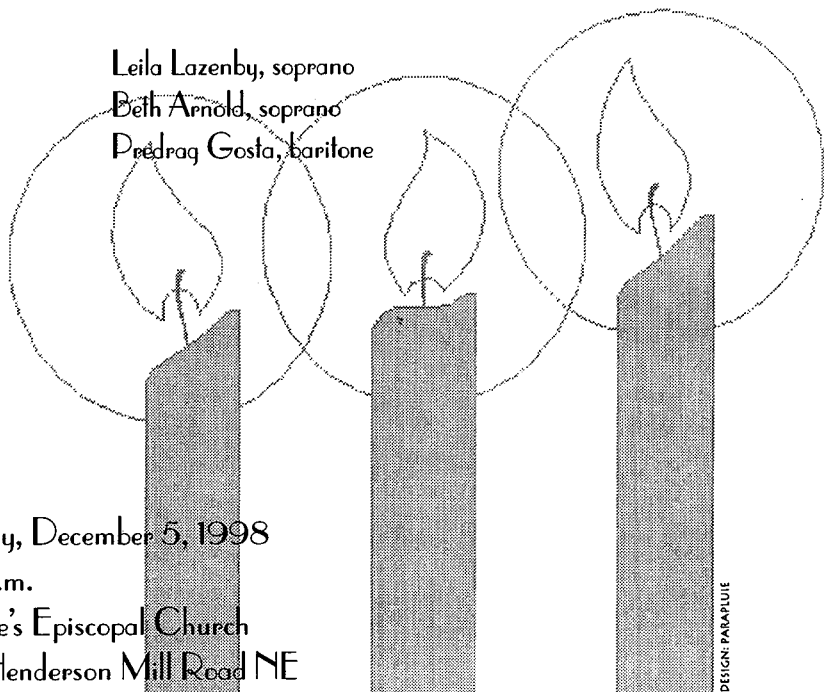


Sponsored by the Atlanta Early Music Alliance

A Candlelight Christmas

Atlanta Baroque Orchestra Players
Atlanta Baroque Orchestra Consort of Viols
Canticum Novum

Leila Lazenby, soprano
Beth Arnold, soprano
Predrag Gosta, baritone



Saturday, December 5, 1998
8:00 p.m.
St. Bede's Episcopal Church
2601 Henderson Mill Road NE

DESIGN: PARAPLUIE

The Atlanta Early Music Alliance
presents
A Candlelight Christmas
A concert of Christmas music
from the Renaissance and Baroque

I.

- Out of the orient crystal skies William Byrd (1542-1623)
Leila Lazenby, soprano
- The Cradle Anthony Holborne (Published 1599)
Lullabie Holborne
Consort of Viols
- Sweet was the song the Virgin sung Anonymous
Beth Arnold, soprano

II.

- Cantata Pastorale per la Nativita Alessandro Scarlatti (1660-1725)
de Nostro Signore Gesu Cristo
Leila Lazenby with Orchestra

III.

- Greensleeves Frances Cutting (fl. 1583-c. 1603)
Lyle Nordstrom, lute solo
- My little sweet darling Anonymous
Beth Arnold with lute

IV.

- Nöels pour les instruments Marc Antoine Charpentier (1643-1704)
Joseph est bien marié
Vous qui désirez sans fin
A la venue de Noël
O Créatur
Une jeune pucelle
The Atlanta Baroque Orchestra



V.

In Dulci Jubilo

Dietrich Buxtehude (1637-1707)

Beth Arnold, Leila Lazenby – sopranos

Predrag Gosta – baritone

Jeanne Johnson-Watkins, Ute Marks – violins

Eckhart Richter – cello

Daniel Pyle - organ

Intermission

VI.

Hodie Christus Natus Est

Jan Pieterszoon Sweelinck (1562-1621)

Dixit Maria

Hans Leo Hassler (1564-1612)

Noe, Noe, Noe Psallite Noe

Jean Mouton (1470-1522)

Canticum Novum

VII.

Upon my lap my Sovereign lies

Martin Peerson (1580-1650)

Beth Arnold with viols and Canticum Novum

VIII.

La Nativitie

Heinrch Ignaz Franz Biber (1644-1704)

Jeanne Johnson-Watkins – violin

Daniel Pyle – organ

Patricia Adams-Nordstrom – viola da gamba

IX.

