

# Chatham Baroque

## Quintessential Chatham Baroque

**Friday, March 14 • 7:30 PM**

Teutonia Männerchor

**Saturday, March 15 • 7:30 PM**

Hicks Memorial Chapel, Pittsburgh Theological Seminary

**Sunday, March 16 • 2:30 PM**

Levy Hall, Rodef Shalom Congregation



***Emily Norman Davidson Memorial Concert***

**24/25 SUBSCRIPTION SERIES**

# Quintessential Chatham Baroque

with former Chatham Baroque violinist Julie Andrijeski

March 14-16, 2025

Emily Norman Davidson Memorial Concert

Andrew Fouts & Julie Andrijeski *violin*

Patricia Halverson *viola da gamba*

Scott Pauley *theorbo & baroque guitar*

Sonata No. VI in C Major

Henry Purcell (1659 -1695)

[Sonata] - Canzona - Largo - Allegro

Ayres in E Minor

Nicola Matteis (c. 1650 - c. 1713)

Preludio (Presto) – Altro Preludio (Adagio) – Motivo

Adagio – Aria (Presto) – Sarabanda

Sonata in G Major Op. 5 No. 5 "In Imitation of Corelli"

William McGibbon

Adagio – Allegro – Largo – Allegro

(1690-1756)

Sonata VI in G Minor

Henry Purcell

Adagio (Passacaille)

## Intermission

Sonata in G Major (BuxWV271)

Dietrich Buxtehude (c. 1637-1707)

Allegro – (Adagio – Allegro) – Adagio a 3

Allegro – (Adagio – Allegro) – Allegro

Sonata in A minor Op. 4 No. 5

Arcangelo Corelli (1653-1713)

Preludio (Adagio) - Allemanda (Allegro) - Corrente (Vivace) - Gavotta (Allegro)

Sonata in G Minor Op. 1 No. 1

Antonio Vivaldi (1678-1741)

Grave - Allemande - Adagio - Allegro

Sonata G Major Op. 5 No. 4

George Frideric Handel (1685-1759)

A tempo Ordinario – Allegro – Passacaille – Gigue Presto – Minuet

## PROGRAM NOTES

Throughout our history, we have periodically revisited a programming concept called “Quintessential Chatham Baroque.” This idea draws inspiration from the ensemble’s sound between the mid-1990s and 2003, including music from our first few commercial CD recordings. At that time, Chatham Baroque consisted of Julie Andrijeski and Emily Davidson on violins, Patricia Halverson on viola da gamba, and Scott Pauley on theorbo, lute, and baroque guitar. For many, the combination of two violins with continuo provided by the viola da gamba and plucked strings is instantly recognizable as Chatham Baroque. We cut our teeth on the trio sonata repertoire, which remains some of our favorite music to perform. If you remember us from our early days, you’ll likely recognize pieces from our concerts, CDs, or radio broadcasts. If you know us from more recent performances, you may still recognize some beloved pieces we’ve continued to perform over the years. Regardless, we invite you to join us as we explore the wealth of Baroque music that continues to offer new gems to share.

For this program, we are excited to welcome Julie Andrijeski back to the Pittsburgh stage, where she will perform alongside Chatham Baroque Co-Artistic Director Andrew Fouts on violin. With two of America’s leading Baroque violinists playing together, we are thrilled to present trio sonatas from Italy, England, Scotland, and Germany, highlighting not only the talents of each violinist but also the diverse styles each composer contributed.

The trio sonata emerged from two main traditions: instrumental works derived from the Renaissance contrapuntal *canzona*, typically featuring alternating slow and fast sections, which later became known as the *sonata da chiesa* (church sonata), and dance movements that evolved into the *sonata da camera* (chamber sonata) tradition. Our program includes examples from both categories.

### British Isles

**Nicola Matteis** was born in Naples around 1650 and as a young man made his way to England “on foot with his violin under a full coat at his back.” He published five books of *Ayres for the Violin*, the first of which appeared in 1676. His *Ayres* can be described as something between sonatas and suites for solo violin and continuo. Short dances are mixed with *fugato* and more serious Italianate movements. To

each of his books he later added a second violin part, effectively making them into trio sonatas, capitalizing on the new demand for this type of music. As a performer on the violin, it was remarked that Matteis “had a stroke so sweet, [he] made it speak like the voice of a man and when he pleased, like a consort of several instruments.” He was also a guitarist and published a manual on composition and continuo playing for the guitar called *The False Consonances of Musick* (London, 1682).

