



## CHATHAM BAROQUE

Julie Andrijeski, baroque violin  
Patricia Halverson, viola da gamba  
Scott Pauley, theorbo and baroque guitar

2:30 PM, Sunday, November 4, 2007  
Faye Spanos Concert Hall  
In cooperation with University of the Pacific  
Conservatory of Music  
Stockton, California

### “Masters of Innovation”

Sonata quinta

**Dario Castello**  
(fl. early 17th century)

Sonata VIII in E minor

**Arcangelo Corelli**  
(1653-1713)

Preludio. Largo  
Allemanda. Allegro  
Sarabanda. Largo  
Giga: Allegro

Gavotte  
Sarabande  
Rondeau

**Marin Marais**  
(1656-1728)

Sonata quarta in D major

**Johann Heinrich Schmelzer**  
(1623-1680)

*—intermission—*

Sonata a 2 in d minor

**Antonio Bertali**  
(1605-1669)

Trio Sonata in G major

**Johann Sebastian Bach**  
(1685-1750)

Adagio  
Vivace  
Largo  
Presto

Sonata Arpeggiata  
Piva  
Canario

**Johann Hieronymus Kapsperger**  
(c. 1580-1651)

Espanoleta

**Gaspar Sanz**  
(c.1699-1704)

Jota

**Santiago de Murcia**  
(c.1739)



CHATHAM BAROQUE, INC.

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## The Artists

**Julie Andrijeski (baroque violin)** moved to Pittsburgh to join Chatham Baroque in 1996. Recently lauded for her "invigorating verve and imagination" by the Washington Post, Ms. Andrijeski is among the leading Baroque violinists in the US. In addition to Chatham Baroque's busy schedule, she maintains an active freelance career, appearing with such groups as Cleveland's Apollo's Fire, the Washington Bach Consort, Cecilia's Circle, Spiritus Collective, and the King's Noyse. Ms. Andrijeski's unique performance style is greatly influenced by her knowledge and skilled performance of baroque dance, and she often teaches both violin and dance at workshops. Ms. Andrijeski has been on the faculty of the Baroque Performance Institute at Oberlin Conservatory for the past ten years and this year also taught at the Madison Early Music Workshop and a Suzuki Institute in Greenville, SC. A native of Boise, Idaho, Ms. Andrijeski received her Doctorate of Musical Arts Degree in Early Music from Case Western Reserve University. She holds an MM from Northwestern University, and a BM from the University of Denver.

**Patricia Halverson (viola da gamba)** holds a doctoral degree in Early Music Performance Practice from Stanford University. After completing her graduate work she spent a year in Holland studying at the Royal Conservatory in The Hague. A native of Duluth, Minnesota, Patty teaches viola da gamba privately in the Pittsburgh area. She has coached viol and recorder at summer workshops including the Amherst Early Music Festival, The Mideast Workshop, and the Viola da Gamba Society of America's annual conclave.

**Scott Pauley (theorbo & 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 1996 Early Music Festival Van Vlaanderen in Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In North

America Scott has performed with Hesperus, Musica Angelica, Apollo's Fire, The Folger Consort, The Bottom Line, The Toronto Consort, and in 2007 was a soloist with the Atlanta Symphony Orchestra. In 2008 Scott will appear with Il Tempesta di Mare in Philadelphia. He has performed in numerous baroque opera productions as a continuo player, both in the US and abroad.

## The Program

The seventeenth century was an innovative time in music history. The shift from homogeneous four- and five-part textures of the Renaissance to a well-defined differentiation between melody and harmony resulted in a new palette of sounds and ideas we now consider baroque. Instruments, the violin in particular, came into their own, and debates about the superiority of one national style over another raged in the courts, parlors, and concert halls of Europe. The Italian composer Arcangelo Corelli represents one side of the spectrum while Frenchman Marin Marais, with his courtly tastes, defines the other. Dario Castello provides a glimpse of some of the earliest experiments in virtuosity upon the violin, and Antonio Bertali, writing 50 years later, builds on that tradition. Despite obvious nationalistic, geographic, and to a lesser degree chronological differences, these master composers share two common characteristics: fertile imaginations combined with an ability to assimilate and synthesize the best of the current musical language.