In Nativitatem Domini

Charpentier

Nostri Jesu Christi Canticum

Praeludium

Recit de l'historien: "*Frigitae noctis umbra*"

Air of the Angel: "*Nolite timere, pastores*"

Chorus of Shepherds: "*Surgamus, festinemus*"

Marche

Recitative of Evangelist: "*Euntes autem pastores*"

Air and chorus of the Shepherds: "*Salve, puerule*"

Beth Arnold, Leila Lazenby – sopranos

Predrag Gosta – baritone

Janice Joyce, Catherine Bull – baroque flutes

Patricia Adams Nordstrom – viola da gamba

Daniel Pyle – organ

Lyle Nordstrom – theorbo

Martha Bishop - bass

Thanks to:

- The Atlanta Early Music Alliance for sponsoring this event. Special thanks to Board members Kim Henry & Jane McLendon.
- St. Bede's Episcopal Church and Martha West for help with the arrangements.
- Patricia and Lyle Nordstrom for design, typing & production of the program.
- Paraplue (Patricia Nordstrom) for the design of poster and mailer cards.
- Catherine Bull & Daniel Pyle for help with the mailing.
- Catherine Bull for help with the candles.
- Dr. Richard Rastall for the special editing of Peerson's "Upon my lap" for this concert.
- Lyle Nordstrom for the conception & direction of the program.

Members of the Atlanta Baroque Orchestra

Jeanne Johnson-Watkins, Ute Marks – Baroque Violin

Cris Foley – Viola

Dorothy Rocklin, Eckhart Richter – Baroque Cello

Martha Bishop – Bass

Catherine Bull, Janice Joyce – Baroque Flutes

Lyle Nordstrom – Theorbo & Director

The ABO Consort of Viols

Martha Bishop

Patricia Adams Nordstrom

Lyle Nordstrom

Eckhart Richter

Dorothy Rocklin

Canticum Novum

Rick Smith, director

Elizabeth Arnold

Beth Ederington

Harriett Hardy

Marie Little

Kay Schwenk

LeAnn Blanchard

Bonnie Davis

Ellen Fox

Debbie McKelvey

Valorie Vliek

David Beckers

Rusty Mills

Jim Redmond

Lamar Swindull

Ben Bailey

David Dietz

David Hay

Ed Kennedy

Ed Mallory

Bob Rumble

John Scott

The Atlanta Baroque Orchestra was founded by a group of musicians who felt the need for a permanent historical instrument orchestra in the Southeast. The benefits of having such a group available are enormous, not only to perform its own concerts, but to be available for choirs in the area for the wonderful cantatas, oratorios, operas and passions of the seventeenth and eighteenth centuries. The colors of the historical instruments, as well as the varieties of articulations and transparency of sound that are only possible with these instruments, allows voices and instruments to blend into a unified, yet clear, sound that is very difficult to achieve on modern instruments. Playing at Baroque pitch (a half step below modern pitch) produces freer-sounding string instruments and more mellow wind colors.

The Orchestra has also received generous support from the Atlanta Early Music Alliance. Further tax-free donations to the orchestra can be made through the Alliance at 620 Clear Lake Terrace, Roswell, GA 30076. The orchestra is still in founding stages and there is a great need for board members who are interested in and willing to support this exciting new venture. Please contact Lyle Nordstrom or Catherine Bull after the concert if you are interested, or call Lyle Nordstrom at 770/507-1121.

Canticum Novum is an ensemble selected from the volunteer, 75-voice Chancel Choir of Dunwoody United Methodist Church. The group specializes in early sacred music and the chamber music of our own century. Canticum Novum's primary focus is the exploration of early music from a Christian perspective and the understanding of early church traditions.

In addition to performing for special events and service at their home church, Canticum Novum is involved in music-related community outreach. The group has presented concerts in Macon, Georgia, at the Biltmore House in Asheville, N.C., and in Atlanta at the High Museum of Art, Emory's Cannon Chapel, the Spruill Center for the Arts, the Atlanta History Center, and the Cathedral of Christ the King. Canticum Novum has also partnered with the Atlanta Early Music Alliance through "Baroque Fest '95," "An Early Spring" in 1997 and 1998, and a Baroque workshop with Stanley Richie.