**Henry Purcell** produced an impressive quantity of music during his relatively short lifetime. A composer of operas, music for the stage, as well as sacred and secular vocal music, he also produced a small body of instrumental works including two collections of trio sonatas for two violins and basso continuo, both composed in the 1680s. The preface to the first collection, *Sonnata's of III Parts* (1683) states that Purcell has “faithfully endeavour'd a just imitation of the most fam'd Italian Master's.” While he adeptly emulated Italian styles, Purcell's expressive dissonances and intricate counterpoint in his trio sonatas reveal his English heritage and his creativity as a composer. Roger North remarked that Purcell's sonatas were “clog'd with somewhat of an English vein, for which they are unworthily despised.” Purcell's unique “English vein” may not have been fully appreciated in his time. Certain qualities in his music, including a unique melodic sweetness intertwined with melancholy, enhanced by unconventional harmonies and chromatic coloring, gave Purcell a voice unlike any other composer of the Baroque.

Scotsman **William McGibbon** spent most of his life in Edinburgh following a period of study in London. For twenty years he held the position of principal violinist in the Edinburgh Musical Society orchestra. Although not well known today, McGibbon was regarded as both the leading concert violinist and fiddler of his day in Scotland. His Sonata in G Major in ‘Imitation of Corelli’ is fully Italianate in style, suggesting the strong influence that Corelli's music had on many northern composers.

## Italy

**Arcangelo Corelli's** violin and trio sonatas epitomize the sonata form of the high Baroque. Despite a modest output—six instrumental collections encompassing trio sonatas (Opp. 1–4), solo sonatas (Op. 5), and *concerti grossi* (Op. 6)—his music became the standard of

contemporary Italian style against which all others would be judged. Corelli's compositions feature contrasting *adagios* and vibrant *allegros*, showcasing virtuosic passagework, challenging arpeggios, and chords. His works were celebrated across Europe and the New World, from Amsterdam to Dublin, and Rome to Mexico City.

A hallmark of performing Corelli's sonatas is the ornamentation of slow movements, a skill for which Corelli was highly esteemed. His extemporaneous and florid additions were so admired that a 1710 edition of his solo sonatas by Etienne Roger includes ornamented renditions of the *Adagios* composed by Corelli himself. The trio sonata was his most prolific genre, partly to meet public demand.

Corelli codified the major/minor tonality system that would dominate music for the next 200 years. By his time, two distinct sonata styles had emerged: the *sonata da chiesa* (church sonata) and the *sonata da camera* (chamber sonata). The church sonata typically follows a slow-fast-slow-fast movement pattern, with movements labeled with Italian titles such as *adagio*, *grave*, and *allegro*. In contrast, chamber sonatas often begin with a sonata movement, followed by several dance movements. The Trio Sonata in A Minor, Op. 4 No. 5 exemplifies the *sonata da camera*, featuring a slow *preludio adagio* followed by several dance movements: *allemanda*, *corrente*, and *gavotta*.

**Antonio Vivaldi** is best known for his famous *The Four Seasons*, the highly popular series of four concerti with the separate titles translated into English as Spring, Summer, Fall, and Winter. While Vivaldi excelled as a composer of concertos, he was no stranger to other genres including opera, oratorio, motets, cantatas, and instrumental sonatas. His Sonata I in G Minor for two violins and basso continuo is from his Opus 1, a collection of twelve sonatas divided into two groups of six, both with the title *Sonata da Camera a Tre*. These trio sonatas are a treasure trove, filled with expressive slow movements, alternating with lively dance movements such as the *allemanda*, *corrente*, and *giga*. Although from an early opus, signature rhythmic and melodic gestures one associates with Vivaldi already abound throughout the twelve sonatas from opus one.

## Germany

**Dietrich Buxtehude** likely received his first musical training from his father, who was organist at St. Olai Kirke in Elsinore, Denmark. By

1668, he had been appointed organist at the Marienkirche at Lubeck, one of the most important musical posts in Northern Germany. Buxtehude was tremendously influential on several composers, most notably Johann Mattheson, George Frideric Handel, and Johann Sebastian Bach, all of whom traveled considerable distances to meet him. Buxtehude had at his disposal an ever-changing set of paid instrumentalists and singers and wrote for a variety of services appropriate to the church calendar, as well as for weddings, funerals, and the occasional commission. He organized chamber music concerts called *Abendmusik*, a series that remained a feature of his church until 1810. His chamber music is notable in that it features not only the violin, but also the viola da gamba as a solo melodic instrument. He published two collections of seven sonatas for violin and viola da gamba and continuo (Hamburg, 1694 and 1696), in which each of the two solo lines converses with, imitates, supports, and goads the other to new heights of expression. The Sonata in G Major (BuxWV 271) performed here, however, is a separate, unpublished work scored for two violins, viola da gamba, and continuo. It exists only in a manuscript in Uppsala, Sweden. The piece is constructed in seven short movements and includes a solo for each of the violins. Throughout, the viola da gamba alternates between trading melodic lines with the violins and dropping down to cover the bass line.

