

Beethoven's Opus 1: *Three Groundbreaking Trios*

October 19 • 2:30 pm

Shadyside Presbyterian Church



Chatham Baroque: *A Trio Virtuosic*

November 21 • 7:30 pm

Teutonia Männerchor,
Deuschtown

November 22 • 7:30 pm

Calvary Episcopal Church,
Shadyside

November 23 • 2:30 pm

Levy Hall, Rodef Shalom,
Shadyside

Chatham Baroque: *A Corelli Christmas*



Sunday, December 21 • 2:30 pm

Carnegie Music Hall, Oakland

Beethoven's Opus 1: *Three Groundbreaking Trios*

October 19, 2025

Alan Choo *violin*

Jaap ter Linden *baroque cello*

David Breitman *fortepiano*

PROGRAM

No. 1 in E-flat Major Ludwig van Beethoven (1770-1827)
i. Allegro
ii. Adagio cantabile
iii. Scherzo: Allegro assai
iv. Finale: Presto

No. 2 in G Major Beethoven
i. Adagio
ii. Allegro vivace
iii. Largo con espressione
iv. Scherzo: Allegro
v. Finale: Presto

INTERMISSION

No. 3 in C minor Beethoven
i. Allegro con brio
ii. Andante cantabile con Variazioni
iii. Minuetto: Quasi allegro
iv. Finale: Prestissimo

BEETHOVEN PROGRAM NOTES

Advertisement of May 9, 1795: *Subscription for Ludwig van Beethoven's 3 grand Trios for Pianoforte, Violin and Bass, which Artaria will engrave and publish within the next 6 weeks, can, as previously announced, be purchased from the composer by returning this form. The price of a complete copy is 1 ducat. The subscribers' names will be printed at the beginning, and they will have the advantage that this work is only available to others two months later, maybe even at a higher price. In Vienna subscriptions can be bought from the composer in the Ogylfisches Haus in Kreuzgasse no. 35 behind the Minoriten Church on the first floor.*

Beethoven advertised his first published work—3 trios for piano, violin and cello—in May of 1795. For the price of one ducat, subscribers would receive their scores directly from the publisher two months before the music became available to the general public, at a higher price.

At the first run-through of the pieces at Prince Lichnowski's, Beethoven's teacher Joseph Haydn praised the first two, but advised Beethoven against publishing the third. Beethoven was incensed because he thought it was the best one, and history has come down on his side: the dramatic work in C Minor is now the most frequently performed of the set.

On the instruments for which they were composed, we marvel at Beethoven's mastery of orchestration: the lines mesh and balance perfectly, and each piece reveals a distinct personality.

With this program we invite you to imagine yourselves in Vienna in 1795, with the parts fresh from the publisher, eager to experience the first published music by the city's sensational young pianist-composer.

Chatham Baroque:

A Trio Virtuoso

November 21-23, 2025

Andrew Fouts *violin*

Patricia Halverson *viola da gamba*

Scott Pauley *archlute & theorbo*

PROGRAM

Sonata in G Major BWV 1021 Johann Sebastian Bach (1685-1750)
Adagio—Vivace—Largo—Presto

Trio Sonata in A Minor Op. 1 No. 3 Dietrich Buxtehude
BuxWV 254 (c. 1637-1707)
Adagio—Allegro—Lento—Vivace—Largo—Presto

Sonata No. 7 in Bb Major Carl Friedrich Abel (1723-1787)
Allegro—Adagio—Menuet

Sonata Quarta in D Major Johann Heinrich Schmelzer
(c. 1620-1680)

INTERMISSION

Sonata I in D Major Philipp Heinrich Erlebach (1657–1714)
Adagio—Allegro—Affettuoso
Allemande—Courante—Sarabande & Variatio—Gigue

Sonata III in F Major Heinrich Ignaz Biber (1644-1704)

Trio Sonata in G Minor George Frideric Handel
Op. 1 No. 6 (1685-1759)
Larghetto—Allegro—Adagio—Allegro

TRIO PROGRAM NOTES

Chatham Baroque's A Trio Virtuoso: Chamber Music in Seventeenth- and Eighteenth-Century German-Speaking Lands

Each year, Chatham Baroque's annual trio concert features the group's core members—Andrew Fouts (violin), Patricia Halverson (viola da gamba), and Scott Pauley (theorbo)—who have performed together for more than 15 years. This year our program focuses on music from German-speaking lands, highlighting composers active in the 17th and 18th centuries. Works by Dietrich Buxtehude and Johann Heinrich Erlebach treat the violin and viola da gamba as equal solo voices, while pieces by Johann Heinrich Schmelzer, Heinrich Ignaz Biber, Johann Sebastian Bach, and George Frideric Handel center on the remarkable baroque repertoire for solo violin and continuo. The combination of theorbo and viola da gamba in the continuo line helps define Chatham Baroque's unique sound.

