

Pachelbel

Beyond the Canon

Repast Baroque Ensemble

Pachelbel: Beyond the Canon

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Amelia Roosevelt and Theresa Salomon, violins

Sarah Stone, viola da gamba

Stephanie Corwin, bassoon

Gabe Shuford, harpsichord

- Program -

Partie II in C minor, P.371 from Musicalische Ergötzung (c.1691)	Johann Pachelbel (1653-1706)
Sonata	
Gavotte	
Treza	
Aria	
Saraband	
Gigue	
Sonata a 3 in G Nr. 108 aus den Partiturbuch Ludwig (1662)	Antonio Bertali (1605-1669)
Aria Prima and 6 Variations in D from Hexachordum Apollinis, P.193 (1699)	Johann Pachelbel
Sonata in G \sharp a 3, doi violini e viol da gamba, BuxWV 271 (c. 1690-1699)	Dietrich Buxtehude (1637-1707)
Partie IV in E minor, P. 373 from Musicalische Ergötzung (c.1691)	Johann Pachelbel
Sonata	
Aria	
Courant	
Aria	
Ciacona	

Recorded at First Unitarian Congregational Society
Brooklyn Heights, NY on March 23rd, 2021

Audio Recording: Rob Anderson
Video Recording: Manish Gosalia and Sophia Calderone

Cover Photo Credit: Adriaen Coorte, Still Life with Wild Strawberries, 1705

Program Notes

Written by Sarah Stone

To set our virtual stage, place a middle-aged Johann Pachelbel, the son of a wine merchant, in his second marriage and as father of eight young children. It's the early 1690s and he has recently fled Stuttgart with his family, where he was an organist the court of Magdalena Sibylla of Hesse-Darmstadt, regent of the Duchy of Württemberg. Louis XIV's troops have forced her to retreat to Schloss Kirchheim during the Nine Years' War, laying off the famous Pachelbel. Unemployed for about a fortnight, he finds a position as town organist in Gotha. During his time there, Pachelbel attends the wedding of his former pupil, Johann Christoph Bach, supplying music for the festivities, and perhaps even meeting a nine-year-old Johann Sebastian Bach. By 1695, Pachelbel's increasing popularity leads to new job offers including positions at Oxford University and in Nuremberg, his childhood home. Bringing his family back to his place of birth, his time as organist at St. Sebaldus Church leads to one of his most creative periods, where he published both his chamber music collection *Musicalische Ergötzung* as well as *Hexachordum Apollinis*.

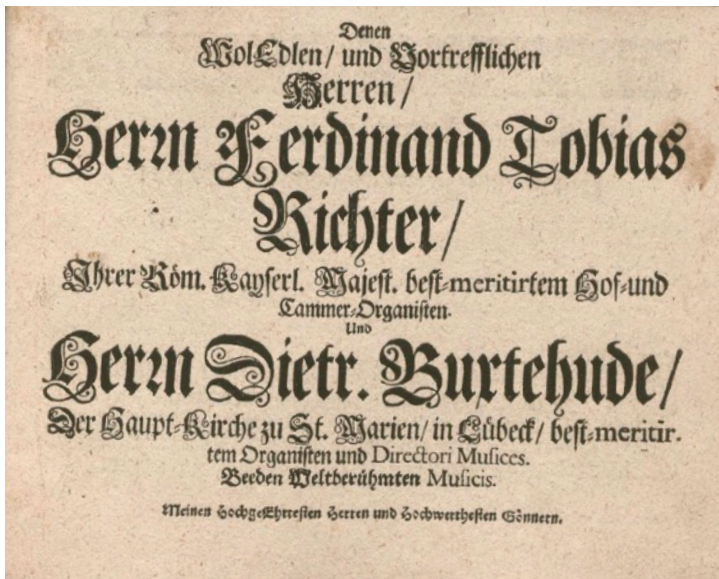
Musicalische Ergötzung, or *Musical Delight*, is a collection of six parties for two violins and continuo. Johann Mattheson claimed the suites were first written in 1691, but the earliest surviving edition dates to around 1699 in Nuremberg. Understandably, if Pachelbel had just fled the French, his early published copies of these suites might not have survived. Another reason for their 1699 publication could be that printer Johann Christoph Weigel, whom Pachelbel might previously have known in Vienna, became a citizen of Nuremberg in 1698, opening his printing house that same year. The suites show Pachelbel's influences; he was becoming one of the leading composers of the southern German organ school. These composers were inspired both by Italian composers like Valentini and Bertali, who worked in Vienna, and Germans that traveled to Italy including Froberger, Schütz, Krieger, and Johann Kaspar Kerll, Pachelbel's teacher's teacher.

