

Chatham Baroque has been hailed throughout the United States and beyond for its "untamable virtuosity" (*Washington Post*) and "high energy performances" (*Charleston Post & Courier*). The Pittsburgh-based ensemble was named as *Best New Classical Artist of 1999* by National Public Radio and in 1999 received the *Early Music Brings History Alive Award* from Early Music America and the Logan Award from Penn State Erie, both in recognition of its innovative educational programming. Chatham Baroque has released six critically acclaimed CDs for Dorian Recordings and will record a seventh in 2003.

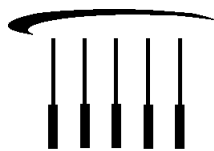
Julie Andrijeski (baroque violin) moved to Pittsburgh to join Chatham Baroque in 1996. In addition to Chatham Baroque's busy schedule, she maintains an active freelance career, appearing with groups across the country including the New York Collegium, Boston Early Music Festival Orchestra, Apollo's Fire, Cecilia's Circle and the Seattle Baroque Orchestra, among others. Recently she has served as concertmaster in Handel's *Serse* at the Wolf Trap Festival and directed and danced in a French baroque show with The Publick Musick in Rochester, New York. Ms. Andrijeski has taught baroque violin at the Oberlin and Peabody Conservatories as well as baroque dance at Case Western Reserve University. She also maintains a faculty position at the Baroque Performance Institute, a summer workshop in Oberlin, Ohio. A native of Boise, Idaho, Ms. Andrijeski holds a M.M. from Northwestern University and a B.M. from the University of Denver. She is currently a doctoral candidate at Case Western Reserve University and the Cleveland Institute of Music.

Emily Davidson (baroque violin) is a graduate of the San Francisco Conservatory of Music and the North Carolina School of the Arts. Formerly a member of the Pittsburgh Opera Orchestra, Emily "saw the light" and made the switch from modern to baroque violin in 1990. She has since performed with many of the country's leading early music ensembles, including Philharmonia Baroque Orchestra and the Washington Bach Consort.

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. This past summer she served on the faculty of the Amherst Early Music Festival.

Scott Pauley (theorbo and baroque guitar) holds a doctoral degree in Early Music Performance Practice from Stanford University. Before settling in Pittsburgh in 1996, 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 has won prizes at the 1996 Early Music Festival Van Vlaanderen in Brugge and at the 1994 Van Wassenaer Competition in Amsterdam. In the USA Scott has performed with Hesperus, Musica Angelica, Apollo's Fire, and The Bottom Line.

*Chatham Baroque is represented by
Jonathan Wentworth Associates, Ltd. Mt. Vernon NY
www.jwentworth.com*



Chatham Baroque

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

with guest

Danny Mallon, percussion

Guest Artists
Convocation No. 12

Wednesday, April 9, 2003
4:00 pm
Recital Hall, School of Music

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Program

Baroque Instrumental Music of Spain and Latin America

Gaitas
Jácaras
Jota

Santiago de Murcia
(1730's)

Sonata Settima
Preludio
Allemanda
Tempo di Sarabanda

Francisco José de Castro
(late 17th cent.)

Folias

after various composers

Canarios

Gaspar Sanz
(c.1679-1704)

Tarantela

after various composers

Spanish musicologist José López-Caló remarked, “secular instrumental music in Spain during the seventeenth 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 in seventeenth-century Spain. While his comment is true, it does not tell the whole the story. We know, for example, 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 for Chatham Baroque and our guest artists. These unique arrangements demonstrate how music might have been performed by ensembles in baroque Spain using instruments that were available at the time.

The task of arranging various guitar, harp, and keyboard compositions was facilitated by a publication of dances compiled by Maurice Esses, entitled *Dance and Instrumental Diferencias in Spain During the 17th and Early 18th Centuries*. This book provides examples of nearly 500 Spanish works from which we derived our arrangements. Some of our arrangements, such as the *Canarios*, remain faithful to only one source, whereas others are derived from myriad sources, making use of the great wealth of variations on the same dance. Our compositional approach to these works is in keeping with the performance styles of the seventeenth and eighteenth centuries, which were improvisatory both in varying the tune over repeating bass patterns and in choosing the instruments to accompany the dance.

Much of the surviving instrumental music from seventeenth-century Spain can be loosely categorized as dance music. Dances were divided into two general categories based on social and moral criteria. The word *danza* was used to describe noble dances of the aristocracy, while the word *baile* denoted the dances of the lower classes. In his *Días geniales o ludicrous* (Seville, c. 1626), Rodrigo Caro wrote “the difference between [the *baile*] and the *danza* is 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 much of the dance music has survived, sadly the choreographies of the dances have not been preserved; few were expressly notated as they were in France and (to a lesser extent) Italy. Historical accounts describe the erotic nature of some of the dances, so it comes as no surprise that some of them were outlawed. The *Çarabanda*, for example, is said to have been a popular dance which is “merry and lewd because it is performed with movements of the body which are indecent, . . . Although they move with all the parts of their bodies, the arms make most of the gestures while playing the castanets. . .” There are others, however, which fall into a more stylized (and less licentious) form suitable for the courts.

While many of the composers for these dances are anonymous, several important figures stand out. Spanish guitarist Santiago de Murcia may have actually traveled to the New World since two of his surviving manuscripts were discovered only in Mexico. Murcia is also familiar with the newly forming cultural world of the Americas, that was to include native American, African, and European elements. His *Zarambeque o muecas* shows the athletic and boisterous quality of the African influenced piece. Murcia also wrote one of the first surviving *fandangos*, which became an important and fiery dance in Spain and Latin America in the eighteenth and nineteenth centuries. As one spectator remarked, “The sound of the castanets, the supple swaying of the dancers, fill the spectators with ecstasy.”

Gaspar Sanz, a virtuoso guitarist-composer, wrote music that has inspired our arrangements, as well as those of other composers, including the famous guitar concertos by twentieth-century composer Joaquín Rodrigo. Sanz’s publication of music and theoretical writings, *Instrucción de música sobre la guitarra española*, contains 90 pieces for solo guitar. The book was very popular, with at least eight editions during the next 25 years. 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 Spanish character.

In addition to the Spanish dance music, we include a sonata by Francisco José de Castro. Castro was born in Spain but spent much of his professional life in Italy. He was the child of a Spanish noble family and studied Humanities at the prestigious College of San Antonio in Brescia. He published his *Trattenimenti Armonici* in 1695, which contains instrumental sonatas for two violins and continuo, similar in style to Corelli.

The hall is equipped with a listening assistance system.
Patrons needing such assistance should contact an usher in the lobby.