Though these composers shared the German language, they lived and worked in cities and courts that were culturally and geographically diverse—including the seventeenth-century courts of Vienna and Salzburg, North German towns such as Leipzig, and cosmopolitan cities such as London.

A pivotal figure in seventeenth-century Vienna, **Johann Heinrich Schmelzer** played a key role in introducing Italian styles to the Habsburg court, where he worked alongside Italian musicians. He was a likely mentor to Heinrich Biber and the first Austrian composer to be appointed Kapellmeister at the imperial court. Schmelzer's life was tragically cut short by the plague.

Schmelzer's *Sonatae unarum fidium* (1664), a groundbreaking collection of solo violin works, is the first known publication of sonatas for violin and continuo by a German-speaking composer. The *Sonata quarta* is a richly inventive work built on a descending four-note ground bass. Over the course of numerous variations, Schmelzer weaves in changing textures, meters, and dance rhythms—including a *sarabanda* and *gigue*—moving seamlessly from one to the next. The sonata culminates in a rhapsodic passage marked by a cascade of arpeggios.

Heinrich Ignaz Biber, often regarded as one of the greatest violin composers of the Baroque, was famed for his virtuosic and expressive violin works. Charles Burney, a prominent 18th-century music historian, wrote “Of all the violin players of the last century Biber seems to have been the best, and his solos are the most difficult and most fanciful of any music I have seen of the same period.”

The *Sonata in F Major* from *Sonatae Violino Solo* (1681) showcases Biber's masterful use of violin technique, highlighting the instrument's virtuosity and emotional depth. Unlike many of Biber's works, which employ alternate *scordatura* tunings, this sonata is written for standard violin tuning, providing an opportunity to explore his expressive range within more familiar bounds. The piece exemplifies the *stylus fantasticus* with its free, rhapsodic sections, brilliant *passaggi*, and audacious double stops, all while demonstrating the violin's full range of technical and expressive capabilities. This sonata is unique as well for its dramatically abrupt ending.

Dietrich Buxtehude is perhaps best known as one of J.S. Bach's most important predecessors in Northern Germany. Like Bach, Buxtehude's compositional output was focused on church music. Among his relatively few published works, however, are two collections of seven sonatas for violin, viola da gamba, and continuo (1694 and 1696), which showcase his flair for expressive instrumental writing. The *Sonata in A Minor, Op. 1 No. 3* is a vivid example of the early Baroque *stylus fantasticus*—a free, improvisatory style marked by dramatic contrasts and rhetorical gestures. Rather than adhering to a fixed movement structure, the sonata unfolds in a series of contrasting sections, blending lyrical melodies, lively counterpoint, and virtuosic flourishes. The violin and viola da gamba engage in an animated musical dialogue, alternately imitating, challenging, and supporting each other.

German Baroque composer **Johann Heinrich Erlebach** wrote in a cosmopolitan musical language that blends the Italian sonata style with French dance rhythms. Much of his music was tragically lost in a fire in 1735, making his surviving works rare treasures. The *Sonata No. 1 in D Major* exemplifies Erlebach's balance of national styles. As in the Buxtehude sonata, there is an equal partnership between the violin and viola da gamba, which engage in a subtle and expressive dialogue throughout. The gamba takes on an active, idiomatic and soloistic voice. With its fusion of national styles, refined textures, and understated virtuosity, this sonata offers a glimpse into chamber music by lesser-known German composers.

Although **Johann Sebastian Bach's** chamber music output for violin and continuo is relatively small, his *Sonata in G Major* for violin and basso continuo (BWV 1021) is a rare gem. Though completed in 1732, the sonata was only rediscovered in 1929. The sonata's autograph is a family collaboration, with Bach's second wife, Anna Magdalena, copying the music, while Bach himself wrote the titles and figured bass. The piece follows a typical *sonata da chiesa* structure of alternating slow and fast movements. The violin and basso continuo are in constant dialogue with the violin's

expressive melody. The use of the theorbo and viola da gamba as continuo instruments lends Chatham Baroque's unique sonority to the work.

