

A T L A N T A



Baroque

O R C H E S T R A

**Bach at
Zimmermann's Café**

**Daniel Pyle,
Resident Director & Harpsichordist**

Sunday 23 October 2005
3:00 p.m.

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

*Bach at
Zimmermann's Café*

Partie in G
Sonatina - Ballet - Sarabande - Aria - Gigue - Finale
Johann Pachelbel
(1653-1706)

Prelude and Fugue in A minor, BWV 944
Johann Sebastian Bach
(1685-1750)

Overture in B minor, BWV 1067
Overture
Rondeau
Sarabande
Bourrée I & II
Polonaise avec Double
Menuet
Badinerie
J. S. Bach

intermission

Canon & Gigue in D
Johann Pachelbel

Cantata "Herr, wenn ich nur dich habe," BuxWV 39
Dieterich Buxtehude
(1637-1707)

Allison Brown, soprano

Concerto in A minor, BWV 1044, for flute, violin, & harpsichord
Allegro
Adagio, ma non tanto, e dolce
Allabreve
J. S. Bach



The Atlanta Baroque Orchestra

Violin

Gesa Kordes
Shawn Pagliarini
Ute Marks

Viola

Melissa Brewer

Violoncello

Brent Wissick

Violone

Joshua Lee

Flute

Catherine Bull

Harpsichord

Daniel Pyle

Cantata text:

Lord, if I have thee alone, I ask for nothing else in heaven or on earth.

Though my body and soul were to wither, Still thou art

My everlasting heart's ease and inheritance.

Lord Jesus, when I possess thee, Why should I ask for heaven?

How could I delight in the bustle Of the contemptible world?

Though my body and soul were to wither, Though night and death did environ me,

Still thou art with me.

Happy the man Who beareth Jesus closeted In the inner chamber of his heart.

He shall have fullness, He shall lack nought;

And the Lord God shall ever be A protective and a might guard unto him.

Amen.



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 for more information on the ABO.



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

Gesa Kordes, violin, performs with numerous chamber groups across the US. and Europe, including Early Music St. Louis, Ensemble Ouabache, Milwaukee Baroque, B.O.M.B. (Seattle), Tra i Tempi (Bonn), and Ensemble Corund (Lucerne). In addition, she serves as co-leader of the Indianapolis Baroque Orchestra and as Lecturer for Baroque violin at Indiana University. She has toured as a soloist and chamber musician throughout the US., Europe, and Israel, and has recorded for NPR, FONO, Dorian, and harmonia mundi.

Her teachers include Stanley Ritchie and Franco Gulli at Indiana University, where she earned a double masters in violin and musicology and is currently working towards a Ph.D. in musicology. In Spring 2000, Gesa was a finalist of the Dorian/EMA recording competition with her chamber groups Naked Fifth and Liaison.

Catherine Bull is principal flutist with the Atlanta Baroque Orchestra and teaches at the Georgia Institute of Technology. In 1993-94, she was artist-in-residence through the NEA's *Chamber Music in Rural Communities* Program. Her performances, on both modern and baroque flutes, have been heard several times on NPR. An Honors graduate of the Univ. of North Carolina-Chapel Hill and the New England Conservatory, she continued her studies as a Rotary Scholar in the Netherlands with Wilbert Hazelzet. In 2002 she was the first musician to receive a grant from the King Baudouin Foundation for extended study with Frank Theuns and performance in Belgium. She performs regularly throughout America, in Europe and in China.

Daniel Pyle teaches at Clayton State University, and is harpsichordist for the Atlanta Baroque Orchestra. Soloist with the Albany (GA) Symphony in Poulenc's Organ Concerto and the Saint-Saëns Organ Symphony, and the Alabama Symphony, his CD "The Maiden's Song: Virginal Music on the Lautenwerk" was released in 1998. He has also performed with the Boulder Bach Festival, the Utrecht Early Music Festival, and the Boston Early Music Festival. He holds degrees from the University of Alabama, and a DMA from the Eastman, followed by studies with Gustav Leonhardt and Kenneth Gilbert. He has taught at the University of Kansas and at LSU.

Program notes

For the first seven years of his tenure as Thomas-Cantor and Music Director for the city of Leipzig, Johann Sebastian Bach focused his energies primarily of creating a monumental body of music for the four churches which were in his charge. The body of work he produced is staggering in both quantity and quality, possibly unrivaled in Western musical history: at least three annual cycles of cantatas (about one hundred cantatas for each of the five years), the two Passions (according to St. John and to St. Matthew), plus works for special occasions, like the *Magnificat*, and the Sanctus in D (later to be included in the *B-Minor Mass*), the motets, and celebratory cantatas for the duchies of Anhalt-Cöthen and Weissenfels (from whom Bach held appointments as Court Capellmeister). In addition to the composing, rehearsing, and directing of all this music, he was also active as a teacher. At any one time his household included a number of students – apprentices, we might call them – who lived and worked with him as well as studying; two of his finest and most influential students were his own two eldest sons, Wilhelm Friedemann and Carl Philipp Emanuel.

