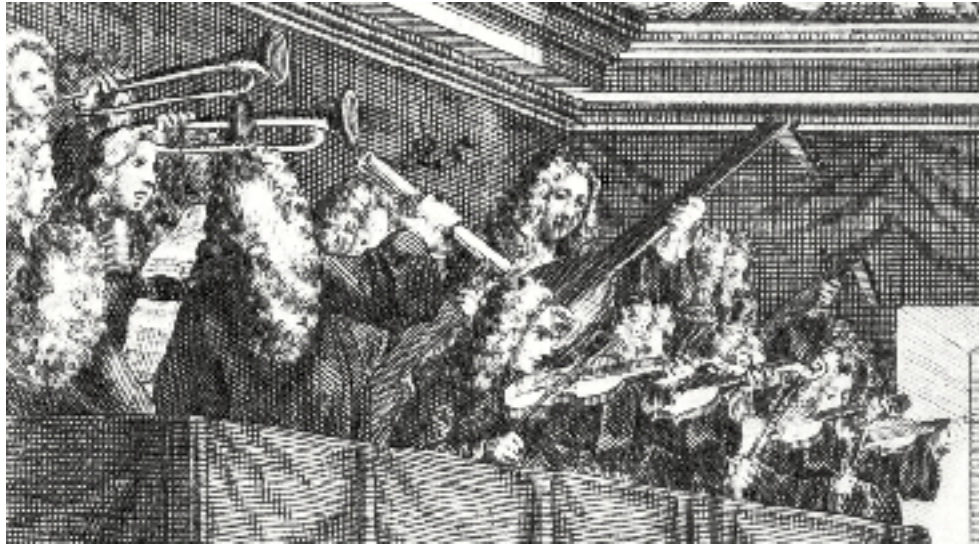


THE
ATLANTA BAROQUE ORCHESTRA

Lyle Nordstrom, Artistic Director

Presents

“Music Then, Music Now”



With Special Guest Artists

Stanley Ritchie, Baroque violin

Lynn Eustis, soprano

Kim Childs, tenor

And

THE DEKALB CHORAL GUILD

Bryan Black, Director and Conductor

Sunday 16 February 2003, at 3:30 p.m.
Peachtree Road United Methodist Church
Atlanta, Georgia

“*Music Then, Music Now*”

Suite in E minor for flutes and strings (*Tafelmusik* 1733)

Georg Philipp Telemann
(1681-1767)

Catherine Bull, Janice Joyce – Baroque flutes
Stanley Ritchie, Karen Clarke – Baroque violins
Brent Wissick – Baroque violoncello

Ouverture (lentement – Allegro – lentement)
Rejouissance
Rondeau
Louré
Passepied
Air, un peu vivement
Gigue

Concerto in E major for violin and Strings (BWV 1042)

Johann Sebastian Bach
(1685-1750)

Stanley Ritchie – Baroque violin

Allegro
Adagio
Allegro assai

Intermission

Song of the Angel (1995)

John Tavener
1944-

Lynn Eustis – soprano
Stanley Ritchie – Baroque violin

O Sing unto the Lord a new song (Chandos Anthem #4)

George Frideric Handel
(1685-1759)

Lynn Eustis – soprano; Kim Childs – tenor

Sonata
O sing unto the Lord a new song (soprano and chorus)
Declare his honour unto the heathen (chorus)
The waves to the sea rage horribly (tenor)
O worship the Lord in the beauty of holiness (soprano and tenor)
Let the whole earth stand in awe of him (chorus)
Let the heav'ns rejoice (chorus)