Though born in the same year as Bach, **George Frideric Handel** is best known for his operas and oratorios, and his international career that took him to Italy and London. His *Sonata in G Minor, Op. 1 No. 6* shows his ability to blend Italian and French styles with his own distinctive voice. The Op. 1 Sonatas were published in London around 1730, though much of the music likely dates from earlier decades.

Written in the *sonata da chiesa* format, the piece alternates slow and fast movements, with each section offering an opportunity for the violin to shine in its expressive, lyrical capacity. The G Minor key gives a melancholy quality to the work, highlighting Handel's gift for dramatic pacing and expressive writing that he developed as an opera composer.

Carl Friedrich Abel, born into a family of musicians, is perhaps best known for his role in establishing the viola da gamba as a prominent instrument in 18th-century chamber music. After studying with members of the Bach family, Abel became a key figure in the Dresden Court orchestra before moving to London, where he partnered with Johann Christian Bach in organizing a successful concert series.

The *Sonata No. 7 in B-flat Major* represents a late work by Abel, written in a more modern style than much of his earlier work. The sonata features fresh harmonic progressions and advanced techniques, offering a rich exploration of the viola da gamba's expressive capabilities. Composed near the end of Abel's life, this work shows his mastery of the instrument and his ability to blend classical elegance with innovative phrasing.

Scott Pauley, Patricia Halverson, Andrew Fouts

Chatham Baroque: A Corelli Christmas

December 21, 2025

Andrew Fouts violin—**Patricia Halverson** viola da gamba

Scott Pauley theorbo & baroque guitar

Paul Miller, Brian Curtin, Cody Conley violins

Kristen Linfante viola—**Amanda Vosburgh** cello

J. Tracy Mortimore bass—**Justin Wallace** harpsichord

PROGRAM

Concerto Grosso in G Minor Op. 6 No. 8 Arcangelo Corelli
(1653-1713)
Fatto per la notte di Natale
Vivace—Grave—Allegro—Adagio—Allegro—Adagio—Vivace—Allegro—Pastorale

Passacaglia from Sonata No. 5 in G Major Georg Muffat (1653-1704)
from *Armonico Tributo* (1682)

Concerto No. 11 in D Minor Op. 3 Antonio Vivaldi (1678-1741)
from *L'estro armonico* (1711)
Allegro—Adagio e spiccato—Allegro—Largo e spiccato—Allegro

INTERMISSION

Concerto à Quattro in G Minor Op. 8 No. 6 Giuseppe Torelli (1658-1709)
per Il Santissimo Natale
Grave—Vivace—Largo—Vivace

Concerto Grosso No. 1 in F Minor Alessandro Scarlatti (1660-1725)
Grave—Allegro—Largo

Noëls pour les instruments, H. 534 Marc Antoine Charpentier (1643-1704)
Joseph est bien marié—A la venue de Noël—Vous qui desirez sans fin—Noël Nouvelet

Concerto Grosso Op. 6 No. 9 in F Major George Frideric Handel (1685-1759)
Largo—Allegro—Larghetto—Allegro—Minuet—Gigue

CORELLI PROGRAM NOTES

A *Corelli Christmas* offers a choice selection of masterpieces that celebrate both the festive spirit of the holiday season and the dazzling virtuosity of Italian Baroque string music. The works trace the evolution of the *concerto grosso*, a form that captures the grandeur and expressive depth of the Baroque era, alongside more intimate pieces shaped by French and dance influences. The program also highlights the exceptional talent of musicians who call Pittsburgh home—whether they grew up here, studied music here, or chose to live and work in the city’s vibrant artistic community.

The starting point of our program are the *concerti grossi* by **Arcangelo Corelli**, whose influence shaped the work of composers such as Alessandro Scarlatti, Giuseppe Torelli, Antonio Vivaldi, and George Frideric Handel, and others. In the *concerto grosso* form, a small group of soloists—the **concertino**—contrasts with the full ensemble, or **ripieno/tutti**. Unlike the solo concerto, which features a single solo instrument, the *concerto grosso* employs multiple solo instruments, often echoed or supported by the *ripieno* or reinforced with harmonic accompaniment.