Partie II and IV both start with an Italianate sonata in an earlier and freer form leading to a series of dances and arias. In Johann Gottfried Walther's *Musicalisches Lexicon*, Walther described Pachelbel's vocal works as "more perfectly executed than anything before them." The southern German organ school was known for its focus on melody and logical harmony over complex counterpoint and here Pachelbel's short instrumental arias show great beauty in their variety. The fourth suite ends with a ciaccona, which, much like Pachelbel's most famous canon in D, riffs off of a short repeating bass line.

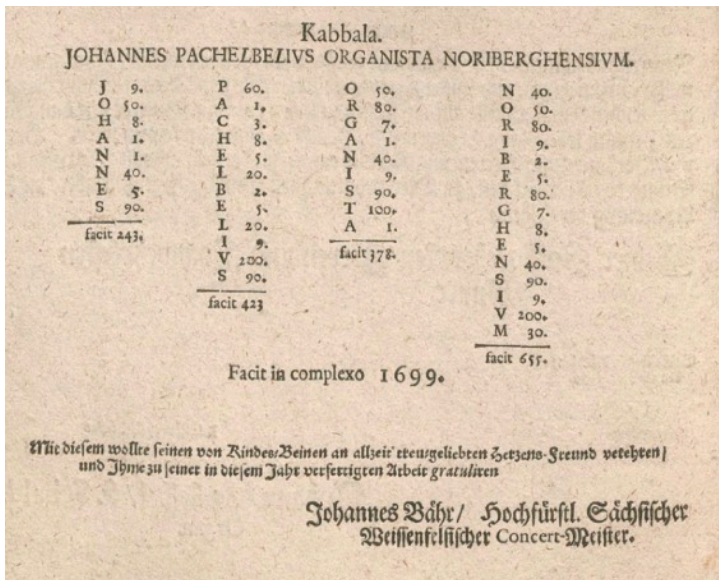
Bertali's Sonata a 3 comes from a collection of 114 instrument pieces that Gotha musician Jakob Ludwig gave to his former patron Duke August II of Braunschweig-Wolfenbüttel on April 10th, 1662 for his 83rd birthday. Duke August II was a collector and art lover and had one of the largest libraries in Europe. Bertali's compositions are joined by Schmelzer, and Heinrich Bach, in the collection, which



Frontispiece of Pachelbel's *Hexachordum Apollinis* (1699)



The dedication page naming Richter and Buxtehude



Numerology indicating that sum equals the year 1699



Above: Jakob Ludwig's collection of 114 pieces for the birthday of Duke August II of Braunschweig-Wolfenbüttel (1662) Below: the opening Adagio of Bertali's Sonata a 3 showing its hymn-like qualities



range from violin solo sonatas to eight-voice sonatas. Born in Verona, Bertali was employed as a court musician in Vienna by Emperor Ferdinand II and became court Kapellmeister in 1649 after Valentini's death. The sonata's opening, scored for two violins, bassoon, and continuo, is like a hymn with all four parts moving together. The piece is through-composed, switching between fast and slow before returning to the opening's solemnity.

Pachelbel's *Hexchoridum Apollinis* is a set of six arias followed by variations for keyboard. The title contains a double meaning; translating literally to the Six Strings of Apollo, alluding to his lyre, while also referring to the hexachordal system, where a series of six notes forms a scale, creating the basis of medieval music theory. Pachelbel takes this a step farther; the first five arias are in the keys D, E, F, G, and A, but the final aria breaks the hexachord's pattern. The sixth aria is the only named aria in the set and some scholars think that the melody used in the sixth aria was not composed by Pachelbel like the other five — that *Aria Sebaldina* refers to St. Sebaldus church, where Pachelbel worked, and might have been a traditional tune related to the church.