For our final selection, we return to London, though a generation later than Matteis and Purcell. Though German by birth, **George Frideric Handel** spent about three years in Italy as a young man in 1706-1709 before he settled in London in 1710. He was renowned for his operas, oratorios, and large-scale compositions. Although he did not focus extensively on the trio sonata genre, his surviving works in this form are notable. His second collection, *Trio Sonatas, Op. 5*, published in 1739, primarily consists of movements adapted from his earlier orchestral and ballet music from the 1734–35 opera season, rescored as trio sonatas. While these arrangements may have simplified some harmonic and orchestral elements, the collection remains a delightful showcase of some of Handel's most memorable music. The Op. 5 sonatas served as "greatest hits" compilations, allowing audiences to experience Handel's music in a more intimate chamber setting.

—Scott Pauley



## A TRIBUTE CONCERT

Chatham Baroque's concerts this weekend honor the memory of violinist and co-founder, Emily Norman Davidson. Joining Chatham Baroque for these concerts is violinist Julie Andrijeski, who performed side-by-side with Emily for seven years. What better time to revisit the early years of the organization and Emily's important role in shaping the ensemble's future.

The Pittsburgh Early Music Ensemble, which transitioned to Chatham Baroque in 1996, may never have happened had it not been for gambist and native Pittsburgher John Dornenburg. It was John who, in the spring of 1990, shared the intel that both a recorder player and baroque violinist were moving back to Pittsburgh after completing

music degrees. We three connected in the fall, began playing music and performed our first concert at Chatham University in May of 1991. The rest is history.

Of the many qualities Emily possessed, one of the most prominent was her determination. Not only an excellent musician, Emily was also an extremely capable administrator. Concert programs from the 1990s list her holding roles of office coordinator or treasurer. She was a crackerjack ad solicitor, willing to go out on a limb to convince friends and contacts to purchase program ads.

Emily's determination was also evident when she reached out to Brian Levine at Dorian Records. What developed was a fruitful recording contract with Dorian, which produced six albums, beginning in 1997. Stepping out of her reserved nature, Emily chatted up Martha Woods of Jonathan Wentworth Associates at a conference and was successful in securing a management contract. This relationship of many years produced regular opportunities for touring. The resulting visibility helped Chatham Baroque build its reputation and gain a foothold in the historical performance scene in the U. S.

Although facile in administrative roles, the music side of the organization was always important. Emily purchased a late 17<sup>th</sup> century baroque violin, she was always prepared for rehearsals and on time if not early, the latter a trait clearly inherited from her mother, Liane Norman. As a violinist, Emily preferred playing second violin, savoring the role of an inner voice. As a devoted single mom, she prioritized the happiness and growth of her young daughter.

Emily's determination and incredible fortitude remained intact even as she battled cancer in 2003. She passed away on Nov. 2, 2003. Her final performance took place on a weekend early in October. The second half of that program featured Henry Purcell's opera *Dido and Aeneas*. The moving lament at the close of the opera, "When I am laid in earth," was sung by renowned soprano Julianne Baird. As Julianne sang with heart-rending expression, the musicians onstage struggled to keep emotions in check. Emily persevered, playing her violin beautifully, as always.



—Patricia Halverson

## ABOUT THE ARTISTS

### **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” (*The Washington Post*), and “superb technique and spirit” (*Pittsburgh Post-Gazette*). In addition to Chatham Baroque he 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 Fouts 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. Fouts lives in the Manchester neighborhood of Pittsburgh’s North Side, where he is restoring an 1880’s 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, she has performed as a soloist in Bach passion performances on numerous occasions including with the Pittsburgh Symphony Orchestra. Halverson 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 & 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, Pauley was a prize winner at early music competitions in Bruges and Amsterdam. Pauley 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. He is married to French Canadian soprano Pascale Beaudin. With their Labrador Retriever, Ruby, they live in Pittsburgh's Northside neighborhood.