We open with Corelli’s iconic “Christmas Concerto”—the *Concerto Grosso in G Minor, Op. 6 No. 8, Fatto per la notte di Natale*. This work unfolds in a series of contrasting movements, beginning with a *Vivace–Grave*, followed by a lively *Allegro*, a poignant *Adagio*, another energetic *Allegro*, and a reflective *Adagio–Vivace*. It concludes with the famous *Pastorale*, whose gentle, lilting melody—reminiscent of shepherds’ pipes—evokes the Nativity and gives the work its nickname. Corelli’s expressive writing and refined interplay of melody and harmony and the evocative nature of the *Pastorale* have made this piece an enduring Christmas favorite. With this piece and others from his Op. 6, Corelli sets the gold standard for the *concerto grosso*—one that would be emulated by many other composers.

Georg Muffat was a German composer and organist who studied with Lully in Paris, becoming familiar with French musical style. His *Passacaglia* from *Sonata No. 5 in G Major* reflects his role as a key transitional figure of the late 17th century, blending French and Italian influences. Though based in Salzburg for much of his career, Muffat

spent two formative years in Rome, where he encountered Corelli's *concerti grossi*—an experience that strongly shaped *Armonico Tributo*. The sonatas in this collection include French-style dance movements such as *allemanda*, *borea*, *balletto*, *aria*, and *rondeau*.

Antonio Vivaldi's *Concerto in D minor, Op. 3 No. 11* from *L'estro armonico* (1711) is one of his most celebrated and influential works. Scored for two solo violins, solo cello, with ripieno strings, and continuo, it features striking contrasts between soloists and ensemble, dramatic unison tutti, and virtuosic passagework. The first movement opens with a bold unison statement, followed by intricate solo exchanges and imitative writing. The fugal second movement highlights Vivaldi's contrapuntal skill, while the final *Allegro* is rhythmically charged and harmonically adventurous. Admired across Europe, the piece was famously transcribed by J.S. Bach for organ (BWV 596), a testament to its musical quality and enduring impact.

Giuseppe Torelli's *Concerto à Quattro in G Minor, Op. 8 No. 6*, “*per Il Santissimo Natale*” is a notable example of the Baroque Christmas concerto tradition. Scored for two violins, viola, and continuo, it is more intimate than the larger-scale *concerti grossi* of Corelli or Vivaldi, yet still rich in expressive contrast and elegant melodic writing. The three main movements balance drama and lyricism, concluding with a *Pastorale ad libitum*—a gentle, rocking finale that evokes the shepherds at the Nativity, much like the closing movement of Corelli's *Christmas Concerto*. While Torelli's *concerti grossi* were published earlier—his *Op. 6* appeared in 1698—Corelli's *Op. 6*, though not published until 1714, had already shaped the genre through widespread manuscript circulation, and was likely composed decades earlier, in the 1680s or 1690s.

Alessandro Scarlatti is best known for his prolific output of chamber cantatas and operas and held prominent court appointments in both Rome and Naples. However, he also made significant contributions to instrumental music, particularly with his *concerti grossi*. His *Concerto Grosso in F Minor* exemplifies the form, featuring the characteristic dialogue between concertino and ripieno groups. Structured in the *da chiesa* (church) style, the work unfolds in three contrasting movements: a solemn opening, a vigorous central section, and a lyrical final movement that reveals Scarlatti's gift for expressive depth. Although there is no definitive record of a personal relationship between Scarlatti

and Arcangelo Corelli, both were active in Rome around the same time and moved in the same artistic and aristocratic circles. It is highly likely they were acquainted and aware of each other's work. Together, they helped shape the Roman Baroque—Scarlatti mainly through his vocal and theatrical compositions, and Corelli through his influential instrumental writing.

The program takes a delightful turn to 17th-century France with **Marc-Antoine Charpentier's** *Noëls pour les instruments*. These works are part of a rich tradition of setting simple, strophic Christmas tunes—many of which remain beloved today in the French-speaking world—in more formal instrumental arrangements. Charpentier's settings are elegant and clear, often featuring dance-like rhythms that bring a light, festive character. They offer a graceful and elegant contrast to the more serious and virtuosic character of the *concerto grosso*, while providing a window into the French Baroque's blending of popular and refined musical styles.