The frontispiece of *Hexchoridum Apollinis* shows two cherubs, the left playing organ and the right playing harpsichord, indicating, along with the title, that the variations can be played on either instrument. As part of the southern German organ school, Pachelbel's organ would likely have been relatively simple compared to northern German instruments; only a dozen or so stops and a single manual, often without pedals. On a more personal note, *Hexachordum Apollinis* includes a dedication to both Dieterich Buxtehude and Ferdinand Tobias Richter, perhaps hoping that one of them would agree to teach his thirteen-year-old son Wilhelm Hieronymus. Pachelbel also shows his interest in numerology by including a page where the sum of composer's name, occupation, and city equal the year of the publication when added together. The Aria Prima is in D minor, although the case could be made for it to be D dorian, which would fit well with Pachelbel's focus on hexachords. There is some especially virtuosic figuration in Variation 4, written in a quick 24/16. The final variation is in style *brisé*, popularized by Froberger to imitate the strumming of French lutenists.

Dieterich Buxtehude's Sonata in G a 3, doi violini e viol da gamba comes from the Dübensammlung or Düben collection, which contains over 2000 musical works by over 300 composers. With more than 30,000 manuscript pages, it has some of the only surviving copies of pieces by composers including Buxtehude, Carissimi, and Schütz. The collection was assembled by Gustav Düben and his son from 1640-1720. Although Gustav's father had been the organist at Thomaskirche in Leipzig, Düben was born and died in Stockholm, working as the Hovkapellmästare of the Swedish court. The structure of Buxtehude's sonata for two violins and viola da gamba separates three tutti sections with virtuosic solos from both violinists. The piece ends with an unexpected flourish from the viola da gamba, indicating it's time to wrap things up.

Repast Baroque Ensemble Bio

Repast has been described as “a graceful, energetic ensemble” by the The New York Times, which also cited the ensemble’s “vital performances” and “robust” playing.

Since 2004, Repast has presented a concert series in New York City that engages audiences with innovative, thematic programs of great music, both known and unknown, from the Baroque period. Repast, meaning a meal or a feast, plays on the idea that a concert should be delicious and satisfying. The core ensemble of period instruments includes violin, cello, bassoon and harpsichord, and is regularly augmented with additional musicians to perform a wider variety of repertoire.

The central focus of the ensemble is to provide New York City audiences with thrilling programs of chamber music from the Baroque period in its concert series, with performances in Brooklyn and Manhattan. Repast has appeared at venues across the country, including the Miller Theatre, the Getty Center (Los Angeles), Bargemusic, Miami Bach Society, Minneapolis Institute of Arts, and Peak Performances. The ensemble also enjoys collaborating with performing artists in other fields, such as their performances of Purcell’s “Chacony” with the Richard Alston Dance Group.

Repast’s musicians are committed educators and have presented workshops and lecture-demonstrations at the College of William and Mary, Columbia University, the Brooklyn Conservatory of Music, Baruch College, and NYU’s School of Continuing Education.

The ensemble’s first CD is aired frequently on radio stations nationally. A recording of their own chamber arrangement of Bach's Goldberg Variations was released in 2019 to critical acclaim.



Musician Bios

Based in New York City, **Stephanie Corwin** enjoys an active career performing and teaching music of the past four centuries on modern and historical bassoons. Her vocation has taken her throughout the US and abroad, simultaneously satisfying her love for travel and her desire for connecting with people on and off the stage. Highlights include solo appearances at Lincoln Center and Carnegie Hall, chamber music performances at the Yellow Barn and Staunton music festivals, and concerts with Philharmonia, Tafelmusik, Trinity Wall Street, and Handel and Haydn Society. In addition, Stephanie is honored to have been the inaugural winner of the Meg Quigley Vivaldi Bassoon Competition, which creates opportunities for young female bassoonists from the Americas. Stephanie values the intimate collaborations encouraged through chamber music and is a core member of Kleine Kammermusik and Repast. When not making music, Stephanie can be found out on a run, lost in a book, or working on her next knitting or sewing project.



