



51st ANNUAL
**RELIGIOUS
ARTS FESTIVAL**

CHATHAM BAROQUE

PRESENTS

GLORIA!

FEBRUARY 4, 2022

7 P.M.

ANDREW FOUTS, VIOLIN

PATRICIA HALVERSON, VIOLA DA GAMBA

SCOTT PAULEY, ARCHLUTE

WITH GUESTS

PASCALE BEAUDIN, SOPRANO

PAUL MILLER, VIOLIN

JUSTIN WALLACE, HARPSICHORD

DR. JEFF McLELLAND
DIRECTOR OF MUSIC AND FINE ARTS

THE REV. KEVIN J. LONG
PASTOR

**INDEPENDENT PRESBYTERIAN CHURCH
BIRMINGHAM, ALABAMA**



Rejoice greatly, O daughter of Zion from *Messiah*.....George Frideric Handel
(1685-1759)

Wachet auf, ruft uns die Stimme, BWV 645.....Johann Sebastian Bach
Aria Höchster mache deine Güte, BWV 51 (1685-1750)

Kommst du nun, Jesu, vom Himmel herunter, BWV 650

Sonata for two violins and basso continuo Op. 5, No. 4.....George Frideric Handel

Allegro

A tempo ordinario

Passacaille

Gigue

Menuet

Interval

Sonata a 3 in G Major, BuxWV 271.....Dieterich Buxtehude
(c. 1637- 1707)

Allegro

Adagio

Allegro

Adagio

Allegro

Adagio

Allegro

Sonata in G Major (BWV 1021).....Johann Sebastian Bach

Adagio

Vivace

Largo

Presto

Gloria.....George Frideric Handel

Gloria in excelsis Deo

Et in terra pax

Laudamus te - Gratias agimus tibi

Domine Deus

Qui tollis peccata mundi

Quoniam tu solus sanctus - Cum Sancto Spiritu

Program Notes

OUR PROGRAM *Gloria!* features sacred and secular works by an elite group of composers of the Baroque period, all of whom were productive and recognized composers during their lifetimes and whose reputations today place them amongst the greatest composers of all time.

Let's start with George Frideric Handel, a prolific composer who was comfortable in practically every genre popular in his time, including opera, oratorio, cantata, solo and trio-sonata, music for solo keyboard, and the concerto grosso. Our program opens with a selection from the *Messiah*, an oratorio composed in just twenty-four days during the summer of 1741. The lasting popularity of this work, as evidenced by the sheer number of performances heard every year, earns for Handel a status akin to a rock star in today's world. "*Rejoice, greatly, Oh Daughter of Zion,*" from part one of the oratorio, is scored for soprano, strings and basso continuo. The expressive coloratura for the voice composed over and over again on the word "rejoice," coupled with energetic writing for the strings emphasizes the abundantly joyful quality of this well-known aria.

While Johann Sebastian Bach composed relatively little music in the genre known as the trio sonata, chamber musicians can take comfort in, as well as take advantage of the fact that some of his works for keyboard can be arranged quite successfully for ensemble. A case in point are the two chorales, *Wachet auf, ruft uns die Stimme* and *Kommst du nun, Jesu, vom Himmel herunter*. Part of the body of Bach's chorale cantatas, they are two of six chorales from the Schübler Chorales, a collection intended to be played on an organ with two manuals and a pedal. These two chorales for organ transfer easily to be played by an ensemble of strings and continuo.

From Bach's jubilant cantata *Jauchzet Gott in allen Landen*, BWV 51, comes the aria *Höchster, mache deine Güte*. In an otherwise fully celebratory work with trumpet and strings, the middle movement of the cantata is pared down to soprano voice and basso continuo. The aria has a serious and contemplative nature, with text imploring listeners to be righteous children of God.

George Frideric Handel is another composer for whom the trio sonata was not a tremendous priority. Always a first-rate composer, however, Handel's trio sonatas are nonetheless significant, rich with Italianate allegros and French-style dance movements. His first collection of trio sonatas are original works composed in the early 1720s. His second collection, issued in 1739 as Op. 5, consists largely of compilations of movements taken from earlier orchestral works and ballet music from his 1734-35 opera season. The original versions recycled by Handel were scaled down to trio sonata textures of two violins and basso continuo, seen here in his resplendent **Sonata for two violins and basso continuo, Op. 5 No. 4**.