Curiously little is known about the life of Dario Castello, especially in light of the unsurpassed popularity of his sonatas during the first half of the seventeenth century. Compared to his contemporaries, Castello was well ahead of his time, and his sonatas were technically demanding, so much so that when his first book of sonatas (1621) was reissued a few years later, Castello added a note that claimed he could not make the sonatas easier because he had used "the modern style" in composing them. The "modern style," or "stile moderno," was first introduced by Claudio Monteverdi who, along with other innovations, introduced the notion of florid, melodic vocal lines supported by slower-moving harmonies. In turn, the same

melodic/harmonic structure found in Castello's sonatas set in short contrasting sections—fast and slow, duple and triple, rhythmic and free—set the pattern for the longer, multi-movement sonatas composed later by Corelli and his successors.

Another Italian experimenting with the new modern, or baroque, style was Johann Hieronymus Kapsberger, the son of a German colonel who was raised in Venice. The theorbo, also known as chitarrone or tiorba, is a long-necked bass lute that was first developed to accompany singers. Its very existence was a result of this new spirit of experimentation of the early seventeenth century. The Italians were attempting to recreate a new style of music that imitated the ancient Greek music, where the words took precedence over the music. In recreating this ancient, yet new, music, the Italians needed an instrument like the Greek lyre, or kithara. The result was the chitarrone (literally "large kithara"), which could accompany singers and instruments, such as the violin, recorder, or viola da gamba. When the instrument first came into existence, there was no solo music for it to play alone, so the composers who played it developed a small but significant repertoire. Kapsberger was one of the first of these pioneering and innovative composers to begin writing for the solo theorbo. He spent most of his career in Rome and became known as a virtuosic, if slightly eccentric, lutenist, as well as composer of vocal music. His "Sonata arpeggiata" makes use of unusual and bold harmonic changes, zigging where you would expect it to zag, in search of new ideas. The Piva that follows (Italian for "bagpipe") is an earthy folk tune and is followed by a spirited Canario, a popular dance imported to Italy from the Canary Islands via the trade route.

Arcangelo Corelli was highly influential despite his small output of purely instrumental works. Musicians from all over Europe flocked to Rome to study with this master violinist and composer. Thanks to these musicians and, more importantly, the explosive growth in the music publishing industry ca. 1700

Corelli's sonatas and concertos proliferated throughout Europe and abroad, known in its day as far away as Dublin and Mexico City. Their popularity lasted well into the nineteenth century. Many composers, including J.S. Bach who wrote an organ fugue based on one of Corelli's themes, borrowed ideas and imitated his Italianate style of clearly defined forms, organized major and minor tonalities, and idiomatic virtuosic writing for the violin. The Sonata in E minor is an elegant example of Corelli's role in establishing the dance suite that soon became prominent in chamber sonatas throughout Europe. The Germans, including Bach himself, had a special predilection for the dance suite. Their works frequently alternate slow and fast dances such as the allemande, sarabande, and gigue, much like Corelli's sonata does here. In Corelli's day the performer, including composers of the work being played, would have elaborately ornamented the slow movements to demonstrate their technical and theoretical skills and to personalize each performance. Luckily for us today, some of these ornamented versions were written out by Corelli's contemporaries as examples to emulate.

What Corelli did to establish an Italianate style, Jean-Baptiste Lully did for the French style. Lully ruled the French musical scene with a heavy hand, especially the opera houses with their spectacular scenery and dances, and consequently there became only one acceptable style of composition—his own, filled with dotted figures and simple, clean lines perfect for dance accompaniment. Lully was so influential in France that after his death he was quickly canonized as the patron saint of French music. Yet a handful of French musicians were able to come out of the shadow of Lully and establish independent careers. These individuals contributed significantly to the development of the French baroque style. 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, serving in the *musique de chambre* of Louis XIV. He composed more than 500 pieces for one, two, and three viols and continuo, distributed in five published volumes. Each book contains approximately one hundred titled dances and descriptive pieces, all arranged into suites according to key. It is unlikely that any particular suite was

intended to be performed in its entirety. Instead, players might choose movements, creating a suite appropriate to their ability and taste. Marais' contribution is significant, not only because of the quantity and superb quality of the music he wrote but because he included detailed instruction on ornaments and bowing in his music. The three dances for solo bass viol and basso continuo, each presenting a different character, are from Marais' third book of compositions, published in Paris in 1711.

