The Atlanta Baroque Orchestra
John Hsu, Artistic Director & Conductor

Wolfgang Amadé Mozart
250th Anniversary Celebration III

with
Jennifer Ellis Kampani
&
The Emory Concert Choir
Eric Nelson, Director

Sunday 19 November 2006
3:00 p.m.
Peachtree Road United Methodist Church
3180 Peachtree Road NW
Atlanta, Georgia
program

Symphony in F Major, K. 130
   Allegro
   Andantino grazioso
   Menuetto
   Molto Allegro

Regina coeli in B-flat Major, K. 127
   Allegro maestoso
   Andante
   Allegro

Jennifer Ellis Kampani, soprano
Emory Concert Choir (Eric Nelson, director)

intermission

Sancta Maria, Mater Dei in F Major, K. 273
Emory Choir

Symphony in G Minor, K. 183
   Allegro con brio
   Andante
   Menuetto
   Allegro

THE ATLANTA BAROQUE ORCHESTRA
John Hsu, Artistic Director & Conductor

Violin I
Karen Clarke
Gesa Kordes
Stephen Redfield
Shawn Pagliarini

Violin II
Valerie Prebys Arsenault
Ute Marks
Ruth Johnsen

Viola
Martha Perry
Elena Kraineva

Violoncello
Stephanie Vial
Martha Bishop

Violone
Melanie Punter

Harpsichord
Daniel Pyle

Flute
Catherine Bull
Janice Joyce

Oboe
George Riordan
Lara Lay

Bassoon
Anna Marsh
Kelsey Schilling

Horn
Celeste Holler
Kathryn Ann Baker
Russell Williamson
Richard Seraphinoff
EMORY UNIVERSITY
CONCERT CHOIR
Eric Nelson, conductor
Deborah Thoreson, rehearsal pianist

Soprano I
Emily Hencken
Carolyn Kezar
Myung Marie Lee
Jessica Mosher
Sarah Pohman
Katherine Stanley
Jennifer Teeter

Soprano II
Mieke Debeuckelaer
Andrea Hellin
Becky Herring
Smitha Johnson
Laura Jane Miller
Alexandra Vinson
Alessia Waller

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Lindsay Bogaty
Randi Fishman
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Dipika Jain
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Becker McKay Wycoff

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Minye Fu
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Joel Bevington
Lance Henry
Nate Kaplan
Daniel Liebeskind
Charley Snell
Nathaniel Voelker

Tenor II
Jon Arnold
David Johnson
Kevin Kelly
Daniel Kirkland
Andrew Magee
Philip May

Bass I
Jacob Geerlings
David Giffin
Isaac Hausman
Jason Najjoum
Matt Nelson
Jeremy Selvey
Andrew Siegel
Kevin Smith

Bass II
Thomas Eisnor
Dan Epstein
Alec Galambos
Nathan Green
Ryan Huff
Benjamin Potts
Justin Rojek
Matthew Seifert
Nick van Vliet

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.
John Hsu is the Old Dominion Foundation Professor of Music Emeritus at Cornell University, where he taught for 50 years (1955-2005). He was the founder and conductor of the erstwhile 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.

Soprano Jennifer Ellis Kampani, who” offers a freshness of voice, fineness of timbre, and ease of production that place her in the front rank of early-music sopranos,” (andante.com) is emerging as one of the leading interpreters of the Baroque repertoire. She recently made her debut with the Washington Bach Consort, the Bach Choir of Bethlehem, and the New York Collegium with Andrew Parrott conducting. This season she will be a featured artist in “Le Tournoi de Chauvency” a Medieval opera production with Anne Azema which will tour through Europe. She will also perform with the Atlanta Baroque Orchestra, the Bach Sinfonia, Washington Cathedral Choral Society, and the Handel Choir of Baltimore. Her international career has included appearances with the period instrument groups American Bach Soloists, Portland Baroque Orchestra, Santa Fe Pro Musica, Seattle Baroque Orchestra, Opera Lafayette, Apollo’s Fire, Musica Angelica, Magnificat, Ensemble Solamente (Budapest, Hungary), Ensemble Tourbillon (Prague, Czech Republic), and Musica Aeterna (Bratislava, Slovakia). In addition, Ms. Kampani has sung with the Mark Morris Dance Group and the Charlotte Symphony. Opera highlights include leading roles in Handel’s Acis and Galata, Blow’s Venus and Adonis, Pergolesi’s La Serva Padrona, Duron’s zarzuela “Salir el Amor del Mundo”, and Purcell’s Dido and Aeneas.