Amelia Roosevelt is a founding member of Repast Baroque Ensemble, which performs regularly in New York and tours nationally. Described by The New York Times as a “virtuoso duelist,” she performs with the Carmel Bach Festival Orchestra, the Washington Bach Consort, the Aradia Ensemble, the American Classical Orchestra, and Musica Sacra. She has toured throughout Europe, Scandinavia, and South Asia with many ensembles including Musica Antiqua Köln, Concerto Köln, and La Cappella de’ Turchini. Her many recording credits include Naxos, MDG, New Classical Adventure, and MSR Records. A New York City native, Amelia holds a doctoral degree in violin performance from Stony Brook University, further graduate degrees from the Manhattan School of Music and the Sweelinck Conservatory in Amsterdam, and an undergraduate degree with honors from Swarthmore College. She has given numerous workshops and master classes at universities including Rutgers, Columbia, SUNY Purchase, and Smith College. Amelia's baroque violin was made in London by Richard Duke in 1773.

Harpsichordist **Gabe Shuford** performs throughout North America and abroad; he is the recipient of several awards, including the 2011 Baron Prize from Stony Brook University and second prize at the 2007 Mae and Irving Jurow International Harpsichord Competition. He is a member of Repast Baroque Ensemble and has been a frequent guest of other ensembles, including A Far Cry and the Chamber Music Society of Lincoln Center. The New York Times called his performance with Speculum Musicae of Elliott Carter’s Sonata “assured, polished and beautifully nuanced.” Gabe earned a doctorate from Stony Brook University, where he studied with harpsichordist Arthur Haas. He has served on the faculties of Luther College and Sarah Lawrence College.





Violinist **Theresa Salomon's** playing has been praised by The New York Times as "sizzling," the Washington Post as "virtuosic," and the Frankfurter Allgemeine as "on the highest level". She has performed with many of the finest early music ensembles and orchestras, as well as on numerous festivals in North America. She appears with Ensemble Repast, Four Nations, Artek, Rebel, Trinity Wall Street, American Classical Orchestra, Opera Lafayette, Clarion, National Cathedral, Carmel Bach Festival, Connecticut Early Music Festival, Boston Early Music Festival, among others. Theresa is enthusiastic about performing contemporary music and has premiered numerous works, including a violin concerto on live radio with the Janáček Philharmonic in Ostrava. She has performed at the Gulbenkian Festival in Lisbon, the Prague Spring Festival and the Ostrava Days for New Music in the Czech Republic. Theresa has recorded music from Monteverdi to Xenakis to sound tracks to movies. Theresa is a member of the Orchestra of St Luke's, curates and programs for the chamber music series "Friends of Mozart", and teaches early chamber music and baroque violin at Montclair State University's Cali School of Music.

A curiosity in the cultural background behind the music she plays led **Sarah Stone** to baroque cello and viola da gamba. This season, Sarah will be performing around the country with Seraphic Fire, Washington National Cathedral, House of Time, NYBI, Trinity Baroque Orchestra, and Repast. This past summer, she joined Teatro Nuovo in performing uncondacted bel canto opera, and traveled to Portland, Maine, making music in unconventional venues as a part of The Portland Bach Experience. This coming season includes travel to Montana, performing Christmas Oratorio with Musikanten Montana across the state, as well as co-leading Bitterroot Baroque's Montana Cantata Project. Highlights of recent seasons have included performances of Bach cantatas with Trinity Wall Street in Montreal and a northeast tour with Apollo's Fire including her Carnegie Hall debut. Sarah holds a Masters in Historical Performance from the Juilliard School, a Masters from San Francisco Conservatory of Music, and a Bachelors of Music from Rice University. www.sarahabigailstone.com



Instrument Bios

Amelia Roosevelt, violin - Richard Duke; London, 1773.

Theresa Salomon, violin - John Betts; England, 1791. On gracious loan from the Beacon United Universalists' Church in Summit, NJ.

Stephanie Corwin, bassoon - Guntram Wolf; Kronach, Germany, 2007. Based on a German instrument by an anonymous maker ca.1700. (Original instrument inscribed with the initials HKICW).

Sarah Stone, viola da gamba - China, 2013.

Gabe Shuford, harpsichord - Hubbard and Broekman. Copy of an instrument by Ruckers, 1640. On gracious loan from Arthur Haas.

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Bach + Couperin

Thursday, May 27 at 7:30 pm
First Unitarian Church (in the sanctuary)
119 Pierrepont Street, Brooklyn, NY

We are delighted to return to live performance with a concert of music by two of the greatest composers of the Baroque, Bach and Couperin. We hope you will be able to join us in Brooklyn Heights on Thursday, May 27 for a very special evening of music. We can't wait to see you again!

Tickets must be reserved in advance at repastbaroque.org



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