

Early Music Hawaii  
presents

# Chatham Baroque

A Musical Tour of Southern Europe

Andrew Fouts, baroque violin

Patrícia Halverson, viola da gamba

Scott Pauley, archlute and baroque guitar

Saturday, May 6, 2017 • 7:30 pm  
Lutheran Church of Honolulu  
1730 Punahou Street, Honolulu

Sunday, May 7, 2017 • 3:30 pm  
Lutheran Church of the Holy Trinity  
Lako Street, Kailua-Kona

**WESTAF**



This concert is supported, in part, by the Western States Arts Federation (WESTAF), the National Endowment for the Arts and the Hawaii State Foundation on Culture and the Arts

## Program

Canarios Gaspar Sanz (1640 - 1710)  
Fandango Santiago de Murcia (1673 - 1739)  
Zarabanda various

Sonata seconda Dario Castello (c. 1590 - c. 1658)  
from *Sonata Concertate in Stil Moderno, Libro II*

Recercada Diego Ortiz (1525-1570)  
Vestiva i colli Bartolomé de Selma y Salaverde (c. 1595 - c. 1638)

Sonata in F Major Op. 5 No. 10 Arcangelo Corelli (1653 - 1713)  
*Preludio - Allemanda - Sarabanda - Gavotta - Giga*

### Intermission

Sonata in D Minor Op. 2 No. 3 Antonio Vivaldi (1678 - 1741)  
*Preludio - Corrente - Adagio - Allegro*

Toccata Giovanni Girolamo Kapsperger (c. 1580 - 1681)  
Piva  
Canarios

Sonata VI in G minor Op. 1 No. 6 Jean Baptiste Senaillé (1687 - 1730)  
*Preludio - Allemanda - Adagio - Gavotta*

La Suave Melodia, sua corrente Andrea Falconieri (c. 1586-1656)  
Españoleta various  
Jota Santiago de Murcia

## Program Notes

Spanish musicologist José López-Calo remarked, “secular instrumental music in Spain during the 17th century constitutes one of the most sad and inexplicable gaps in all of our musical history.” He points out that while there exists a sizeable repertory for solo guitar, harp, and keyboard, there is virtually no surviving ensemble music. But we know that other instruments, such as shawms, viols, violins, and percussion played important roles in the musical culture of Spain, often playing together in ensemble. With this in mind, we have adapted a variety of Spanish dances. These unique arrangements demonstrate how music might have been performed by ensembles in baroque Spain using instruments of their time.

The task of arranging various guitar, harp, and keyboard compositions was facilitated by a publication of dances compiled by Maurice Esses. Some arrangements we perform here, such as the *Jota* and *Zarabanda*, remain faithful to only one source, whereas *Españoleta* is derived from myriad sources, making use of the great wealth of variations. Our approach is in keeping with the improvisatory performance styles of the period.

Much of the surviving instrumental music can be loosely categorized as dance music. Dances were divided into two general categories based on social and moral criteria. Rodrigo Caro wrote that “in the *danza* the gestures and movements of the body are virtuous and manly, while in the *baile* they are lewd and indecent.”

While many of the composers are anonymous, several important figures stand out. Guitarist **Santiago de Murcia** may have actually traveled to the New World; two of his surviving manuscripts were discovered only in Mexico. Murcia was also familiar with the newly forming cultural world of the Americas, including Native American, African, and European elements. He also wrote one of the first surviving fandangos, which became an important and fiery dance in Spain and Latin America.

The *Canarios* of **Gaspar Sanz**, a virtuoso guitarist-composer, inspired not only our arrangement here, but also the work of other composers, including the famous guitar concertos by 20th century composer Joaquin Rodrigo. Sanz studied in Italy with some of the leading composers of his day and was familiar with French music as well. Yet his music retains a thoroughly Spanish character.

Italian composer **Dario Castello** was at the forefront of the musical innovations taking place across Italy in the early 1600s. We know little of Castello’s biography, but early in his career he is known to have worked at the famous St. Mark’s in Venice, where baroque pioneer Claudio Monteverdi was *maestro di cappella*. Castello published two books of instrumental sonatas, comprising 29 works. Alternating quickly between several contrasting sections, each with its own tempo and affect, Castello’s *Sonata seconda* demonstrates an overt instrumental virtuosity typical of the early 17th century’s *stil moderno*.

**Diego Ortiz** was Spanish by birth and lived at least part of his life in the Spanish Viceroyalty of Naples. His most important work, *Tratado de glosas*, was published in Rome in 1553, showing instrumentalists how to improvise over common ground bass patterns and chord progressions, some of which were still in use by composers of the early 17th century.

