

A T L A N T A



Baroque

O R C H E S T R A

**“Welcome to all the Pleasures:
Music for Saint Cecilia”**

Dana Maiben, Guest Director

Sunday 21 November 2004
3:00 p.m.

Peachtree Road United Methodist Church
3180 Peachtree Road NE
Atlanta, Georgia

Welcome to all the Pleasures: Music for Saint Cecilia

The Musick in *Abdelazar* (London, 1695)

Henry Purcell
(1659-1695)

Overture ~ Rondeau ~ Aire ~ Minuett ~ Aire ~ Jigg ~ Hornpipe ~ Aire

Two Sonatas from *Fidicinium Sacro-Profanum* (Nuremberg, 1683)

H.I.F. Biber
(1644 – 1704)

Sonata II in F: [Adagio] ~ Allegro ~ Allegro ~ Adagio
Sonata IV in g: Alla breve ~ Adagio ~ Alla breve

*Dana Maiben and Gesa Kordes, violins; Melissa Brewer and Martha Perry, violas;
Brent Wissick, cello; Daniel Pyle, organ*

Concerto Grosso in F Minor (London, 1741)

Alessandro Scarlatti
(1660 – 1725)

Grave ~ Allegro ~ Largo ~ Allemanda, Allegro

*Concertino: Dana Maiben and Valerie Arsenault, violins;
Melissa Brewer, viola; Brent Wissick, cello*

Intermission

Welcome to all the Pleasures

Henry Purcell

Composed for Saint Cecilia's Day, 1683

Symphony

Verse, Chorus & Ritornello: "Welcome to all the Pleasures"
sung by Messrs. Sabine, Zeller, & Fetters

Song & Ritornello: "Here the deities approve"
sung by Mr. Sabine, counter-tenor

Verse & Ritornello: "While joys celestial their bright souls invade"
sung by Ms. Lazenby, Ms. Brown, & Mr. Zeller

Song & Chorus: "Then lift up your voices"
sung by Mr. Fetters

Verse & Chorus: "Then lift up your voices"
sung by Messrs. Sabine, Zeller, & Fetters

Instrumental Interlude

Song & Ritornello: "Beauty, thou scene of love"
sung by Mr. Zeller

Song & Chorus: "In a consort of voices while instruments play"
sung by Mr. Zeller

Suite V from *Armonico Tributo* (Salzburg, 1682)

Georg Muffat
(1653 – 1704)

Allemande, Grave ~ Adagio ~ Fuga ~ Adagio ~ Passagaglia

*Concertino: Dana Maiben and Gesa Kordes, violins;
Brent Wissick, cello*



Ode to St. Cecilia, by Christopher Fishburn

Welcome to all the Pleasures that delight
Of ev'ry Sense the grateful Appetite!
Hail, great Assembly of Apollo's Race!
 hail to this happy place,
this Musical Assembly that seems to be
 the Ark of Universal Harmony!

 Here the Deities approve,
 the God of Music and of Love,
 all the Talents they have lent you,
 all the Blessings they have sent you,
 pleas'd to see what they bestow
 live and thrive so well below,

 While Joys Celestial their bright Souls invade,
 To find what great improvements you have made.

 Then lift up your Voices, those Organs of Nature,
 those Charms to the troubled and amorous Creature.
 The Pow'r shall divert us a pleasanter way,
 For sorrow and grief find from Music relief,
 and Love its soft Charms must obey.
Beauty thou Scene of Love, and Virtue thou innocent Fire,
 made by the Powers above to temper the heat of Desire:
Music that Fancy employs in Rapture of innocent Flame,
we offer with Lute and with Voice to Cecilia, Cecilia's bright Name.
 In a Consort of Voices, while Instruments play,
 with Music we celebrate this Holy day.
 Îo Cecilia, Cecilia, Cecilia!