By 1729, however, Bach realized that the City Council of Leipzig was not entirely in tune with his vision of a "well-regulated church music" (the term he used in a letter to the Council outlining his minimum requirements for realizing his musical goals), and so he turned his attention to other outlets for his musical ambitions. Already from 1726 he was involved in the business of publishing and selling his own music and that of others, beginning with the six partitas for harpsichord that comprise his Opus 1, the first part of the *Clavierübung*. Another opportunity arose when in 1729 the Collegium Musicum of Leipzig found itself in need of a new director. This organization, which was one of the earliest ensembles to produce and perform public concerts in the modern sense, had been founded in 1701 by Bach's friend (and godfather to his second son) Georg Philipp Telemann. (Incidentally, the direct lineal descendant of the Collegium Musicum still functions, one of the major musical organizations in Germany: the Leipzig Gewandhaus Orchestra.) Bach's Collegium Musicum performed a weekly two-hour concert at the largest and most prestigious coffee-house in Leipzig, that owned and operated by Gottfried Zimmermann (hence the title of this concert). Bach held the directorship of this Collegium through 1737, and again from 1739 through 1741.

For these concerts he had to compose or obtain, and rehearse and perform, a vast quantity of music – his 10-year tenure as director of the Collegium meant producing an estimated 500 concerts! – solo keyboard music, sonatas for flute, for violin, for viola-da-gamba, trio-sonatas, secular songs and cantatas, concertos, and suites. The need for such large quantities of music, combined with the desire to take advantage of the presence of three of the finest keyboard players of the day, Bach himself and his two eldest sons, led to the creation of a new genre, the keyboard concerto. (While it is true that Handel was creating his organ concerti at the same time in London, that was an evolutionary dead-end. Bach, on the other hand, created a taste for solo-keyboard with orchestra that he passed to his sons, and they in turn to Mozart and Haydn, leading eventually to Brahms and Rachmaninoff.) Most of these “new” harpsichord concerti were arrangements of older concerti, some of which exist also in their original forms: he simply transposed the solo-instrumental part to a key more suitable for the harpsichord and added a left-hand part that mostly elaborates the basso-continuo line. A few of them were new compositions specifically for the harpsichord.

For the Triple Concerto in A minor he took a rather different tack. The first curiosity is the solo-group of flute, violin, and harpsichord. He used the same combination in only one other piece, the 5th Brandenburg Concerto from 1718 – it seems possible that he created this new piece as a companion, perhaps performing it on the same concert (one of the violin-concerti which Bach arranged for harpsichord is the 4th Brandenburg, so he was using or recycling them). What is unique among his concerti, however, is the nature of the composition. Instead of transcribing a concerto, he took a Prelude and Fugue for harpsichord and expanded it into a concerto, expanding it by adding orchestral ritornelli and opening out the sections of the piece with orchestral interludes and development. A slow movement was created by arranging for the concertino-group (flute, violin, and harpsichord) the slow movement from one of his sonatas for organ. Comparison of the concerto with the prelude and fugue from which it was parodied shows that the newer piece is greatly superior, in both structure and listener-appeal.

The other major orchestral genre of the time was the overture with appended suite, which was extremely popular (Telemann is reckoned to have composed many hundreds). There are four which survive from Bach’s hand. Three of them – the one in C major, and both of those in D major – were probably composed in the 1710’s and revived for the Collegium concerts. The overture in B minor for flute and strings is more likely to have been composed anew for the Collegium: Bach was not familiar with the transverse flute until after 1718; and the only surviving parts date from the late 1730’s. As in other examples of this genre, the opening movement is the largest in scale, alternating between a slower section of majestic character and a quicker, imitative section. It is then followed by a series of dance-movements: a gavotte (even though it is labeled “rondeau”), a sarabande, a pair of Bourrées, a Polonaise with a variation, and a Menuet. To round it off a movement that superficially resembles a fast gavotte, but which Bach calls “Badinerie” – a word closely related to the French word “badinage,” meaning playful repartee or witty banter.

There were direct, personal connections between Bach and both Pachelbel and Buxtehude. Pachelbel was a personal friend of the Bach family of the generation before Johann Sebastian, and was in fact the principal organ-teacher of Sebastian’s older brother, Johann Christoph. After being orphaned at the age of ten, young Sebastian lived in his brother’s household and had his first keyboard lessons from him; it cannot be doubted that he gained a close familiarity with Pachelbel’s music, for organ, for chamber ensembles, and for voices. The well-known Canon is a small-scale masterpiece of ingenuity, combining a three-voice canon – the strictest and most

demanding of imitative forms – played by the three violins, over a ground-bass – that is, a repeating melodic and harmonic formula played by the basso continuo. The choice of three rather than two violin-parts, which would have made a normal trio-sonata ensemble, shows the German predilection for rich textures. That same predilection is shown in the *Partie* (an alternate form of the word “partita”), with its four melodic string parts over the basso continuo. In form, the *Partie* is much like the B-minor Overture of Bach, a succession of dance-movements, but on a much smaller scale.

Bach encountered Buxtehude only once that we know of, when he traveled in 1705 to Lübeck to hear (and probably take part in, as a violinist) one of the older master’s famed *Abendmusiken* (impetuous young man that he was, Bach overstayed his four-week leave of absence by three extra months!) Buxtehude’s cantatas, unlike Bach’s, were not for the choir of his church, but for a small group of soloists located high (very high!) in the rear galleries of St. Mary’s Church in Lübeck. Characteristically of their generation (two generations earlier than Bach) they are in a single movement in several contrasting sections, rather than being a series of discrete movements.

By 1730 both Pachelbel and Buxtehude were probably completely forgotten by all but a few professional musicians like Bach. Hopelessly old-fashioned as they would have seemed to the audiences in Zimmermann’s Coffee House, Bach would probably never have included them on his programs. So much the worse for the Leipcigers of 1730.

Notes by Daniel Pyle

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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.

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