Although not Italian by birth, Austrian Johann Heinrich Schmelzer did travel to Italy early in his career and upon returning to Austria worked closely with the Italian musicians employed there, most notably Antonio Bertali but also his Austrian colleague, Heinrich Biber. At the court of Vienna, Schmelzer was first responsible for providing dance music for the lavish entertainments held there. Schmelzer became the first Austrian after a long line of Italians to be awarded the position of Kapellmeister, the highest musical appointment at the Habsburg court. His life was cut tragically short soon after, however, when he fell victim to the plague. Schmelzer's Sonata quarta shows the best of both the French and Italian worlds by combining French dances with Italian sensibilities. It is ingeniously crafted, intertwining the Italians' love of repeating bass patterns known as a ground bass with popular French dances such as the chaconne, sarabande and gigue.

Italian composer Antonio Bertali, a favorite composer of Chatham Baroque, held the prestigious title of Kapellmeister in Vienna prior to Schmelzer. Bertali was a master craftsman, combining virtuosic string writing from his native Italy with his adopted country's sense of instrumentation and advanced contrapuntal techniques. In his Sonata a 2, Bertali awards the viola da gamba a role equally virtuosic to that of the violin. The resulting dynamic relationship between the two instruments is rich with imitative counterpoint. As in the sonata by Castello that opens our program, there are no distinctly separate movements in this sonata by Bertali. The composer achieves variety by contrasting the character of each section of the sonata.

Spaniards Gaspar Sanz and Santiago de Murcia were virtuoso composer-performers on the baroque guitar, the

predecessor of the modern classical guitar. The style of composition of their pieces draws on dance and folk music traditions, and often consists of simple repeated chord progressions with melodic variations. This Spanish dance music exists only in versions for solo guitar, harp, or keyboard. Yet we know from historical accounts and iconography that this repertoire was performed in ensembles like ours. The members of Chatham Baroque have arranged these pieces much in the way a jazz band would arrange a standard tune, using whatever instruments were available on any given day. Because of the relatively simple nature of this music, it has not, until recently, been given serious consideration by performers and scholars. Yet it is this simple nature, with its lively rhythms and direct appeal to audiences (much like today's popular music) that makes this music so delightful and worthy of inclusion in a program of "Masters."

From the earliest experiments of Castello and Kapsberger, through the works of Corelli, Marais, Bertali, and Schmelzer and countless other innovators, we finally arrive at the music of Johann Sebastian Bach. All of these composers are considered part of the same "Baroque" period, yet most have been nearly forgotten by history, while Bach is known today as one of the great musical geniuses of all time. Music historians sometimes make the mistake of labeling early pioneers of a musical style as "paving the way" for a more "sophisticated" and "advanced" musical style that would arise several generations later. Yet without the work of innovative but lesser known composers such as those described above, we wouldn't have the exquisite music of Bach. In many ways Bach reached such great musical heights because he was able to stand—knowingly or not—on the shoulders of his predecessors. Bach's trio sonata in G major is truly a culmination and synthesis of many of the composers that came before him, incorporating Italian, French, and German styles into a highly polished and satisfying work of art.

—Notes by Julie Andrijeski, Patricia Halverson & Scott Pauley

## FIFTY-SECOND SEASON

2007-2008

*Presented in Cooperation with  
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### The Biava Quartet

2:30 PM Sunday, October 7, 2007  
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### Chatham Baroque

2:30 PM Sunday, November 4, 2007  
Faye Spanos Concert Hall  
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### Trio con Brio Copenhagen

7:30 PM Saturday, February 16, 2008  
Faye Spanos Concert Hall

### La Catrina Quartet

2:30 PM Sunday, March 16, 2008  
Morris Chapel  
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### Stanford Woodwind Quintet

2:30 PM Sunday, April 6, 2008  
Faye Spanos Concert Hall  
RECEPTION FOLLOWING

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- The use of cameras and recording devices of any kind is forbidden.
- There is no smoking in the lobby or auditorium.
- Please turn off cellular phones and disengage audible alarms on pagers and watches.
- Students are admitted free on a space-available basis.
- Concert programs are subject to change without notice.
- Seating is unreserved for the 2007-08 Season.
- Contributions, including memorials, are tax deductible to the extent allowed by law.

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Child 13-17: Single \$5, Season \$15  
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Pacific/Delta Faculty: \$10

FOCM welcomes children to our concerts. However, an adult must accompany children ten years of age and under (no babes in arms please). At the request of our artists, children should not sit in the first four rows.

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