The Atlanta Baroque Orchestra

Baroque Violin

Dana Maiben, guest director
Valerie Prebys Arsenault
Gesa Kordes
Ruth Johnson
Ute Marks
Shawn Pagliarini

Baroque Viola

Melissa Brewer
Martha Perry

Baroque Violoncello

Brent Wissick
Eckhart Richter

Viola da gamba

Martha Bishop

Bass Violin

Martha Bishop

Baroque Violone

Martha Bishop

Harpsichord

& Organ
Daniel Pyle

The Cecilian Singers

Soprano

Leila Lazenby
Allison Brown

Tenor

Kurt-Alexander Zeller
Ted Huddleston

Alto

John Sabine
Katie Thatcher

Bass

Leroy Fettes
Stephen Holton

The Atlanta Baroque Orchestra was founded under the leadership of Lyle Nordstrom, along with founding-members Catherine Bull, Jeanne Johnson, Daniel Pyle, and Eckhart Richter, 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.

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 is a not-for-profit corporation based in Atlanta, and is 501(c)3 (tax-exempt). Contributions, which are tax-deductible, are greatly appreciated and 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 Avenue 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. Please visit our website at www.atlantabaroque.org for more information on the ABO.



Violinist and conductor **Dana Maiben**, hailed by the Boston Globe for her “supremely joyous artistry,” has earned international recognition for her performances of the 17th century violin and ensemble repertory. Cited by Continuo Magazine as “high priestess of the Italian 17th century solo,” Miss Maiben is founder and director of Concerto Incognito, a new ensemble for 17th century music. She is founding music director of Foundling Baroque Orchestra and Women,s Advocacy Project, and plays principal violin for Apollo Ensemble, Arcadia Players, and Ensemble Abendmusik, and has served as concertmaster of the New York Collegium under the direction of Christophe Rousset, Martin Gester, Paul Goodwin, and Andrew Parrott. Miss Maiben was a founding member of Concerto Castello, Eastman Baroque Ensemble, New Quartet for baroque and new music on baroque instruments; and Sequentia ensemble for medieval music, and was founding director of Genesee Baroque Players. Recording credits include projects for Centaur, Dorian, Deutsche Harmonia Mundi, EMI, and Hyperion. Since 1989, Miss Maiben has been a member of the early music faculty at the Longy School of Music in Cambridge, Massachusetts, where she teaches violin and medieval, renaissance and baroque performance practice, coaches chamber music, and occasionally directs opera. Her own opera, *Look and Long*, based on the play by Gertrude Stein, was presented in staged workshop at Smith College in 1998.

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 Basel, Switzerland. She studied there with René Jacobs and Rosmarie Hoffman and received additional training from Emma Kirkby, Judith Nelson and Monserrat Figueras. After returning to her native Atlanta, Ms. Lazenby was a long-time soloist with Glenn Memorial United Methodist Church, a voice teacher, and a founding member of the early music groups *Apollo's Music* and *the Merry Band*. She has performed with the Atlanta Baroque Orchestra and the Tafelmusik Baroque Orchestra and has appeared in numerous North American music festivals. Currently, she owns EarthenWorks, a shop specializing in European home accessories.

Allison Brown is a native of Atlanta. She graduated from Clayton College & State University in Vocal Performance concentrating in early music. Ms. Brown studied voice with Dr. Cheryl Boyd-Waddell and historical performance practice with Dr. Lyle Nordstrom. She has received additional training from specialists such as Emma Kirkby, Anthony Rooley, Evelyn Tubb and Michael Fields, and has been trained in dance of the Renaissance and Baroque periods, studying with Ken Pierce, Julie Andrejewski, Dorothy Olsson, and Paige Whitley-Bauguess. Ms. Brown has appeared as a soloist with many choirs and early music ensembles in the Atlanta area and throughout the South-Eastern U.S., including New Trinity Baroque, Atlanta Choral Artists, Athens Chamber Singers, and numerous church choirs.

John Sabine earned his Master of Sacred Music degree from Emory University and his Bachelor of Church Music degree from Westminster Choir College where he was a voice student of Thomas Faracco and an organ student of Donald McDonald. John is currently the organist and choirmaster at St. Aidan's Episcopal Church in Alpharetta. John also teaches on the voice and keyboard faculty of the Decatur Academy of Music at the First Christian Church of Decatur. He currently sings with the Atlanta Symphony Orchestra Chorus and has also sung with the Candler Choraliers, the Colson Chorale, the Choral Guild of Atlanta and the Atlanta Gay Men's Chorus during the 12 years that he has lived in Atlanta.