Our program concludes with **George Frideric Handel's** *Concerto Grosso in F Major, Op. 6 No. 9*, a standout from his celebrated set of twelve *concerti grossi* composed in the remarkably short span of one month in 1739. Often referred to as his “Grand Concertos,” Handel's *Op. 6* is widely regarded—alongside Corelli's *Op. 6*—as one of the pinnacles of the *concerto grosso* form. *No. 9* is particularly notable for its six-movement structure, blending Italianate brilliance, German contrapuntal rigor, and French elegance. It opens with a noble *Largo*, followed by an energetic *Allegro* movement, an aria-like expressive *Larghetto*, and a fugal *Allegro*. The final *Menuet* and *Gigue*—a nod to the French dance suite tradition—add elements of grace and exuberance, bringing the work to a buoyant close. Originally written for public performance rather than courtly entertainment, this concerto demonstrates Handel's cosmopolitan style, melodic richness, and masterful craftsmanship, offering a festive conclusion to our program.

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ABOUT THE ARTISTS

CHATHAM BAROQUE PRINCIPAL 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.

GUEST ARTISTS

Beethoven's Opus 1: *Three Groundbreaking Trios*

David Breitman *fortepiano*

David Breitman is equally at home with the fortepiano and the modern piano, and enjoys both solo and ensemble playing. His collaboration with the late Sanford Sylvan spanned more than thirty

years, with several hundred recitals and four CD's, ranging from Schubert's *Die schöne Müllerin*, to the premiere recording of *The Glass Hammer*, a major song cycle by the Cuban-American composer Jorge Martin. He has recorded the Mozart piano-violin sonatas on historical instruments with Jean-François Rivest, Beethoven's violin sonatas with Elizabeth Wallfisch and cello sonatas and variations with Jaap ter Linden. In a collaboration of a different sort, he was one of seven fortepianists on the ground-breaking recording of the complete Beethoven piano sonata cycle on period instruments for CLAVES from 1997.

Breitman joined the Historical Performance Program at Oberlin Conservatory in 1991, teaching fortepiano and clavichord as well as courses in performance practice. With his book, *Piano-Playing Revisited: What Modern Players Can Learn from Period Instruments* which appeared to critical acclaim in 2021, he summarizes a lifetime of experience as a performer and teacher.

Alan Choo violin

Violinist Alan Choo “was a dynamo, delivering lines with panache. He exemplified virtuosity” (*Cleveland Plain Dealer*). He is the Concertmaster and Assistant Artistic Director of the Grammy-winning Apollo's Fire. He is also Founder and Artistic Director of Red Dot Baroque, Singapore's first professional baroque ensemble and Ensemble-in-Residence at the Yong Siew Toh Conservatory of Music. His solo album of Biber's Mystery Sonatas with Apollo's Fire was released on AVIE Records in March 2024 and debuted at #2 on the *Billboard Classical* chart, earning a double 5-star review from *BBC Music Magazine*, and receiving rave reviews from publications such as *The Strad* (UK) and *Classica Magazine* (France).

As a soloist, Choo has appeared with Apollo's Fire at venues such as Carnegie Hall, Tanglewood Music Festival, Ravinia Music Festival and St. Martin in the Fields (UK). He has also performed concertos with the FVG Orchestra (Italy), St. Petersburg Symphony Orchestra (Russia), Tafelmusik Winter Institute Orchestra (Canada), Shanghai Camerata, Singapore Symphony Orchestra, Singapore Chinese Orchestra, and more. He has also given masterclasses at the Cleveland Institute of Music, Michigan State University, Baldwin-

Wallace College, Bowling Green State University and Yong Siew Toh Conservatory.

Choo holds a Doctorate in Historical Performance Practice from Case Western Reserve University, as well as degrees from the Peabody Conservatory and the Yong Siew Toh Conservatory. His teachers include Julie Andrijeski, Risa Browder, Victor Danchenko and Alexander Souptel. In 2024, he was conferred the Young Artist Award by the National Arts Council Singapore – Singapore’s highest accolade for outstanding young artists.

Jaap ter Linden *baroque cello*

Jaap ter Linden is a Dutch pioneer in the world of Early Music. Currently based in the United States, he is on the faculty of the Cleveland Institute of Music and Case Western Reserve University, where he directs ensembles and the baroque Orchestra.

His extensive discography includes 2 recordings of the JS Bach suites for cello solo, the complete Mozart symphonies with the Mozart Akademie which he founded and conducted, as well as countless recordings with Musica Antiqua Cologne, the English Concert and the Amsterdam Baroque Orchestra.

During his performance career he has collaborated with such well-known musicians as Andrew Manze, Ton Koopman, Richard Egarr, Reinhard Goebel and the late Gustav Leonhardt to name a few. He joined Elizabeth Wallfisch and David Breitman to perform the fabulous trios of Mozart, Beethoven and Schubert. With David he recorded the complete Beethoven sonatas and variations.