A specialist in the music of Spain and Latin America, Jennifer has toured villancicos and zarzuela’s extensively with Richard Savino and El Mundo and has performed on programs with Andrew Lawrence-King. She has been heard in many concert series and festivals including Aston Magna, Houston Early Music, Music Before 1800, Miami Tropical Baroque, Connecticut Early Music, Carmel Bach, and the Berkeley and Boston Early Music Festivals. Ms Ellis has recorded Villancicos y Cantatas and The Essential Giuliani for Koch, the works of Cozzolani (Gramophone editors pick, August 2002) for Musica Omnia, and Carissimi Motets and Cantatas for Hungaroton. She was awarded finalist in the 2004 Early Music America Medieval/Renaissance Competition, first runner up at the 2000 Bethlehem Bach Vocal Competition, the Adam's Fellowship at the Carmel Bach Festival, and performed at the Pacific Music Festival in Sapporo, Japan with Nicholas McGegan. Born in San Francisco and a graduate of the University of Michigan and the Guildhall School of Music in London, Jennifer currently lives in Washington DC.

Program Notes by John Hsu

Mozart composed about half of his symphonies before the age of fifteen, but his skill as a symphonist was honed to a large extent during the nine months following his second Italian trip (December
1771 - August 1772), when he was 15-16 years old. Symphony in F Major, K. 130, is one of the eight symphonies that he composed during this brief period.

The two symphonies on today’s program are among only five Mozart symphonies that call for four horns in the instrumentation, and K. 130 is the only symphony for four horns with two flutes and strings, in instead of the usual two oboes, two horns and strings. In these two works we see the influence of Joseph Haydn in many aspects. The instrumentation including four horns is most likely due to Mozart’s acquaintance with Haydn’s three Symphonies that call for four horns: Nos. 13 in D (1763), 31 in D (1765), and 39 in G (1768). In particular, the affinity between Mozart's K. 130 and Haydn's Symphony No. 13, and between Mozart's K. 183 and Haydn’s Symphony No. 39 are palpable both in substance and in spirit. In both symphonies, all movements except the Menuettos are in the sonata form.

As in Haydn No. 13, K. 130 is full of fascinating odd-measure phrases and groupings. The first movement begins with an Italianate theme of two five-measure phrases that consists of a snappish Lombard rhythm (reversed dotted figure with the short note before the long note) on the strong beat followed by repeated eighth-notes for the rest of the measure. After this unusual first theme, the phrase structure reverts to even-number groupings, including the appearance of the first theme in an eight-measure guise in the recapitulation. The persistent rhythmic motive of the first theme throughout the movement along with the presence of a cheerful second theme featuring trills and triplets seem to suggest continuous laughter.

The two middle movements of this symphony also feature unusual phrase structures. The second movement, Andante grazioso, is a tuneful piece whose serenity belies the asymmetrical phrase structure of its main theme, which consists of two ten-measure phrases in 3/8 meter, each phrase made up of 3+3+4 measures. In the third movement, the light-hearted Menuetto of two eight-measure phrases is pitted against the Trio, which consists of a twelve-measure phrase of 3+3+3+3 measures and a ten-measure phrase of 4+3+3+3 measures. The quickness in phrase structure accords well with the striking and witty use of modal harmony in the Trio.

It is in the final Molto Allegro that the listener most appreciates the unusual instrumentation of this work. Here the brightness and lightness of the flutes, with their frequent doubling of the first violin part either in unison or an octave higher, combined with the fullness and richness of the four horns produce the unusual orchestral sonority that is at once powerful, buoyant, and clear.

K. 183, completed in October of 1773, shows the influence of Haydn’s Symphony No. 39 (1768), not just in the use of four horns and its resultant rich orchestral sonority, but also in its rhythmic propulsion, strong harmonic direction, and thorough thematic development. With its intensity and its depth of expression, this highly dramatic work in G minor presaged the great symphonies that followed.