Finis



This concert is sponsored in part by Dr. Joen Fagan and Dr. Irma Lee Shepherd

Orchestra Personnel

Baroque Violin

Karen Clarke
Gesa Kordes
Valerie Arsenault
Shawn Pagliarini
Ute Marks

Baroque Viola

Melissa Brewer
Michelle Rush

Baroque Violoncello

Brent Wissick
Martha Bishop

Baroque Bass

Melanie Punter

Baroque Flute

Catherine Bull
Janice Joyce

Baroque Oboe

George Riordan

Baroque Bassoon

Keith Collins

Harpichord & Organ

Daniel Pyle

Theorbo

Lyle Nordstrom

The Atlanta Baroque Orchestra was founded by a group of musicians who felt the need for a permanent professional historical-instrument orchestra in the Southeast. The unique, transparent sheen of “early” instruments, coupled with their capability of a delightful variety of articulations, allows voices and instruments to blend into a unified, yet clear, sound that is very difficult to achieve with “modern” instruments. Since its founding in 1997, the ABO has been applauded for its freshness and verve, and for its delightful, convincing performances of a wide range of earlier works. As the leading orchestra of its type below the Mason-Dixon line, the ABO is now in demand not only in Georgia, but also all of the neighboring states.

The Orchestra received initial generous support from the Atlanta Early Music Alliance and a variety of individuals, and has also depended on donations of time and money from the musicians themselves. The ABO has received its own independent 501(c)3 status, and can now accept direct tax-deductible donations. Contributions such as these are not only greatly appreciated, they are central to the survival of a venture such as this. If you would like to support the ABO and its future programming, please send checks made out to “The Atlanta Baroque Orchestra,” 303 Augusta SE, Atlanta, GA 30315. There is also a great opportunity for friends of the arts in the community to serve on the new Atlanta Baroque Orchestra board. **If you are interested in serving on the board or volunteering, please contact Janice Joyce (770.537.0744), or Catherine Bull (404.627.9077) after the concert.**



Lyle Nordstrom, the Artistic Director, founder and theorbo player for the ABO is former Music Department head of Clayton College & State University in Morrow, Georgia and currently Director of Early Music Activities at the University of North Texas. He is founder and co-director, with Paul O’Dette, of “The Musicians of Swanee Alley,” the well-known Elizabethan music ensemble that toured the world for twenty years with recordings on the Harmonia Mundi, Virgin Classics and Focus labels. He was the recipient of the Thomas Binkley award in 2000, a national award given each year by Early Music America for outstanding work in early music at the Collegiate level.

Stanley Ritchie is a faculty member at Indiana University, reflecting his position as one of the world’s leading exponents of Baroque and classical violin. He has specialized in early violin following a career as associate concertmaster of the Metropolitan Opera Company and first violinist of the Philadelphia Quartet. He is a founding member of The Aston Magna Academy, Duo Geminiani, and Three Parts Upon A Ground, and has collaborated with many early music specialists including Malcolm Bilson, Anner Bylsma, Christopher Hogwood and Roger Norrington, recording with the Harmonia Mundi, Focus, Nonesuch, and L’Oiseau Lyre labels.

Lynn Eustis, soprano, joined the faculty at the University of North Texas College of Music in 1999. She appears regularly as a soloist with organizations that include the Dallas Symphony Orchestra, Concert Royal (New York), the Dallas Bach Society, the Atlanta Baroque Orchestra, Fort Worth Dallas Ballet, the Williamsport Symphony, and Fort Worth Early Music. Her performances have included over thirty operatic roles with companies such as the National Opera Company, the Brevard Music Center, the Ash Lawn-Highland Festival, and the European Opera Centre (Belgium). A native of Long Island, New York, Dr. Eustis is a frequent lecturer on music of the Holocaust.

Kim Childs, tenor, is a frequent soloist on the concert stage; Atlanta audiences will remember him as soloist with ABO’s production of Handel’s *Messiah* this past November. An early music specialist, he has performed many roles in the major works of Monteverdi,

Handel and Bach with Fort Worth Early Music, the Dallas Bach Society, and the American Bach Soloists. He is the Director of Music at Unity Church of Dallas and teaches early music voice students at the University of North Texas.