In the year 1668, Dieterich Buxtehude was appointed organist at the Marienkirche at Lübeck, one of the most important musical posts in northern Germany. He remained in Lübeck his entire life, never traveling, and in those 40 years composed a vast output of virtuosic keyboard music, over 100 sacred vocal cantatas, *Abendmusik*, and instrumental sonatas. Only two collections of his music (in 1694 and 1696) were published during his lifetime. Each contain seven sonatas *a due* for one violin, viola da gamba, and continuo. The **Sonata a 3 in G Major, BuxWV 271**, scored for two violins, viola da gamba, and basso continuo, survives in manuscript only. The movements, labelled *adagio* and *allegro*, flow from one to another. Within this sequence, the structured and full-ensemble sections featuring melodic motivic interplay among the three solo parts are interspersed with free, solo interludes. Buxtehude's instrumental works, in particular, embody the *stylus fantasticus*. About this fantastic style the seventeenth-century musicologist Athanasius Kircher wrote, "(it) is especially suited to instruments. It is the most free and unrestrained method of composing, it is bound to nothing, neither to any words nor to a melodic subject..." And the later Johann Mattheson described it as "now swift, now hesitating, now in one voice, the intent to please, to overtake and to astonish."

Program Notes (continued)

In the long history of the works of Johann Sebastian Bach, his ***Sonata in G Major*** for violin and basso continuo (BWV 1021) is a relatively new arrival. Rediscovered in 1929 in a collection in Eisenach, it was performed the same year in Leipzig by Adolf Busch (violin) and Rudolf Serkin (piano). The sonata is based on an almost identical bass line to Bach's *Trio Sonata in G Major* for violin, flute and continuo (BWV 1038). Scholars have dated the autograph copy to the year 1732 and have determined it was a family collaboration. The sequence of movements, alternating slow, fast, slow, fast, is a pattern favored by Bach in his chamber works. The expressive writing for the violin in the two slow movements perfectly balances the lively energy of the Vivace and Presto movements.

George Frideric Handel's *Gloria*, a cantata for soprano, two violins and basso continuo, has an unusual history to say the least. Counter-tenor Nicholas Clapton had first noted its existence in 1983 but deduced that the attribution to Handel was "highly dubious." The piece was therefore absent from the Handel thematic catalog until the manuscript was discovered in 2001 in the library of London's Royal Academy of Music and verified to be a work by Handel by University of Hamburg professor Hans Joachim Marx. Not surprisingly, the discovery and verification garnered much national and international attention. Marx himself was said to have quipped, "Perhaps not too many sopranos will be able to perform this piece." It is believed that Handel composed *Gloria* during his early years in Germany before his departure for Italy, perhaps as late as 1706, or, just after his arrival in Italy in 1707. The text, the *Gloria* portion of the liturgical mass, is divided into six movements. The first recording of *Gloria* featured soprano Emma Kirkby and was released in May of 2001. Kirkby remarked, "the piece has individuality and charm, good bravura moments, and, more important, some moments of depth, beauty, and poignancy."

About the Performers

A MISSION STATEMENT

The Mission of Chatham Baroque is to connect diverse audiences to the passion and depth of the music of the Middle Ages, Renaissance, Baroque, and Early Classical periods through vivid and compelling performances and educational experiences.

HISTORY

Founded in 1990, the ensemble Chatham Baroque consists of Artistic Directors Andrew Fouts (violin), Patricia Halverson (viola da gamba), and Scott Pauley (theorbo & baroque guitar) who invite an array of guest instrumentalists and vocalists for productions of world-class early music performed on period instruments. The group holds a concert series in Pittsburgh; collaborates frequently with opera, theater, and dance companies; and tours nationally and internationally.

Since 1969, the Renaissance & Baroque concert series has brought distinguished early music artists and ensembles from across the country and around the world to perform in Pittsburgh. This concert series spans approximately 1000 years of music from the Medieval period to the Classical period, and the performances range in size from solo recitals to baroque orchestras.

ABOUT THE CHATHAM BAROQUE ENSEMBLE

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.

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* (2017).

J.S. Bach and 18th-Century Germany
51ST ANNUAL RELIGIOUS ARTS FESTIVAL

January 30 - February 6, 2022

Sunday, January 30 • 1-5 p.m. • Sanctuary

Bach-A-Thon

Local organists play selected works of J.S. Bach

Monday, January 31 • 7:00 p.m. • Great Hall

“Cinderella, Rapunzel, and the Brothers Grimm”

Lecture with Dr. Jennifer L. Greer, Professor of English at the University of Louisiana at Lafayette

Tuesday, February 1 • 7:00 p.m. • Clubhouse on Highland (2908 Highland Ave)

Prost!

Wine, beer, and food tasting from the Bavarian region of Germany

Thursday, February 3 • 6:30 p.m. • Great Hall

Festival Banquet and Program

German Cuisine

Performance by Cory Pesaturo (“C Pez”)

Friday, February 4 • 7:00 p.m. • Sanctuary

Early Music Concert

Instrumental Ensemble *Chatham Baroque* from Pittsburgh, Pennsylvania
with soprano Pascale Beaudin

Sunday, February 6 • 4:00 p.m. • Sanctuary

Music of J.S. Bach on organ and harpsichord

Wolfgang Rubsam, German organist and harpsichordist
trained in the music traditions of J.S. Bach



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