

FRIDAY, JUNE 24, 7:30 PM ~ PRE-CONCERT CHAT 7:00 PM

# Chatham Baroque

## The Three Violins

**Andrew Fouts, violin; Evan Few, violin; Edwin Huizinga, violin;**  
**Patricia Halverson, violone; Scott Pauley, theorbo, baroque guitar, tiorbino;**  
**Joshua Stauffer, archlute, theorbo, baroque guitar**

Sonata in Ecco Biagio Marini (1594–1663)

Sonata con tre violini Giovanni Gabrieli (c.1554–1612)

Suite VI in D Minor Johann Ernst Rieck (c.1630–1704)  
Ballet / Courante / Sarabande / Gavotte

Sonata a tre violini Johann Heinrich Schmelzer (c.1620–1680)

Canon and Gigue in D Johann Pachelbel (1653–1706)

### Intermission

Chacony Henry Purcell (1659–1695)

Capricci a due strumenti (1622) Bellerofonte Castaldi (1580–1649)  
Ceremonioso / Svegliatoio

Sonata 16 Giovanni Battista Fontana (1589–1630)

Sonata a tre violini Giovanni Battista Buonamente (c.1595–1642)

Three Parts upon a Ground Henry Purcell



## Program Notes

Baroque music fans are likely already familiar with the trio sonata genre: its most common realization calls for two treble instruments, often two violins, joined by a flexible combination of continuo instruments such as the theorbo, viola da gamba, cello, harpsichord, harp, and organ, depending on the repertory in question. Given our title, “The Three Violins,” and this introduction, you’ve most likely guessed where we are headed with our program. And as listeners, we think you’ll agree that some of the most striking seventeenth-century compositions are works composed for *tre violini* and basso continuo.

**Biagio Marini** devised a particularly unique approach to writing for three violins and basso continuo in his *Sonata in Ecco*. The piece opens with a single violin and basso continuo, giving the impression that the work is composed for just one violin ... until the echoes begin. Listen for the dominant violin’s initiation of melodic phrases, each of which is promptly responded to in echo by violins 2 and 3 in a classic call-and-response relationship to one another.

**Giovanni Gabrieli’s** *Sonata XXXI con tre violini* has a very different sound from the rest of the program by virtue of the fact that Gabrieli is the earliest composer on our program (c. 1554–1612). The purity of this sixteenth-century Venetian music shines through in Gabrieli’s use of rich sonorities, simple harmonic progressions, and a prevailing uncluttered texture.

**Johann Ernst Rieck**, a composer new to Chatham Baroque, takes advantage of the popular dance suite form in his *Suite VI in D Minor* for three violins and basso continuo. Rieck creates space in the treble staff by writing the third violin part in a range close to where a viola would be comfortable. The end result in this familiar sequence of dances—Ballet (Allemande), Courante, Sarabande, Gavotte—is a richly textured and full sound.

Believe it or not, **Johann Pachelbel's** now ubiquitous *Canon and Gigue in D* was obscure until fairly recently. The Canon's unlikely rise in popularity began in 1968 when French conductor Jean-François Paillard made a stylistically Romantic recording of the canon at a much slower tempo than had been done before. This recording became a hit through a combination of heavy radio play and the rise of mail-order record distribution. Its popularity spawned a host of subsequent slow and overly sentimental recordings of the canon throughout the 1970s and 1980s, and it has been a popular choice for wedding processional music ever since. We enjoy this piece and hope you will find it refreshing to hear it at a tempo closer to what we believe might have been heard almost 300 years before Paillard's famous recording.

The six-note canon is the foundation of the work. The piece begins with the canon figure played unaccompanied in the bass during the first two measures. This figure is repeated 27 times over the course of the piece. Starting from measure three, the violins enter in succession in a "follow the leader" manner, each part an exact replica of the others. Although the audience technically hears the same violin part three times, the two-measure displacement between the parts results in an incredibly satisfying variety of texture and harmonies.



The opening measures of Johann Pachelbel's *Canon in D*

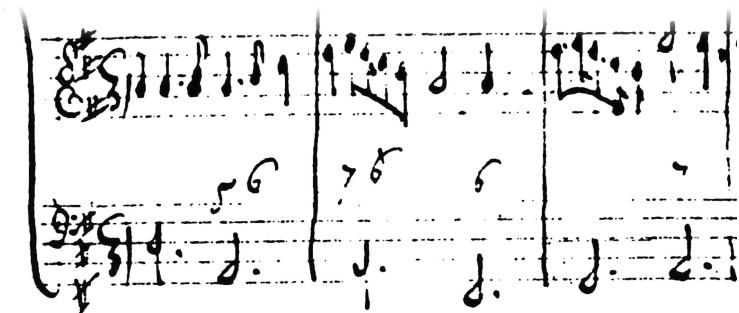
In addition to the use of the ground bass patterns like the canon, seventeenth-century composers grappling with the deployment of three treble instruments explored other means of distributing the melodic "goods." In the works by **Johann Heinrich Schmelzer**, **Giovanni Battista Fontana**, and **Giovanni Battista Buonamente**, there is a decidedly democratic vibe in which the roles of each of the three violins are equally important.