The DeKalb Choral Guild, now celebrating its twenty-fifth year, attracts talented choral musicians with diverse backgrounds from across the metropolitan area. During this Silver Season the Guild has been honored to sing by invitation at Spivey Hall, collaborate with the and will premiere a commissioned work by composer Donald McCullough at the Gala Concert (May 17 at Oglethorpe University), also featuring Vaughan Williams' exquisite "Serenade To Music." Please visit the Guild's website (dcguild@mindspring.com) or call (678)318-1362 for ticket or audition information. **Bryan F. Black**, (Music Director and Conductor) came to the Guild in 2000, following only two other conductors in the Guild's twenty-five years. He holds degrees from Samford University (organ) and The Florida State University where he earned a master's degree in choral conducting with Rodney Eichenberger. In addition to the Guild he serves as Music Director for the 1,200 member Embury Hills UMC and formerly held positions on the staff of Georgia State University and Emory University (Candler School of Theology).

Catherine Bull, one of the founding members of the ABO, was in 2002 the first musician to be awarded a cultural exchange grant by the King Baudouin Foundation US and has subsequently been asked to serve on the Foundation's Advisory Committee. A member of *Harmonie Universelle* she has performed throughout America and Europe, including solo recitals at the Utrecht Festival Oude Muziek and the Boston Early Music Festival; and this year she will be touring China. Her performances, on both modern and baroque flutes, have been heard several times on NPR's *Performance Today*.

Karen Clarke has performed as soloist and chamber and orchestral musician throughout the continent, having held positions and recorded with such groups as the Baltimore Symphony Orchestra, Smithsonian Chamber Orchestra, and the Apollo Ensemble. As a member of the Rogeri Trio, Ms. Clarke performed in 21 states and served a residency at Yale University. Currently Professor of Violin at the Florida State University School of Music, Ms. Clarke also serves as concertmaster of the Tallahassee Symphony Orchestra and performs with Baroque Southeast.

Janice Joyce is a freelance artist and instructor in the metro Atlanta area. She has performed with Atlanta Musica Antiqua, Atlanta Bach Choir, Atlanta Bach Society, Camerati, Charleston Symphony, Atlanta Metropolitan Orchestra and *Harmonie Universelle* and at the National Flute Conventions in Atlanta, Georgia, Columbus, Ohio, and Washington, D.C.

Brent Wissick is on the faculty at the University of North Carolina at Chapel Hill where he teaches cello and early music ensembles. A member of Ensemble Chanterelle and the Atlanta Baroque Orchestra, he is a frequent guest with American Bach Soloists (San Francisco), Folger Consort (Washington, DC), Concert Royal (New York), Boston Early Music Festival and Dallas Bach Society as well as Collegio di Musica Sacra in Poland. He was a 1993 NEH Fellow at Harvard, taught at the 1997 Aston Magna Academy at Yale and served as chair of Higher Education for Early Music America. He is currently President of the Viola da Gamba Society of America. Recordings: Albany, Koch International.



Program Notes

Georg Philipp Telemann — who was a close friend of the Bach family and godfather to Johann Sebastian's second son, Carl Philipp Emanuel — was unquestionably the best-known composer in Germany in the first half of the 18th century. In 1733 he published a large collection of orchestral and chamber music under the title *Tafelmusik*. The importance of this publication can be seen in the names of some of the people who subscribed to it: George Frideric Handel (in London), Michel Blavet (in Paris), and in Dresden Johann Joachim Quantz and Johann Georg Pisendel (who was the foremost student of Vivaldi). The pieces were divided into three "Productions," each of which opened with an Overture/Suite, followed by a Quartet, a Concerto, a Trio-sonata, a Solo sonata, and

finally a Conclusion which was in fact the final movement of the Overture/Suite. The Overture in E minor is from the first Production. The orchestral Overture, a form which originated in France in the operas of Lully, was popularized in Germany primarily by Telemann. It consists of two contrasting sections, the first slow and majestic with uneven rhythms, and the second fast and imitative. In this case, the French overture form is combined with Italianate concertante writing, with solo episodes for two violins and two flutes. It is followed by a series of six movements which are either dances (Loure, Passepied, Gigue) or in dance-like movement (Réjouissance, Rondeau, and Air), and lastly by the Conclusion.