As a solo and chamber music player and conductor, he has toured throughout Europe, the United States, Australia, China and Japan.

Chatham Baroque: A *Corelli Christmas*

Cody Conley *violin*

Cody Conley is an 18-year-old violinist studying in New York City. He has been fortunate to study with Mark Huggins, Shlomo Mintz, and Benjamin Beilman. He is currently pursuing a Bachelor of Music in

the Zukerman Performance Program at the Manhattan School of Music under the tutelage of Patinka Kopec and Pinchas Zukerman.

Conley has competed as a soloist and chamber musician, winning the Pittsburgh Concert Society Young Artist Audition, the Philadelphia International Music Festival Concerto Competition, Tuesday Musical Club and Blackwood Arts Scholarships, and the Fuchs Chamber Competition at the Manhattan School of Music. Other honors include prizes from the American Young Classical Musician, LISMA, Haslemere, Great Composers Best Wieniawski, and Music International Grand Prix competitions.

Throughout his musical studies, Conley continues to be especially honored to perform at churches, senior living residences, and community outreach events, where he shares his music with diverse audiences.

Brian Curtin violin

Since he began to play the violin at the age of five, Brian Curtin has won numerous music competitions, including the Charleston International Music Competition, Pittsburgh Concert Society competition, Keynotes Music Competition, Tuesday Music Club Scholarship competition, Duquesne Young Artists National Competition, the Williamsport Symphony Orchestra Young Artists Competition, the Ann Keller Young Soloists competition, the Phyllis Triolo competition, and the Music Teachers National Association competition. His first appearances as soloist with orchestra were in 2014, playing Lalo's *Symphonie Espagnole* with both the Williamsport Symphony Orchestra and the Centre Pennsylvania Youth Orchestra. Later he performed Sarasate's *Carmen Fantasy* with CPYO and Paganini's *La Campanella* with the Nittany Valley Symphony.

Curtin also served as concertmaster for Carnegie Mellon Philharmonic, CPYO and the State College Area High School orchestra. He participated in the Boston University Tanglewood Institute String Quartet program for three consecutive summers; the Rencontres Musicales Internationales des Graves in Bordeaux, France; the Chamber Music Collective historical instrument music festival; and the Joseph Gingold International Chamber Music

Festival in Miami, Florida for three years. He has performed alongside the Pennsylvania Chamber Orchestra, New Carolina Sinfonia, Johnstown Symphony Orchestra, Butler Symphony Orchestra, Westmoreland Symphony Orchestra, Chatham Baroque Early Music Ensemble, and currently holds a position in the first violin section in the West Virginia Symphony. Conley completed his Bachelors of Fine Arts degree at Carnegie Mellon University, studying under former Pittsburgh Symphony concertmaster Andrés Cárdenes, and later completed an AMS (Advanced Music Studies) degree under Professor William van der Sloot. He has recently accepted a position with the United States Air Force Band in Washington D.C.

Kristen Linfante *viola*

Kristen Linfante holds bachelor's and master's degrees from the Juilliard School of Music where she began her studies at the age of 14. She specializes in both modern and baroque viola, and has served as Associate Principal Viola of the Grammy Award-winning Baroque ensemble, Apollo's Fire. She also performs regularly with Chatham Baroque, and New York-based, Four Nations Ensemble. Linfante served as principal viola of the Orchestra de Catania in Sicily, and has performed around the globe with the Philadelphia Orchestra, San Francisco Symphony, Opera, and Ballet, Houston Symphony, and the Minnesota Orchestra. For the past 29 summers, she has served as a performer at the Grand Teton Music Festival in Jackson Hole, WY.

Equally at home as an arts administrator, Linfante served as both Artistic and Executive Director of Chamber Music Pittsburgh (CMP) from 2014 through 2023. Prior to joining CMP, she served as both General Manager and Director of Artistic Operations and Touring for Apollo's Fire Baroque Orchestra. In 2024, Linfante became Executive Director of the Grammy-nominated ensemble, The Knights, and currently serves as Director of Development, Programs, and Partnerships for the FRK Foundation in New York. In her free time, she enjoys cooking, traveling, and taking walks in Central Park with her Scottish Terrier, Barkley. She still has a home on Mt. Washington in Pittsburgh, and loves to visit the 'Burgh when her schedule allows.