Schmelzer opens his *Sonata a tre violini* with a beautiful melody—virtually a song without words. Each subsequent treble entrance is awarded a turn at this same melody and, following this, Schmelzer distributes snatches of the opening motive imitatively among the three treble voices. The work is divided into several sections, each distinct from one another in choice of motivic styles and use of changing meters.

We include a brief detour from the three-violin repertoire to highlight the unique sonorities of the early plucked instruments in two pieces by **Bellerofonte Castaldi**. These works, written for the long-necked Italian *tiorba* and its smaller relative, the *tiorbino* (a

pint-sized theorbo tuned an octave higher), come from Castaldi's self-engraved collection *Capricci a due stromenti cioe Tiorba e Tiorbino* (Modena, 1622). Castaldi himself was a colorful character and a true Renaissance man who practiced music (theorbo, lute, guitar, singing, and song writing), wrote poetry, and contributed political and satirical writings that poked fun at the establishment. At times this resulted in his imprisonment or banishment. A product of his turbulent times, Castaldi arranged for a vendetta-style slaying of his brother's murderer, and later in life, was the victim of a bullet wound to the foot that rendered him permanently disabled.

The two pieces performed here, *Capriccio Cerimonioso* and *Capriccio Svegliatoio*, showcase Castaldi's unique and sometimes quirky compositional voice, as well as what must have been a bold and formidable style of playing the theorbo. Loosely imitative, and at times contrapuntal, alternating between sections of rhythmic incisiveness and free, fantasy-like episodes, Castaldi's nine duets are the only *tiorba-tiorbino* pieces ever to have been written.



A fragment from Henry Purcell's *Three Parts on a Ground*

Our final piece is from the pen of **Henry Purcell**. Like Pachelbel's *Canon*, Purcell's *Three Parts on a Ground* is another famous composition based on a ground bass or repeated harmonic pattern. It was never published and exists only in manuscript. Built on a ground bass consisting of 6 notes, the predominant dotted figuration in the upper voices at the opening of the piece is suggestive of a French *chaconne*. Purcell creates wonderful contrasts throughout by constantly varying the texture, from very spare sounds with motion by half notes and rests, to virtuosic figuration abounding in imitation in the three upper voices. The composer's brilliance is evident in his manipulation of canonic devices. At one point the canon itself migrates to the three violin parts at two-measure intervals. The exaggerated slowing down at the close of the piece is indicated by the composer's use of the word "drag."

—Patricia Halverson and Scott Pauley

## Biographies

### About Chatham Baroque

Since its founding in 1990, Chatham Baroque has become “One of the country’s most distinguished period ensembles” (*Palisadian Post*), and “One of Pittsburgh’s greatest treasures” (*Pittsburgh Post-Gazette*).

The ensemble has toured across the United States as well as in South America and Mexico, the Virgin Islands, and Canada. The *New York Times* praises their “colorful virtuosity”; the *Washington Post* calls them “musically impeccable”; the *Chicago Tribune*, “a splendid period-instruments ensemble”; and the *Pittsburgh Post-Gazette* proclaims, “Pound for pound, you aren’t going to find a better ensemble than Chatham Baroque,” and “in terms of quality of artistry, Chatham Baroque is comfortably on par with the Pittsburgh Symphony Orchestra and Pittsburgh Opera.” Chatham Baroque’s productions have been repeatedly listed among Pittsburgh Post-Gazette’s “Ten Best Classical Concerts” and the ensemble was called one of the “Top 50 Cultural Forces in Pittsburgh,” serving as ambassadors for early music in Pittsburgh both nationally and abroad.

Led by Co-Artistic Directors Andrew Fouts (violin), Patricia Halverson (viola da gamba), and Scott Pauley (lute, theorbo, baroque guitar), Chatham Baroque prides itself on its commitment to the Pittsburgh region. It is Ensemble-in-Residence at WQED-FM and Calvary Episcopal Church, and its scope of work has been substantially broadened in recent years by exciting collaborations with Quantum Theatre, Pittsburgh Symphony, Pittsburgh Opera, Renaissance & Baroque, Pittsburgh Festival Opera, and Attack Theatre. Chatham Baroque also gives free family concerts at public libraries, presents its children’s series Peanut Butter & Jam Sessions, and participates in other various community and early childhood events.

The ensemble continues to thrive with a full calendar of concerts, tours, and musical collaborations, and has recorded ten critically acclaimed CDs, the latest of which is *No Holds Barred: Stylus Fantasticus Sonatas and Suites of Biber, Schmelzer, Bertali & Schein*.

### Artistic Directors Biographies

**Andrew Fouts (violin)** joined Chatham Baroque in 2008. In performance with the ensemble he has been noted for his “mellifluous sound and sensitive style” (*Washington Post*) and as “an extraordinary violinist” who exhibits “phenomenal control” (*Bloomington Herald-Times*), while the *Lincoln Journal-Star* wrote that his “talent challenges the top soloists of today’s classical stage.” In 2008 Andrew 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, Apollo’s Fire, and Ars Lyrica. Since 2010 Andrew 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.

