

A T L A N T A



**B**aroque

O R C H E S T R A

**Franz Josef Haydn  
Paris Symphonies**

**John Hsu, Artistic Advisor  
& Conductor**

Sunday 25 September 2005  
3:00 p.m.

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

*THE "PARIS" SYMPHONIES*

THE ATLANTA BAROQUE ORCHESTRA  
JOHN HSU, ARTISTIC ADVISOR AND CONDUCTOR

**FRANZ JOSEF HAYDN**  
(1732-1809)

*SYMPHONY NO. 83 IN G MINOR, "LA POULE"*

Allegro spiritoso

Andante

Menuet: Allegretto

Finale: Vivace

*SYMPHONY NO. 85 IN B-FLAT MAJOR, "LA REINE"*

Adagio - Vivace

Romance: Allegretto

Menuetto: Allegretto

Finale: Presto

*INTERMISSION*

*SYMPHONY NO. 87 IN A MAJOR*

Vivace

Adagio

Menuet

Finale: Vivace



## The Atlanta Baroque Orchestra

### Violin

Karen Clarke  
Gesä Kordes  
Shawn Pagliarini  
Stephen Redfield  
Valerie Prebys Arsenault  
Ute Marks  
Ruth Johnsen  
Cora Cooper

### Viola

Melissa Brewer  
William Bauer

### Violoncello

Brent Wissick  
Eckhart Richter  
Martha Bishop

### Violone

Melanie Punter

### Harpichord

Daniel Pyle

### Flute

Catherine Bull

### Oboe

George Riordan  
Susan Brashier

### Bassoon

Keith Collins  
Kelsey Schilling

### Horn

Celeste Holler  
Russell Williamson

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 Atlanta Baroque Orchestra board. Please visit our website at [www.atlantabaroque.org](http://www.atlantabaroque.org) for more information on the ABO.



**John Hsu** has just retired from the position of Old Dominion Foundation Professor of Music at Cornell University, where he had been teaching since 1955. He is the founder and conductor of the Apollo Ensemble (a period instrument chamber orchestra) and a renowned virtuoso player of the viola da gamba and baryton. As both a conductor and an instrumentalist, he has been awarded grants

by "The Fund for U.S. Artists at International Festivals and Exhibitions," a public/private partnership of the National Endowment for the Arts, the United States Information Agency, The Rockefeller Foundation, and the Pew Charitable Trusts. He has performed throughout North America and Europe, and made award-winning recordings. Among them are his CD of Haydn Baryton Trios (with violist David Miller and cellist Fortunato Arico), which was chosen Winner in the Music Retailers Association's Annual Award for Excellence in London, 1989; and his CD *Symphonies for the Esterhazy Court by Joseph Haydn* (with the Apollo Ensemble), which was nominated for the 1996 International Cannes Classical Music Award. In recognition of his edition of the complete instrumental works of Marin Marais (1656-1728), the most important composer of music for the viola da gamba, and for his performances and recordings of French baroque music for the viola da gamba, the French government conferred on him the knighthood *Chevalier de l'Ordre des Arts et des Lettres* in May of 2000.

He is a graduate of the New England Conservatory of Music, which awarded him the Honorary Doctor of Music degree in 1971. He is also Artistic Director Emeritus of the Aston Magna Foundation for Music and the Humanities (the pioneering musical organization in the historical performance movement in this country, founded by Albert Fuller in 1972). As conductor of the Cornell Symphony Orchestra, he has performed all nine Beethoven Symphonies, based on the new Bärenreiter edition by Jonathan Del Mar, completed in 2000.



#### Program notes

Although Haydn never visited Paris, his music, beginning with the earliest symphonies and chamber works in the 1760s, was well known and much performed there. Many of his works were published there without his knowledge and consent, and thus he derived no financial benefits from them. Therefore, when the *Comte d'Ogny* commissioned Haydn for six symphonies on behalf of *Le Concert de la Loge Olympique* in 1785, it was a long overdue formal recognition of the composer's immense popularity and exalted reputation in the French musical world. The high esteem of the Parisians was reflected in the extraordinary offer to Haydn of 25 *louis d'or* for each of his symphonies, an amount that was five times more than what the *Concert* offered other composers for a symphony. Haydn's response to this generous commission was immediate, composing Symphonies Nos. 82-87, now known as the "Paris" Symphonies, during 1785-1786. The numbering of these works given at the time of publication does not represent the chronological order of their creation. Extant dated autographs indicate that Symphonies 83, 85, and 87 were composed in 1785, and Symphonies 82, 84, 86 in 1786. The first performances of these symphonies took place during the 1787-88 series, and according to the *Mercure de France* in April of 1788, these symphonies (one or more) were played at all the concerts during that season. The reviewer added that from repeated hearings, one admires more and more the works of this great genius, which in each of the pieces succeeded in realizing such rich and varied developments from a single subject. Probably in response to demand,

the Parisian music publisher Imbault advertised the sale of these new works in January of the same year.

The three symphonies in this program all call for the same instrumentation: flute, 2 oboes, 2 bassoons, 2 horns, and strings.

