Bloom Early Music Workshop, and the Viola da Gamba Society of America’s annual conclave. She plays viols by Karl Dennis (Rhode Island) and Judith Kraft (Paris, France).

Scott Pauley *theorbo, lute & baroque guitar*

Scott Pauley is co-artistic director of Chatham Baroque. Over a career spanning more than 25 years, he has become one of the leading American collaborative players on early plucked stringed instruments. Specializing in theorbo, baroque guitar, and lute, he has performed in 26 states and at venues including Carnegie Hall, The Library of Congress, and Wigmore Hall, and has performed in Canada, Mexico, Argentina, Bolivia, Ecuador, and Peru. He has created numerous compelling programs for Chatham Baroque, ranging from music of Spain and Latin America to music of England, Scotland, and French Canada, often with an interest in demonstrating the connections between baroque music and popular styles. He holds a doctoral degree in Early Music Performance Practice from Stanford University and studied with Nigel North at the Guildhall School of Music and Drama in London. While in London as a young artist, Scott was a prize winner at early music competitions in Bruges and Amsterdam. Scott also performs with Four Nations Ensemble in New York and Opera Lafayette in Washington D.C. and has performed as a soloist in J.S. Bach's St. John Passion with the Atlanta and Pittsburgh Symphony Orchestras. Scott is married to French Canadian soprano Pascale Beaudin. With their Labrador Retriever, Ruby, they live in Pittsburgh's Northside neighborhood.

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 Acadian 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's happily made a home in Pittsburgh with husband Scott and their dog Ruby.

Carmen Lavada Johnson-Pájaro *violin*

Violinist Carmen Lavada Johnson-Pájaro, native of Birmingham, Alabama, is a community-based artist living in New York City. Raised in a family of music lovers, Carmen began her musical studies with jam sessions in the living room and eventually found her way to the world of historical performance. She's had the opportunity to work with renowned early music figures such as Masaaki Suzuki, William Christie, Reggie Mobley, Raphaël Pichon, Jonathan Cohen, Rachel Podger, Richard Egarr, Lionel Meunier, among many others. Carmen's 2023/24 season includes performances with Twelfth Night, Repast Baroque, the Handel & Haydn Society, Trinity Baroque Orchestra, Washington Bach Consort, Staunton Music Festival, and more. Beyond performing, Johnson-Pájaro's commitment to community engagement has led to years of nonprofit work for organizations and work in schools, shelters, hospitals, and detention centers across the world. Johnson-Pájaro holds degrees from The Juilliard School, New England Conservatory, and the Eastman School of Music, where she was a Lois Rogers and Links Scholar. Carmen is also known for being a serious popcorn addict, podcast junkie, dog lover, and gym rat!

Emily Eng *violin & viola*

With equal facility as both a violist and period violinist, Emily Eng enjoys a diverse musical life in orchestras and chamber ensembles with either gut or steel at her fingertips. Her work has included engagements with the Toronto Symphony Orchestra, Tafelmusik Baroque Orchestra, Orchestra of the Age of Enlightenment, Hamilton Philharmonic Orchestra, Academy Concert Series, Chatham Baroque, Soundstreams, Esprit Orchestra, the Toronto Consort, the Canadian Opera Company, and the Detroit Symphony Orchestra. Last season Eng joined the National Ballet Orchestra of Canada as a section member. Outside of the wild world of freelancing, Eng has a full all-ages studio of private violin students whom she is mentoring as the next generation of classical music lovers and audience members. She studied at the Interlochen Arts Academy, the Juilliard School, the Glenn Gould School, and the Amsterdam Conservatory. She has been training in martial arts since 2001 and is a licensed practitioner of Thai massage.