The pastoral sonnet “Vestiva i colli” was set to music by Palestrina in 1566 as a vocal madrigal. Its mesmerizing voice was reborn in the *toccatas*, *fantasies*, and *passagi* of many early baroque composers. Our variation is by an Augustinian friar and bassoonist from Madrid, **Bartolomé de Selma y Salaverde**. The violin and viola da gamba alternately weave embellishments and metric diminutions through the texture. Born in Spain, Selma y Salaverde moved to Innsbruck in 1628, and a few years later to Venice.

The sonatas of **Arcangelo Corelli** are the paragon of sonata form in the high Baroque. Corelli's output is modest, particularly relative to his musical stature and significance; he published just six collections of instrumental music comprising three distinct genres—trio sonata, solo sonata and concerto grosso. Yet Corelli's music rapidly came to epitomize the contemporary Italian style, with sumptuous *adagios* contrasting with vibrant *allegros* full of virtuosic passagework. His works were admired in his lifetime all over Europe and the New World. An integral part of performance tradition is the addition of ornamentation to the slow movements, a skill for which Corelli was highly revered and often emulated.

**Antonio Vivaldi** was trained for the priesthood and as a musician in Venice. For most of his career he served as a composer, teacher, conductor and superintendent of music at the famed *Pio Ospedale della Pietà*, an orphanage for girls. Many of his hundreds of concertos, sonatas and sacred vocal works were written for their performance. Though today he is best known for these works, during his lifetime his fame was achieved as a composer of at least 50 operas. One can certainly hear his flair for drama and pathos in the aria-like movements of the Sonata in D minor we perform here.

The son of a German colonel, **Giovanni Girolamo Kapsperger**, was raised in Venice. He composed and played music for the theorbo (or *chitarrone*) and archlute, the long-necked bass lutes first developed to accompany singers. Their very existence stemmed from the new spirit of musical experimentation in the early 17th century. The Italians attempted to imitate ancient Greek music, for which they needed an instrument like the Greek lyre, or *kithara*. Kapsperger became one of the pioneer composers of solo music for theorbo and archlute. He spent most of his brilliant career in Rome.

**Jean Baptiste Senaillé** was a French born baroque composer and violin virtuoso. He studied in both France and Italy, importing Italian musical techniques and pieces into the French court, and composing around 50 violin sonatas. The Sonata in G

Minor evokes the sumptuous harmonies and ornaments of the French style and virtuosic figurations and gestures of Italy.

**Andrea Falconieri** is best known today as a composer of solo and trio sonatas, although he worked most of his life as a lutenist and guitarist. Born and buried in Naples, he was employed in many of the major Italian cities and also traveled in Spain and France. His dance music reflects the Spanish influence of his training, both in Naples and abroad.

### Chatham Baroque

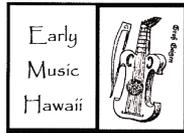
“One of Pittsburgh’s greatest treasures” says the Pittsburgh Post Gazette. Chatham Baroque continues to excite local, national and international audiences with dazzling technique and lively interpretations of 17th and 18th century music played on instruments of the period. Founded in 1990, Chatham Baroque continues to thrive with a full calendar of concerts, tours, musical collaborations, and the CD releases. The trio of baroque violin, viola da gamba, theorbo/archlute and baroque guitar tours nationally and internationally and has recorded ten critically acclaimed CDs.

The ensemble offers audiences the opportunity to hear baroque music that is accessible and thrillingly vivid, with a freshness akin to improvisational jazz. It has toured across the United States as well as in South America and Mexico, the Virgin Islands and Canada. The Washington Post calls them “musically impeccable”, the Chicago Tribune “a splendid period-instruments ensemble,” and the New York Times praises their “colorful virtuosity.”

**Andrew Fouts**, baroque 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 “an extraordinary violinist” who exhibits “phenomenal control” (Indiana Herald-Times). In 2008, Andrew won first prize at the American Bach Soloists’ International Baroque Violin Competition. In addition to Chatham Baroque, Andrew has performed recently with the Four Nations Ensemble, Apollo’s Fire, Musica Pacifica, Philharmonia Baroque, and as soloist with American Bach Soloists.