Kurt-Alexander Zeller is Director of Vocal Activities and Opera at Clayton College & State University in Morrow and has performed in opera and musical theatre, oratorio, early music, and recital throughout North America and much of Europe. He toured Austria in a revue of the music of Kurt Weill and appeared on German television. He holds degrees in Voice Performance and in Theatre from Southern Methodist University and a doctorate from the College-Conservatory of Music in Cincinnati. For several seasons, he was a member of the performance company of the Oregon Shakespeare Festival and appeared often with its Terra Nova Consort. While in Oregon, Dr. Zeller produced a number of programs for Early Music Guild of Oregon, as well as preparing performance versions of Haydn's *L'infedeltà delusa* and Mozart's *La finta giardiniera* for the Portland Chamber Orchestra. He is passionately attached to early music (the 17th century is his favorite) but lives by the artistic credo that "to specialize is to brush one tooth."

Leroy Fetters, a native of Iowa, obtained a Bachelor of Music Education in voice from Drake University and subsequently taught vocal and instrumental. He is currently a member of the Atlanta Symphony Orchestra Chorus and a bass staff singer for St. Brigid Catholic Church in Alpharetta, GA. Leroy works as a sales manager for Medical Necessities in Decatur, Georgia.



Notes on today's selection of Music for Saint Cecilia

Saint Cecilia was revered as the patron saint of music throughout Europe in the Renaissance and Baroque eras. Numerous depictions of Cecilia playing or holding an organ, spinet harpsichord, lute, or even a fiddle, were painted by painters such as Raphael, Gentileschi, Rubens, and Poussin. Beginning as early as the 1570's musical associations sprang up to honor Cecilia on her feast-day, November 22nd, with a day of musical performances, usually involving newly composed music and poetry in her honor. The tradition caught hold in London fairly late; but by 1683 the Musical Society there had inaugurated an annual series of concerts to celebrate Cecilia and music, which in its course inspired poetry and music by the likes of Dryden, Congreve, D'Urfey, Pope; Purcell, Blow, Draghi, and Handel. The Ode to Saint Cecilia we hear today, "Welcome to all the Pleasures," with text by Christopher Fishburn and music by **Henry Purcell**, published by John Playford in 1684, was composed expressly for the London Cecilian Festival of 1683, launching an English tradition that would continue in one form or another right to the present day. Benjamin Britten composed the beautiful *Hymn to Saint Cecilia* on a text by W.H. Auden in 1942, and concerts in support of the Musicians' Benevolent Fund are still likely to take place in London on Saint Cecilia's day.

In this fine tradition and its spirit of celebration, we offer a kind of musical Grand Tour of Europe in Purcell's day, in a program of music composed around the time of the 1683 launch of the London Cecilian Festivals.

Heinrich Ignaz Franz von Biber published his third collection of chamber music, *Fidicinium Sacro-profanum*, in that year. The unusual title of the collection, decoded, provides some information about the composer's intent for these musical gems, composed for stringed instruments ("fidicinium") for use on sacred or secular ("sacro-profanum") occasions, and perfectly suited therefore for a celebration of the patron saint of music! Biber was undoubtedly one of the most accomplished violinists of his day; the great Tyrolean violin maker Jacob Stainer described him in a letter of 1670 as "the formidable virtuoso Herr Biber." It was in 1670, at the age of 26, that the Bohemian violinist found his way to Salzburg, where he spent the rest of his career, first as a member of the Kapelle, then as instructor of the cathedral choirboys, Vice-Kapellmeister, Dean of the choir school, and finally Kapellmeister of this excellent musical establishment. His compositional oeuvre includes sacred vocal music as well as opera and school-drama, instrumental music for trumpets as well as string ensembles, and an outstanding corpus of solo violin literature with

basso continuo. Biber seems not to have traveled or concertized widely; his reputation elsewhere spread mainly on the basis of his compositions, which are remarkable not only for their evidence of a superlative violin technique, but also for their striking harmonies, elegant counterpoint, and above all their sonorous richness.