### **Julie Andrijeski violin**

Julie Andrijeski is a leading performer, scholar, and teacher of early music and dance. Known for her "invigorating verve and imagination" (*The Washington Post*) and "fiery and poetic depth" (*Cleveland Plain Dealer*), Andrijeski performs with diverse early music groups, mainly Atlanta Baroque Orchestra (Artistic Director/Concertmaster) and Quicksilver (Co-Director). In 2018 she was Apollo's Fire's concertmaster and soloist on tenor Karim Sulayman's Grammy award-winning album *Songs of Orpheus* and is Music Director for Sulayman's compelling theatrical production, *Unholy Wars*, that premiered at the Spoleto Festival in 2022. Andrijeski received her Doctor of Musical Arts degree from Case Western Reserve University in 2006 and joined the music faculty the following year. She is currently Head of the Historical Performance Practice Program at CWRU and continues to lead classes in early music performance practices and direct the baroque music and dance ensembles. In addition, she teaches baroque violin and stage movement at the Cleveland Institute of Music. Special teaching engagements include a twice-yearly residency at the Juilliard School and invitations to lead workshops at similar institutions across the country.

In 2016 Andrijeski was awarded a Creative Workforce Fellowship from Cuyahoga County (Ohio) Arts and Culture and the Thomas Binkley Award from Early Music America in recognition for her outstanding achievement in performance and scholarship. She is delighted to be performing once again with Chatham Baroque with whom she was a member from 1996-2006.

## 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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*in honor of Rick Robinson*

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# PITTSBURGH OPERA



Puccini's

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A poster for a production of "Anna Bolena" by Donizetti. The background is a deep purple with a faint, ornate floral pattern. A large, multi-strand pearl necklace is draped across the top and bottom of the poster. In the center-left, there is a large, ornate golden letter "B" with three large pearl drops hanging from it. The text "Resonance WORKS" is in the top left. "Donizetti" is in a smaller, gold, italicized font above the title. "ANNA BOLENA" is written in large, white, serif capital letters. Below the title, the dates "May 16 & 18, 2025" and the venue "Charity Randall Theatre, Oakland" are listed. A small QR code is in the bottom left corner, and the website "ResonanceWorks.org" is in the bottom right corner.

Resonance  
WORKS

Donizetti

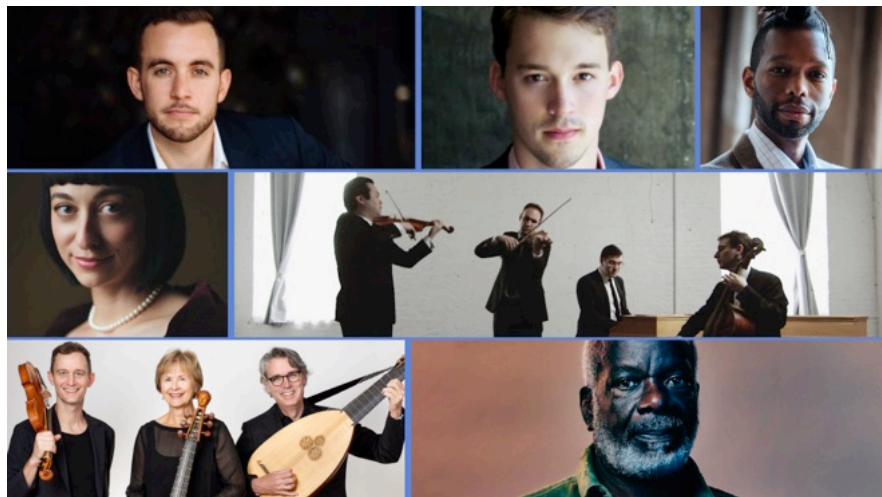
ANNA  
BOLENA

May 16 & 18, 2025  
Charity Randall Theatre, Oakland

ResonanceWorks.org

WORLD PREMIERE

## Bach's *Markus Passion* with The Sebastians, Chatham Baroque & Joseph Marcell



*J.S. Bach's lost Markus Passion brought to life in a gripping theatrical format with acclaimed actor Joseph Marcell*

**Friday, April 11, 2025 • 7:30 PM • Carnegie Music Hall, Oakland**

Music by J.S. Bach • Directed by Bill Barclay • Edition by Malcolm Bruno

Produced by Concert Theatre Works

Markus Passion was commissioned by The Oregon Bach Festival

Led by Artistic Director Bill Barclay, Concert Theatre Works has created a first-ever staged production of J.S. Bach's long-lost *Markus Passion*, as reconstructed by Malcolm Bruno and published by Breitkopf & Härtel.

**Chatham Baroque** partners with New York City's **Concert Theatre Works** and **The Sebastians** to bring J.S. Bach's long-lost *Markus Passion* to life in a theatrical format narrated by actor **Joseph Marcell** with music by 14 of the country's leading instrumentalists and 4 phenomenal singers:  
**Pascale Beaudin** *soprano* • **Cody Bowers** *countertenor*  
**James Reese** *tenor* • **Jonathan Woody** *bass-baritone*

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