The Atlanta Early Music Alliance, formed in the spring of 1994, was the first affiliate in a support venture of Early Music America, the national advocacy organization for early music. For much of its first year, the Alliance focused on the Atlanta Early Music News, a newsletter highlighting local and national events and personalities. In 1995, the innovative drive-time mini-concert series, "Recitals at Dusk," was followed in the fall by "Baroque Fest '95," a 10-day series of vocal and instrumental chamber concerts dedicated to Henry Purcell's world. In 1996, the group pursued and received independent non-profit status, and in the spring of 1997 launched an annual kaleidoscope concert featuring area groups. 1998 has seen the birth of the Atlanta Baroque Orchestra, whose successful & well-attended first season was facilitated by the Alliance. As AEMA looks forward to 1999 and beyond, it has undertaken the publishing of a yearly calendar of early music events and is supporting an annual concert series (including Christmas Candlelight Concert), a choral workshop and a special festival for the "Bach Year" of 2000. The Alliance has adopted the following mission statement: "In order to expand musical horizons and renew the historic creative relationship among composer, musicians and listeners, it is the mission of the Atlanta Early Music Alliance to teach, perform, and foster enjoyment and awareness of music created before 1800."

Artist Biographies

Elizabeth Packard Arnold has degrees in Voice (B.M.E., U. of North Carolina at Greensboro) and Choral Conducting (M.M., Emory University), and is in the D.M.A. program in Voice Performance at the College Conservatory of Music-University of Cincinnati. She has coached with artists such as John Aler and Julianne Baird and this year studied with Kurt Eavilutz at the Benjamin Britten/Peter Pears School of Advanced Music Study in Aldeburgh, England. She has appeared frequently as a vocalist and flute soloist in Atlanta, and is currently an artist affiliate in voice at Emory University. She received first place in the Southeast Regional NATS vocal competition in 1989 and first in Georgia in 1995.

Predrag Gosta was born in Belgrade, Yugoslavia. He graduated as a scholar of Trinity College of Music in London where he also received a Postgraduate Certificate. At Trinity Predrag studied voice and harpsichord with Omar Ebrahim, Robert Aldwinckle, Martin Hill, Ian Partridge, and Philip Thorby. He also attended masterclasses and closely cooperated with such artists as Evelyn Tubb, Anthony Rooley, Emma Kirkby, James Bowman, Michael Fields, John Hancorn and Ivor Bolton with whom he appeared in many concerts. He performed in Yugoslavia, Croatia, United Kingdom, Germany and the United States. In Belgrade, Predrag was the Artistic Director of the Studio for Early Music and the Belgrade International Early Music Festival. He worked for the Ministry of Education of Serbia in preparing an early music curriculum for elementary and high schools of music. He is currently a graduate assistant at Georgia State University in a Master of Music program.

Jeanne Johnson-Watkins studied with James Buswell and Stanley Ritchie at Indiana University and New England Conservatory. She has served as orchestra director at Clayton College and State University and as concertmaster of Orchestra Atlanta. She is currently co-concertmaster of the Atlanta Baroque Orchestra and performs with Tafelmusik, Philharmonia Baroque Orchestra, the Bloomington Early Music Festival and the Carmel Bach Festival.

Leila Lazenby graduated as a voice major from the Eastman School of Music and pursued postgraduate study in Baroque performance practice at the Schola Cantorum in Basle, Switzerland, under scholarship from the city of Basle. She studied there with René Jacobs and Rosmarie Hoffman and received additional training from Emma Kirkby, Ellen Hargis, Judith Nelson, and Monserrat Figueras, among others. A native of the Atlanta area, she has performed with the Merry Band, and other local ensembles as well as with Canadian and European groups including the Toronto-based Tafelmusik Baroque Orchestra, and has performed on Canadian Broadcasting Corporation radio. Leila was recently a featured soloist in the Emory Choraliers performance of the Bach's Cantata #140.

Lyle Nordstrom is former Music Department head of Clayton College and State University in Morrow, Georgia and continuing head of the Early Music program there. He is founder and co-director of "The Musicians of Swanne Alley," the well-known Elizabethan music ensemble. His arrangements of music for that ensemble were used in the MGM movie, "Rob Roy." He has performed throughout North America and Europe and on a number of recordings, published articles on lute-related subjects, and written a book on the 16th-century wire-strung Bandora. In addition, he has taught lute at the Indiana University Early Music Institute, is former President of the Atlanta Early Music Alliance Board, and is a founder and Artistic coordinator of the Atlanta Baroque Orchestra.

Rick Smith has been Director of Music at Dunwoody United Methodist Church since 1982. In addition to his church activities, Rick served for several years as conductor of the Macon Civic Chorale and the Atlanta Vocal Consort, and has sung with the Atlanta Symphony Chorus under Robert Shaw. Rick's mentors in choral conducting include Carlton Young, Don Neuen of UCLA, and Robert Harris of Northwestern University. Mr. Smith is also a composer and arranger of both choral and instrumental music.