Alessandro Scarlatti, often considered the founder of Neapolitan opera, spent most of his career in Rome and Naples. Most prolific as a composer of vocal music, with more than 60 operas, at least 25 Serenatas, almost as many Oratorios, 10 Masses (including *Missa Santa Cecilia*, of 1720), numerous motets, and over 600 cantatas to his credit, contributed some wonderfully contrapuntal Concerti Grossi to the instrumental repertory rather late in his career, probably in response to the 'Corellian fever' that was spreading rapidly through European musical circles at the beginning of the 18th century. The publication in England 15 years after the composer's death of one of these collections might be explained by the fact that his brother Francesco, a violinist, traveled to England, likely taking compositions of Alessandro with him as part of his traveling repertory, and speaks to the enduring popularity of the Concerto Grosso format.

Unlike Scarlatti, **Georg Muffat** wrote instrumental music almost exclusively. Unlike Biber, his contemporary and sometime colleague in Salzburg, Muffat was widely traveled, and in some senses epitomizes the emerging model of Cosmopolitan Musician. He was born in Savoy, of Scottish descent, grew up in Alsace, traveled to Paris as a young man, where he absorbed the French dance style as a student of Jean-Baptiste Lully -- the head of the musical establishment of Louis XIV and one of the most influential musicians of the century. Then, after a stint as a Jesuit student and organist back in Alsace, Muffat made his way to Salzburg in 1678, by way of Bavaria (where he briefly matriculated as a student of law), Prague, and Vienna. In Salzburg, Muffat found employment as cathedral organist and chamber musician to Biber's patron, Archbishop Maximilian Gandolphe, but by 1680 his employer had sent him to expand his musical experiences in Italy. He studied in Rome with Pasquini, became acquainted with Corelli and Corelli's Concerto Grosso style, made his own compositional experiments with Concerto Grosso principal and had the opportunity to try them out in musical sessions with Corelli's ensemble. In 1682, on his return to Salzburg, he published these pieces in his first collection of compositions, *Armonico Tributo*, from which we perform today his Sonata V. This sonata and particularly the grand "Passaglia" that closes the work, and our program, is one of his most enduring efforts and represents a fine amalgamation of the French and Italian styles; he made a reworked, even more Italianate version of the final movement under the title "Ciacconna" in his final collection, published in 1701. We owe a great deal of our information about French and Italian performance practices and string style of the late 17th century to Muffat's extensive prefaces to his instrumental ensemble collections, which he published in French, German, Italian, and Latin, and in which he purposes to instruct his less well-traveled contemporaries in the fine points of French and Italian performance style.

The French dance style traveled to England by quite a different route, arriving with French dancers who were employed by the English court and theater for their entertainments, and with English musicians, such as the violinist Pelham Humfrey (one of Purcell's early music masters), returning from sojourns in Paris infused with a French sense of fashion, music, dance, and manners. John Dryden remarked in his dedicatory preface to the semi-opera *Dioclesian*, a 1690 Dryden-Purcell collaboration, that English music and was "now learning *Italian*, which is its best Master, and studying a little of the *French Aire* to give it more Gayety and Fashion." Henry Purcell began writing incidental music for the English theater as early as 1680. Though he never traveled to France himself, **Purcell's** theater music is infused with the dance style from across the channel, while remaining a harmonic creature of his inimitable contrapuntal genius, to the last drop. We open our program today with a grand French Overture, along with several dances and instrumental aires -- the "Musick in *Abdelazor*" -- incidental music for the 1695 production of the play by Aphra Behn, known in her time as a "female wit," and one of the first Englishwomen to support herself entirely with her writing. 1695 was a prolific year for Purcell in the theater, *Abdelazor* being one of 7 or 8 plays for which he contributed a song, duet, chorus, or instrumental music, in addition to his composition of two 'semi-operas' produced that year: *The Indian Queen* (text by Dryden and Howard) and *The Tempest* (text by Shadwell, after Shakespeare.) Sadly, it was also his last year in the theater, in the court, in the chamber, in the chapel; he died November 21, 1695, the day before the annual Saint Cecilia festivities, at the age of 36. Shortly after his death, his widow, Frances Purcell, collected his instrumental music for theater for publication by his long-time colleague and friend John Playford.

Purcell's death cast a pall over the 1695 Cecilian Festival, as all of musical London went into mourning, but the legacy of Saint Cecilia, and Purcell's contribution to the celebration of Saint Cecilia and her gifts, lives on and continues to inspire musicians and music-lovers worldwide. Io Cecilia!

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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.

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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

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