**Patricia Halverson**, viola da gamba, holds a doctoral degree in Early Music Performance from Stanford University. After completing her graduate work, she studied in the Netherlands at the Royal Conservatory in The Hague. A native of Duluth, Minnesota, Patty is a founding member of Chatham Baroque and has been instrumental in raising the level of baroque chamber music in the Pittsburgh area. In addition to Chatham Baroque, Patty has performed recently with Ensemble VIII of Austin, Texas, the Washington Bach Consort, The Rose Ensemble of St. Paul, Minnesota, and the Pittsburgh Symphony Orchestra, performing the Brandenburg Concertos. She teaches viola da gamba privately in the Pittsburgh area and in recent years has served on the faculty of the Viola da Gamba Society of America’s summer conclave.

**Scott Pauley**, archlute and 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 Tempesta di Mare, Musica Angelica, Opera Lafayette, The Folger Consort, The Four Nations Ensemble, the Toronto Consort and Hesperus, and has soloed with the Atlanta Symphony Orchestra. He has performed in numerous Baroque opera productions as a continuo player, both in the USA and abroad. He performed in Carnegie Hall and at The Library of Congress in Washington, DC, with the acclaimed British ensemble, the English Concert.



[www.earlymusichawaii.com](http://www.earlymusichawaii.com)

Early Music Hawaii is a nonprofit organization established in 2004 to promote the performance and enjoyment of medieval, renaissance and baroque music in our islands and to promote historical performance practices. To this end, we present one major choral and orchestral concert in Honolulu and separate chamber concerts on Oahu and Hawai'i Island, all with local performers. We also present two leading professional early music ensembles from the mainland who perform in Honolulu and Kailua-Kona.

Modest membership dues, concert proceeds and freewill donations sustain these efforts. Ticket sales alone cannot cover the cost of quality concert presentations, here or elsewhere in the US and abroad. We are grateful to a select number of generous sponsors and hope you will join them with a donation in the envelope at the desk or online at [earlymusichawaii.com](http://earlymusichawaii.com).

### **Season Sponsors**

We are most grateful to sponsors of the 2016-2017, without whose support these concerts would not be possible: Anonymous (2), David Austin, Marilyn and Carl Bernhardt, Jeannette and Ian Capps, Katherine Crosier, The Department of Arts and Humanities at Hawaii Pacific University, Yvonne Hsieh, Lynne Johnson, Karen Leatherman in memory of Carl Crosier, Bernice and Robert Littman, Bruce Mundy and Joanna Blair-Mundy, The Pikake Foundation, Herbert Sato, Julie and Garrett Webb, Eldon Wegner, and a donor on behalf of Hawaii Public Radio's *The Early Muse*.

## Acknowledgments

Special thanks to Katherine Crosier for artistic direction and for the design of promotional materials and programs; and to Jeannette Johnson-Capps for coordinating the complex logistics of concert production on Oahu.

We are grateful to the lovers of early music on Oahu and Hawai'i Island who consistently give their time as volunteers to make these concerts run smoothly.

## Lutheran Church of Honolulu

EMH thanks the Lutheran Church of Honolulu for continuing to host our concerts over the past decade. The church resonates with the exceptional acoustics, intimate ambience and warm aloha which suit the early music repertory so well.

## Lutheran Church of the Holy Trinity

This is the fourth concert hosted by the Lutheran Church in Kailua-Kona within the last year. We are most grateful for the warm welcome and excellent facilities, and look forward to a continuing fruitful relationship in the years to come.

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Saturdays 6pm on



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*Royal Odes and Anthems*

Saturday, September 16, 2017 • 7:30 pm

Lutheran Church of Honolulu

Early Music Hawaii celebrates England's greatest 17th century composer with his magnificent Odes for King James II and patron Queen Mary, together with sacred anthems and *Dido's Lament*, performed by Oahu's fine early music soloists, choristers and orchestral players.

### **Music of Three Faiths**

*Medieval Gems from Christian, Sephardic & Moorish Spain*

The Peabody Consort

Saturday, November 11, 2017 • 7:30 pm

Lutheran Church of Honolulu

Sunday, November 12, 2017 • 3:30 pm

Lutheran Church of the Holy Trinity, Kailua-Kona

### **Liederbuch**

*German Songs of the Renaissance*

Ciaramella

Saturday, March 10, 2018 • 7:30 pm

Lutheran Church of Honolulu

Sunday, March 11, 2018 • 2:00 pm

Lutheran Church of the Holy Trinity, Kailua-Kona

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Spring 2018

(Dates and times to be confirmed)

### **Early Women Composers**

The independent Early Music Hawaii Chamber Ensembles of Honolulu and Kailua-Kona will perform works by women within and beyond the convents of medieval, renaissance and early baroque Europe.