Andrew enjoys biking, yoga, and vainly trying to win the affections of stray cats, and working on his old house.

**Patricia Halverson (violone, viola da gamba)**, 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, Patricia is a founding member of Chatham Baroque. Recent collaborations outside of Chatham Baroque include concerts with Four Nations, The Rose Ensemble, Empire Viols, J. S. Bach’s Brandenburg Sixth Concerto with the Pittsburgh Symphony Orchestra, and Bach passion performances with Baldwin-Wallace University, the Buffalo Philharmonic, and the Pittsburgh Symphony Orchestra. Patty 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.

Outside of music, Patricia enjoys gardening, baking sourdough bread, jigsaw puzzling.

**Scott Pauley (theorbo, archlute, baroque guitar)** 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 Early Music Festival Van Vlaanderen in Brugge and at the Van Wassenaer Competition in Amsterdam. In North America Scott is a regular guest artist with The Four Nations Ensemble, and has also performed with Opera Lafayette, Tempesta di Mare, The Folger Consort, The Toronto Consort, and Hesperus and has soloed with the Atlanta Symphony Orchestra. He has performed in Baroque opera productions as a continuo player, both in the USA and abroad. He has appeared at Carnegie Hall in New York and at the Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert.

Scott has been renovating an 1880s townhouse in Pittsburgh for the past two years and enjoys playing tennis.

### Guest Artist Biographies

Atlanta native **Evan Few (violin)** has established himself as a leader in his generation of historical performance specialists, having studied and performed repertoire rang-

ing from Monteverdi to Gershwin on period instruments. An assertive, collaborative instrumentalist, he is equally adept as music director, orchestral musician, and chamber soloist and has performed on stages across the globe with some of its most esteemed early music ensembles, including Anima Eterna Brugge, Bach Collegium Japan, and the Taverner Consort. Evan is a core member of Apollo's Fire and the Carmel Bach Festival; Associate Concertmaster and Artistic Administrator of the Atlanta Baroque Orchestra; frequent guest of Chatham Baroque and Four Nations Ensemble; and co-founder of Filament, featured in Early Music America's 2021 showcase of Emerging Artists.

Evan received his principal violin training at Oberlin College as a pupil of Marilyn McDonald, and pursued further studies in string quartet performance at Rice University and in baroque violin at the Koninklijk Conservatorium in Den Haag. He has participated in the making of numerous recordings available from Accent, CPO, Deutsche Harmonia Mundi, and Zig-Zag Territoires. His violin was built for him in 2010 by Matthieu Besseling of Amsterdam, modeled after early Stradivarius examples; he plays with baroque bows by Luis Emilio Rodriguez Carrington (2011) and Thomas Pitt (2016).

Evan lives in Philadelphia and is a devoted home cook and yogi.

Over the last decade, **Edwin Huizinga (violin)** has crossed many borders and boundaries as an artist around the world, finding new and unique ways to connect with audiences performing in different genres, on different stages and platforms, and always striving to commit and connect with the community. Huizinga is a founding member of ACRONYM, a world-renowned baroque ensemble, and Fire & Grace, which gives him the opportunity to share modern baroque premieres, new arrangements, and compositions with the musical community.

Huizinga has recently become the Artistic Director of the Sweetwater Music Festival and is also on the Artistic Leadership team of the Carmel Bach Festival. Huizinga loves to compose and works with a vast number of artists in the world of rock and roll, the world of ambient music, as well as working with the baroque opera company Opera Atelier on some contemporary compositions that contain a certain amount of reverence to that of the baroque as well.

**Joshua Stauffer (theorbo, baroque guitar)** is a restless creative who performs music from over four centuries on a variety of plucked instruments. He began his career as an electric guitarist performing jazz and improvised music, before transitioning to the classical guitar via contemporary works and chamber music. His diverse musical interests converged when he encountered the theorbo, a large lute which performs primarily basso continuo, or improvised accompaniment, in chamber and orchestral works from the 17th and early 18th centuries.

A keen interest in musical collaboration has taken Joshua across the United States and around the globe, including concerts in Thailand, New Zealand, England, France, Switzerland, and Canada. He is a founding member and the executive director of Time Canvas, an ensemble dedicated to performing early music and new compositions on period instruments. Recent orchestral appearances include Portland Baroque Orchestra, Atlanta Baroque, and Ruckus, and performances as a guest artist at the Juilliard School, the Orchestra Now at Bard College, and the Festival de música de Santa Catarina, Brazil.

Joshua received his Master of Music in historical plucked instruments at The Juilliard School in New York City. Previous studies include a Master of Music in classical guitar in the studio of Jason Vieaux at the Cleveland Institute of Music, and a Bachelor of Music in jazz guitar at the University of the Arts in Philadelphia.

Outside of music, Joshua is an avid runner and enjoys working on open source software.