Only three violin-concertos by Johann Sebastian Bach survive in their original form, the solo-concertos in A-minor and E-major, and the double-concerto in D-minor (others survive in the form of concertos for harpsichord and orchestra, the first keyboard concertos). The Concerto in E-major is much larger in both time and scope than the other two. Its harmonic style is more adventurous, ranging into keys that were used very rarely even in later centuries, like G-sharp minor. The relative simplicity of harmony in the others suggest that they may have composed during Bach's years in Weimar (1707-1717), whereas the remote tonalities in the E-major concerto imply the period spent at Anhalt-Cöthen, during which Bach was exploring the far reaches of Baroque tonality in his *Well-Tempered Clavier* of 1722. Like all of Bach's concertos, this one is in the three-movement format established by Torelli and Vivaldi, fast-slow-fast.

Sir John Tavener (not to be confused with the composer from the early Tudor period, John Taverner) has, in the last few decades, become prominent as the English representative of a group of composers, mostly from Eastern Europe, whose music reflects the influence of the Russian Orthodox tradition rather than the western, Roman Catholic: others include Arvo Pärt and Henryk Gorecki. This music is characterized by slow-moving harmonies and repetitive use of small melodic figures, and has been dubbed by some critics as "holy minimalism." The 1995 "Song of the Angel" combines a soprano soloist singing the single word "alleluia" with an ecstatic solo-violin line supported by a lush orchestral texture. It was featured on a compact-disc recording released in 1998 celebrating the 25th anniversary of London's Academy of Ancient Music.

George Frideric Handel spent the years 1717-1718 at Cannons, the estate of James Brydges, Duke of Chandos, unofficially in the service of the Duke. Brydges was at that time one of the wealthiest men in England, having acquired an immense fortune while serving as Paymaster-General during the War of the Spanish Succession (one might well question the legitimacy of that acquisition!). He hired the finest architects and artists available to enhance his estate, and one of those was Handel. During his time there, Handel composed not only the eleven "Chandos Anthems" but also *Acis and Galatea* and his first English oratorio, *Esther*. The fourth of the Chandos Anthems, *O Sing unto the Lord*, begins with an orchestral "sonata" which is in the same two-part form as the "sinfony" which begins *Messiah* — a slow introductory section followed by a quick fugal section. The soprano's exhortation to "Sing unto the Lord" is echoed by the choir, followed by a choral fugue which concludes with striking block chords. The fourth movement is a tenor aria in which the orchestral music depicts graphically the raging waves of the sea. The fifth movement is a dialogue between the two solo voices and the orchestra, with the organ accompanying both. A pair of choral movements conclude the anthem, the first of which functions as a slow introduction to the lively finale — mirroring the sonata which opened the anthem.

Embellish A Melody!

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Joan Fagan
Irma Lee Shepherd
George Riordan & Karen Clarke

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The Atlanta Baroque Orchestra would like to thank the following persons and establishments for contributing their time, talents and energy in regard to the details of ABO concerts:

Atlanta Early Music Alliance (AEMA)

Dr. & Mrs. Patrick Allitt & Frances
Martha & Walter Bishop
Bryan & Amy Black
Catherine Bull & Daniel Pyle
Mr. & Mrs. Orlin Collins
Karen Cutler
Peter & Pat DeWitt
DeKalb Choral Guild
Sandy Fitzpatrick & Randy Lewis
Susanne Howe
Michael Lewanski
Peachtree Road United Methodist Church: Scott Atcheson, Michael Shake, and Clint Miller

Janie Hicks
Neeah James
Janice Joyce & Chris Robinson
Eva Kelly
Ute & Bill Marks
Shawn Pagliarini & Russell Williamson
Lyle & Pat Nordstrom
Valerie Prebys-Arsenault
Eckhart & Rosemary Richter
Williams-Gengakki Violins
Debra & Doug Wilson
Carol Meholic

The ABO would also like to acknowledge the several thousand dollars worth of rehearsal time that has been graciously given to the orchestra by its members. These concerts could not be given without their enthusiasm and support.

ABO Board of Directors

Janice Joyce, President
Bryan Black, Vice President

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