Paul Miller violin

As a performer and scholar, Paul V. Miller has been heard as a lecturer, violinist, and violist across the United States and Europe. *The Strad* magazine described his album *The Undiscovered Viola d'amore* with Chatham Baroque as "virtuosic". Miller has published articles in journals such as *Perspectives of New Music*, *Early Music*, *Music Theory Online*, *Music and Letters*, and *Opera Quarterly*. He has presented lectures at Cornell University, the annual conference of the Society for Music Theory and the University of Cologne. Well-versed both in historical and contemporary practice, Miller studied for several years in Germany with Karlheinz Stockhausen, and is currently writing a book about his epic operatic heptalogy, *Licht*.

A former principal of the Washington Bach Consort, Opera Lafayette and the Bethlehem Bach Festival, Miller currently serves as an Associate Professor of Musicianship at Duquesne University, where he also coordinates the music theory curriculum, leads Duquesne's early music ensemble, and directs the Media Maker's Lab. He holds a Ph.D. in music theory and a M.M. in viola performance from the Eastman School of Music. Miller's undergraduate studies were at Vassar College, the New England Conservatory, and Harvard. His teachers include Jeanne Lamon, Thomas Georgi, Betty-Jean Hagan, Carole Cowan, Stanley Bednar and John Graham. He is currently pursuing a M.S. in computer science and hopes to contribute to open-source platforms of sound design and signal processing in the near future. In his infrequent spare time, Paul enjoys playing soccer with his 7-year-old son Everett.

J. Tracy Mortimore bass

Tracy Mortimore performs extensively on modern and historical double basses and violone, with appearances in across the United States and Canada and in Japan, Singapore, New Zealand, England, Italy and Puerto Rico. Early music groups he has performed with include Santa Fe Pro Musica, Washington Bach Consort, Musica Pro Rara, Tafelmusik, Opera Atelier, Toronto Consort, Seattle Baroque, Bourbon Baroque, Chatham Baroque, Folger Consort, Tempesta di Mare, Apollo's Fire, Clarion Music Society, Pegasus, NYSEMA, Handel and Haydn Society, North Carolina Baroque and Aradia

Ensemble with whom he has made over 50 recordings. Currently he is principal bassist and violone player for the Atlanta Baroque Orchestra.

On modern bass, Mortimore specializes in contemporary classical music, electro-acoustic music and improvising. He is the bassist for The Cleveland Chamber Symphony, an ensemble specializing in contemporary classical music, and as an improviser performs as the bassist for the avant jazz trio Calder Riot. Outside of the classical music world, he can be heard playing with Tierradentro, an Argentinian folk music band based in Pittsburgh.

Amanda Vosburgh *cello*

Modern and baroque cellist Amanda Vosburgh has been praised for her “sensitivity” (*New York Concert Review*) and “vivid sense of pathos” (*Cleveland Classical*). She has recently appeared in recital at New York’s Juilliard Station, the Philadelphia Ethical Society, and Oberlin’s Fairchild Chapel. An advocate for modern and contemporary music, she has appeared on The New Series at the Juilliard School and collaborated with the International Contemporary Ensemble, the Aspen Contemporary Ensemble, and the Oberlin Contemporary Music Ensemble. Amanda is an alumnus of Kneisel Hall, the Aspen Music Festival, the Music Academy of the West, Ahmerst Early Music Festival’s Baroque Academy, and the Castleman Quartet Program. A native of Pittsburgh, PA, Vosburgh is currently based in New York, where she is completing a master’s degree at The Juilliard School as a student of Darrett Adkins, Natasha Brofsky, and Phoebe Carrai. She holds a bachelor’s degree in history of art from Yale University and a diploma from Oberlin Conservatory. In her spare time, she writes about music and culture; her work has appeared in various Yale publications as well as *The Washington Post*.

Justin Wallace *harpsichord*

Justin Wallace has led a multifaceted career as a harpsichordist, organist and composer. His playing on the harpsichord has been described as having “an air of confidence he could rightfully claim.” He has played concerts with Chatham Baroque, Musica Pacifica, Detroit Symphony Orchestra, and Pittsburgh Camerata, and

performed operas with Quantum Theatre. His playing on historical keyboards has brought him to venues in Charleston, SC; Birmingham, AL; Quito, Ecuador; and Leipzig, Germany.