The first movement begins with a stunning exposition that creates a range of intensity by means of the contrast of the different rhythmic make-up of the string accompaniment for each repetition of the oboes’ theme in whole notes: first the turbulence of the syncopated quarter notes, followed by the repose of the regular quarter notes, then the agitation of the sixteenth-note tremolos. The restlessness of the first theme is contrasted with the playfulness of the second theme in the relative major key of B-flat. The short development section continues the excitement of the exposition by the daring juxtaposition of disparate musical ideas. The recapitulation recaptures the intensity of the exposition, and the movement is brought to a close by a short coda.

The second movement is distinguished by the presence of expressive appoggiaturas throughout. The expressivity of the three-note motive of the theme is accentuated at the beginning and in the recapitulation by the echoes of the bassoons, and enhanced in the development section by the instability of harmonic modulations. A most effective surprise is the insertion in the recapitulation of a sentence that recalls the development.

The third movement is a Menuetto in G minor in which statements by the full orchestra alternate with quiet and sensuous responses by the strings. This is pitted against a light-hearted Trio in G major played by only the winds.

In the final Allegro, the horns emerge in the role of soloists by playing the main theme eight times throughout the movement. With two pairs of natural horns, one in G and one in B-flat, in turn they are able to play all the pitches and thus the theme in its entirety. It is the rich sonority of the four horns that gives this movement its heroic quality.
“Sancta Maria, Mater Dei” is one of three smaller works of Mozart’s church music singled out for discussion by H. C. Robbins Landon in his essay on sacred vocal music of special interest and merit. The autograph of this piece is dated 9 September 1777, and it was intended for performance on the Feast of the Blessed Virgin Mary, which in 1777 was on 12 September. With the knowledge that Mozart and his mother were preparing to embark on their arduous trip to Paris on 23 September to face an uncertain future, some Mozart experts have postulated that this piece was the composer’s private votive offering to the Virgin Mary, seeking her protection on their long journey. This supposition seems to me to be a convincing explanation for the very personal tone of its non-liturgical Latin text, which says:

Holy Mary, mother of God, I owe everything to you,
from this hour, I dedicate myself solely to your service.
I elect you as my patroness and protectress,
In my heart I will always honor and worship you,
I will never abandon my devotion or allow it to be profaned by word or deed by those
placed in my care.
Holy Mary, receive my prayers as I kneel at your feet,
protect me in life, and defend me at the hour of my death.

Regina coeli in B-flat Major, K. 127, was composed in 1772 for Solemn Vespers during Eastertide. It is in three movements: fast - slow - fast, and scored for soprano solo, chorus, and an orchestra of 2 flutes, 2 oboes, 2 horns, strings and continuo. The translation of its Latin text is as follows:

O Queen of heaven, rejoice - alleluia.
For he, whom you were worthy to bear - alleluia.
Is, as prophesied, arisen - alleluia.
Pray for us to God - alleluia.

The first line is set to the music of the first movement, which is a concerto movement in sonata form, with a double exposition. It begins with a full orchestral introduction that includes all the musical material of the exposition, which is then sung by the chorus with orchestra. This music is repeated again in its entirety in the recapitulation after a short development section.

The last three lines of the text are set to a deeply moving slow movement for soprano solo, chorus, and orchestra. It is an aria in two sections. The first section in F major, marked Andante, includes both the second line, sung by the soprano solo, and the third line by the chorus. The effective tone-painting of the word “Resurrexit” is exclaimed by the chorus by the thrice rising sequence of a broken-chord motive. The soprano returns in the second section of the movement to sing the last line in a pleading aria in E-flat major (symbolically a step lower than F major), beseeching the Queen of heaven to pray for us.

In a complete change of mood, the soprano solo introduces the final “Alleluia” in a brisk 3/8 meter. In the sonata form and with a coda, this movement is a joyful expression of the jubilation of Easter.

The solo soprano part in this work was written for Michael Haydn’s wife, Maria Magdalena Lipp, who must have been a fine coloratura soprano and sensitive musician. The florid passages and the ornamented melodies throughout the last two movements are at once a display of vocal agility and a test of vocal expressiveness.

(Additional note by Daniel Pyle — Mozart’s name which he was given at his baptism was Johann Chrysostom Wolfgang Theophilus Mozart. “Johann Chrysostom” in honor of the saint of the same name, and “Theophilus” in honor of his godfather. “Amadeus,” by which we know him, is simply a Latin translation of the Greek “Theophilus.” He also used the form “Amadeo” at times, but the form he himself used most often was “Amadé” or “Amade.”)
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