Paul Miller *violin & viola*

Paul V. Miller's eclectic musical career spans many domains including performance, pedagogy and research. *The Strad* magazine called him a "virtuoso" in its review of his 2023 album with Chatham Baroque, entitled "The Undiscovered Viola d'Amore." This album featured newly unearthed

music for the viola d'amore from Bohemia and Austria in several world-premiere recordings. Miller has served as a principal player and soloist in the Washington Bach Consort, Opera Lafayette, the Bethlehem Bach Festival, The Hawai'i Performing Arts Festival, and the Boulder Bach Festival. Miller serves as an Associate Professor of Musicianship at Duquesne University, where he teaches advanced classes in 18th-century counterpoint, classical form, chromatic harmony, post-tonal analysis, and electronic instrument fabrication. Since 2017, Miller has directed "The Duke's Music," Duquesne's early music ensemble. His research has appeared in journals such as *Perspectives of New Music*, *Early Music*, *Twentieth-Century Music*, *Opera Quarterly*, *Music and Letters*, and *Music Theory Online*. Miller has published on Karlheinz Stockhausen work, as well as the practice of using data gathered from plant electrochemistry to make sound and music.

A native of Poughkeepsie, NY, Miller attended Vassar College, the New England Conservatory, Harvard, and the Eastman School of Music. His teachers include Carole Cowan, Stanley Bednar, Betty-Jean Hagen, Jeanne Lamont, and John Graham. He holds a Master's degree in viola performance and a Ph.D. in music theory from Eastman.

Dušan Balarin *theorbo & baroque guitar*

Dušan Balarin is a soloist and accompanist specialized on a variety of lutes and early guitars. His artistic curiosity has led him to perform with an eclectic array of leading artists and ensembles in the fields of Early Music, Jazz, and Contemporary Arts. Notably, he has collaborated with Masaaki Suzuki, Lionel Meunier, William Christie, Paul Agnew and Les Arts Florissants, Rachel Podger, Bruce Dickey, Stephan MacLeod, Paul Watkins, and Phil Setzer of the Emerson Quartet, Tessa Lark, Reginald Mobley, Cécile McLorin Salvant. Balarin regularly performs with foremost Early Music organizations such as The Washington Bach Consort, ARTEK, TENET, Harmonia Stellarum, and EMNY.

Balarin attended the Juilliard School as a graduate recipient of the Historical Performance Scholarship where he rigorously performed with Juilliard 415 in North America and Europe. Before settling in New York, he apprenticed with British lute virtuoso Nigel North and received his MM in Historical Performance with the highest of honors from the Jacobs School of Music at Indiana University.

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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 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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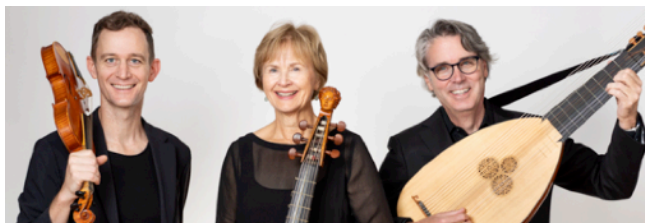
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Levy Hall, Rodef

Shalom Congregation



*Chatham Baroque returns to its musical roots joined by
former Chatham Baroque violinist Julie Andrijeski*



Winter Wonderland

Saturday, December 21, 2024 • 10:00 am and 11:15 am
Calvary Episcopal Church

Get into the Holiday spirit with Chatham Baroque and friends. The ensemble plays Baroque favorites, and you're invited to sing along as we share holiday music from several countries and traditions. With soprano Pascale Beaudin.

You and our community of supporters make delivering on Chatham Baroque's mission possible. You help to ensure that we contribute to the quality of life of our community by transporting audiences through the creation of beautiful music, presenting the highest caliber artists on our stages, and inspiring youth through our education and community engagement programs. We're so grateful for all of your support and look forward to the amazing performances and programs that we will experience together this season and beyond. Please consider a gift in support of Chatham Baroque.

Making Spirits Bright
Chatham Baroque
GIVE TO
KEEP THE
MUSIC
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chathambaroque.org/support-us

Or send your gift to:
Chatham Baroque
315 Shady Ave.
Pittsburgh, PA 15206

UPCOMING CONCERT



Piffaro *The Bassanos*

From Renaissance Italy to Tudor England

Saturday, February 8, 2025 • 7:30pm

Calvary Episcopal Church, Shadyside

America's premiere Renaissance wind ensemble makes its triumphant return to Pittsburgh with a story of musical immigration. An Italian and likely Jewish family of wind players moves to England during the reign of Henry VIII, pushing instrumental music into a new frontier. The wind players of Piffaro look at one of the most potent examples of musical immigration in 16th-century Europe—the story of the Bassano family.