His interest in early keyboard instruments led him to attend workshops at the Oberlin Baroque Performance Institute; the Early Keyboard Institute at the University of Michigan; and masterclasses at the Barn at Flintwoods, DE; and Royaumont Abbey in France. Several encounters with master harpsichord builders have instilled a love of the maintenance and refurbishment of harpsichords. Some of his primary teachers have included David Higgs, William Porter, and Joseph Gascho, with additional instruction from Arthur Haas, Webb Wiggins, Lisa Crawford, Robert Hill, Blandine Verlet, and Jean-Luc Ho.

Wallace co-founded the group Musica Mundana in 2015 with mezzo-soprano Raquel Winnica Young, creating and performing several concerts each year through 2020. His continuo playing can be heard on Paul Miller's album, *The Undiscovered Viola d'Amore*, released on the Centaur label in 2023. Wallace's compositions have been performed nationally and broadcast on American Public Media's *Pipedreams*. He was the Assistant Organist at Shadyside Presbyterian Church in Pittsburgh from 2013-2023.

He holds degrees from Baldwin-Wallace Conservatory and the Eastman School of Music, and is currently pursuing a doctoral degree from the University of Michigan.

SPRING 2026 PROGRAMS

Chatham Baroque: *Christina, Sweden's Queen of the Arts*

January 23-25

Trace the remarkable journey of Queen Christina of Sweden, from her reign and abdication to her conversion to Catholicism and her influential role as a leading patron of the arts in Baroque Rome.



The Lisette Project: *Haitian Creole Music*

February 22

This program features “Lisette quitté la plaine,” composed around 1757 in Saint-Domingue by French colonist Duvivier de la Mahautière, the oldest known song text in early Haitian Creole and it tells the poignant story of an enslaved African man.



Chatham Baroque: *Bach's Sublime Chamber Music*

March 27-29

*In our annual J. S. Bach birthday program, we highlight his sublime instrumental chamber music, including one of his final compositions—the trio sonata for violin and flute from *The Musical Offering*.*



Tiburtina Ensemble: *Celestial Harmony*

***Music for the Heavenly Court by
Hildegard of Bingen***

April 26



The exquisite Czech a cappella ensemble Tiburtina performs the celestial music of Hildegard von Bingen, the renowned medieval abbess, mystic, and composer, whose works were inspired by the ecstatic visions she experienced throughout her life.

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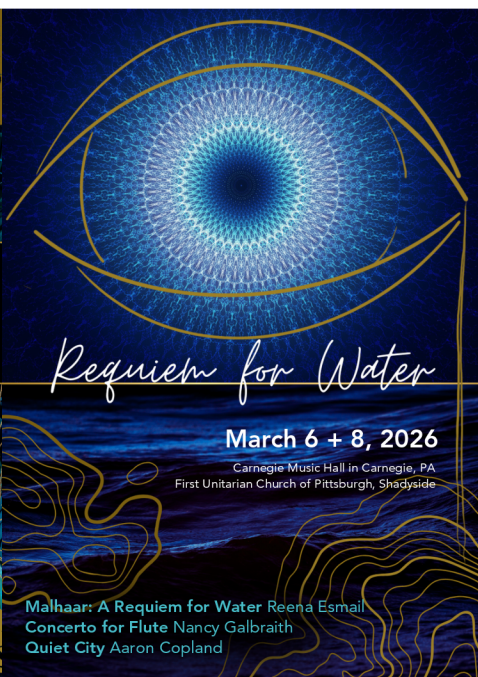
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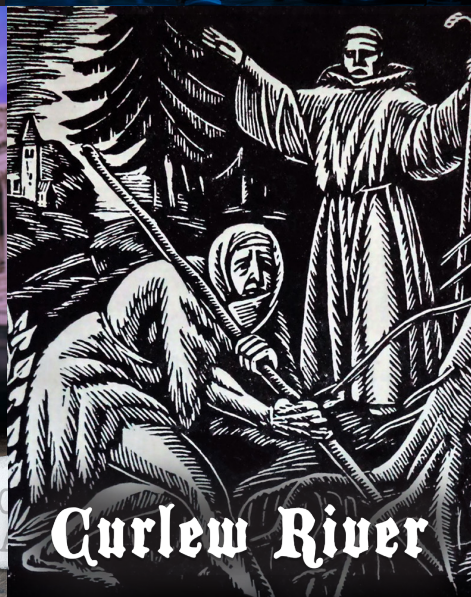
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