The first movement of Symphony No. 83 in G Minor, *Allegro spiritoso*, begins with a dramatic first theme of three exclamatory phrases, each consisting of four long notes followed by repeated figures in dotted rhythm. The urgency of this initial utterance, which seems to presage the buildup of a movement of great intensity, leads instead to a comical and light-hearted second theme in the relative major. It is this second theme, whose short grace-notes and rhythm are suggestive of the clucking of hen, that later earned the name *La Poule* for this symphony. The juxtaposition of these two themes in the beginning of the development section emphasizes further their extreme contrast in character. In spite of the extended use of the forceful four-note motive in sequences, the movement ends simply and happily in G major.

The *Andante* second movement is an intimate, lyrical and expressive movement played mainly by the strings. With the exception of the three transitional phrases that introduce the arrival of new tonalities, where the tranquility of the music is disrupted by loud orchestral outbursts, the dynamic markings throughout the movement are all *piano* and *pianissimo*. Other than these surprising moments, the winds join the strings only in two phrases of orchestral sonority: the phrase before the return of the main theme and the final phrase of the movement.

For the last two movements, Haydn abandoned the original tonality of G minor, and ends the symphony with two dance movements in G major. The third movement is a waltz-like *Menuet* beginning with an upbeat, which suggests a faster tempo than the Baroque *menuet*. The Trio section features a solo flute playing the melody in octaves with the first violin section. The gigue-like finale, *Vivace*, is a monothematic movement in sonata form. The highlights of this movement are the fast modulating development section of 20 measures that touches upon seven keys, and the reiterative phrase that contains three dramatic pauses before the dance reaches its brilliant ending.

Symphony No. 85 in B-flat Major is known as *La Reine* because it was the favorite of the Queen, Marie Antoinette. The first movement opens with a short *Adagio* introduction that leads to a most unusual *Vivace*, which is a monothematic movement in sonata form. The seemingly simple theme consists of two halves: the first based on the motive of a soft long expressive note and its resolution to the next harmony, marked *cantabile*, and the second on a loud and fast ascending scale followed by a broken chord. Although the lively character of the second half of the theme holds sway, the *cantabile* motives provide the beautiful and touching moments of the movement. Thus, the duality of the theme has within itself the thematic contrast usually provided by a second theme.

The second movement, entitled “Romance,” is a theme and variations movement in E-flat major, based on an old French folk song. Following the theme, played by the strings, the flute appears as soloist in the first variation. In the second variation, the theme is heard in the key of E-flat minor, again played by the strings. Variation three features the flute in a florid obbligato part, and the final variation, the bassoon as soloist. In the jaunty *Menuetto* that follows, we hear the bassoon again in the Trio section, first in a solo, then along with the flute and oboes in an unusual conversational phrase accompanied by the horns playing a long pedal point in octave.

The final *Presto* is an unusual movement in the sonata rondo form. Like the first movement, it is also a monothematic movement. Therefore, the subsidiary B and C sections of the rondo are based on the same main thematic material. The light-hearted presto theme of this movement brings this symphony to a spirited end.

The first movement of Symphony No. 87 in A Major, *Vivace*, is one of rich orchestral sonority. The sole theme of this movement is a forceful one accompanied throughout by a bass line of constant eighth-notes, which gives the music a feeling of relentless rhythmic drive. Soft and expressive moments are provided by the bridge passages that take the theme to new tonalities. The development section, which modulates from A minor to F-sharp minor, incorporates both characteristics. It is brought to a sudden halt by two unexpected measures of silence, then continues surprisingly to the recapitulation section of the movement.

The second movement is a lyrical *Adagio* in binary form, in which the second half is a repeat of the first. The first half begins in D Major and ends on the dominant key of A major, and the second half vice versa. Each half begins with the theme played by the strings, followed by an obbligato phrase by the flute, and ends with the winds accompanied by the strings. Neither half is repeated. The second is followed by a coda played by the entire orchestra.

By the time of the “Paris” Symphonies, the term *Menuet* in Haydn’s works no longer denotes the traditional French baroque *menuet* of two-measure grouping. Rather, it had become more of a generic term for a dance movement. In this instance, it is essentially a *Ländler*, an Austrian folk dance in 3/4 time. The rustic character of the dance is enhanced by the contrast with the elegance of the oboe solo in the Trio section.

As with Symphonies Nos. 83 and 85, No. 87 also ends with a lively and brilliant monothematic Finale in sonata form. Along with the first movements of Symphony No. 85 and this symphony, the three works in this program together have five monothematic movements in sonata form. No wonder that the Parisian audience so admired Haydn’s inventiveness, his ability to create so many substantial pieces that are based on single subjects.

Program notes by John Hsu

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FOR CONTRIBUTING THEIR TIME, TALENTS, AND ENERGY IN REGARD TO THE DETAILS OF ABO CONCERTS.

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Peachtree Road United Methodist Church: Scott Atchison, Michael Shake, and Amir Zaheri	

*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.*

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