The Atlanta Baroque Orchestra
John Hsu, Artistic Director & Conductor

Réjouissance:
10th Anniversary Gala Concert

Festive Music
of
Bach, Telemann, & Vivaldi

Sunday 23 September 2007
3:00 p.m.
Peachtree Road United Methodist Church
3180 Peachtree Road NW
Atlanta, Georgia
Réjouissance: 10th Anniversary Gala Concert
made possible by the sponsorship of Larry Thorpe & Barbara Williams,
and by an Anonymous Donor

Concerto in D Major, TWV 54:D3,
for 3 trumpets, 2 oboes, timpani, strings and continuo
Intrada
Allegro
Largo
Vivace

Georg Philipp Telemann (1681-1767)

Overture in G Minor, TWV 55:g4,
for 3 oboes, bassoon, strings and continuo
(Grave - Allegro)
Rondeau: gaiement
Les Irresoluts: à discretion
Les Capricieuses
Loure
Gasconnade
Menuet I - Menuet II - Menuet I

Concerto in D Major, TWV 53:D2,
for 3 trumpets, timpani, strings, and continuo
Largo
Allegro
Adagio
Presto

intermission

for flute, strings and continuo
Allegro
Cantabile
Allegro

Antonio Vivaldi (1678-1741)

Concerto in C Major, RV 533,
for 2 flutes, strings and continuo
Allegro molto
Largo
(Allegro)

Johann Sebastian Bach (1685-1750)

Overture in D Major, BWV 1069
for 3 trumpets, timpani, 3 oboes, bassoon, strings and continuo
Ouverture
Bourrée I - Bourrée II - Bourrée I
Gavotte
Menuet I - Menuet II - Menuet I
Réjouissance

The ABO wishes to thank the Early Music Ensembles and Prof. Jeffrey Kite-Powell of the Florida State University’s College of Music for the loan of the timpani for today’s concert.
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 Fortunata 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, and the Outstanding Alumni Award in 2003. 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.
Program Notes by John Hsu

To celebrate the tenth anniversary of the founding of the Atlanta Baroque Orchestra, this gala concert will begin and end with the triumphant and heraldic sound of trumpets and drums combined with the brilliance of oboes and strings. Each half of the program includes two concertos in Italian style and one orchestral suite in the French style. The first half consists of three disparate works by Telemann. The second continues with two flute concertos by Vivaldi, and concludes with J.S. Bach's Fourth orchestral suite, the final movement of which is entitled “Rejoicing.”

Telemann’s Concerto in D for 3 trumpets, 2 oboes, timpani, strings and continuo was composed in 1716, and performed that year at the festivities celebrating the birth of Prince Leopold, heir to Emperor Charles VI in Frankfurt. It is an unusually brilliant sounding work for an orchestra of three distinctive choirs: brass, woodwind, and strings, reinforced by drums and keyboard. With the exception of the Largo movement, which is an arietta for oboe solo accompanied by strings, none of the three choirs emerges as the solo group, for no choir possesses its own distinctive thematic material. All are in concert in their goal to provide contrasts in sonorities and richness in orchestral palette. This work is in four movements. As the title Intrada suggests, the first movement is a piece of pomp and splendor that accompanies the entrance of an important personage. The second movement is a fugue, the third movement a lovely arietta for oboe solo, and the last a gigue-like dance.

Although the French orchestral suite originated with the music from opera and ballets by Jean-Baptiste de Lully and his contemporaries in the mid seventeenth century, its popularity as a genre of concert music was earned primarily by the works of later German composers such as Telemann and Bach. A suite is usually composed of an overture and a series of dances, hence it is also called an Ouverture or Ouverture suite. In the French tradition, the overture movement consists of a slow majestic introduction, a fast fugal section, and a repeat of the introduction or a return to its musical ideas. The movements that follow are usually stylized dances, and the sequence of dances is commonly allemande, courante, sarabande, followed by other dances in less rigid order. However, the two suites in today’s program do not conform to this common mold.

The Orchestral Suite in G Minor by Telemann is unusual in its instrumentation and musical content. With the four-part double-reed choir of three oboes and bassoon and the four-part string orchestra at his disposal, Telemann accentuates throughout this work the contrast between antiphonal poly-choral texture and homogeneous doubling of winds and strings. The surprising aspect of the musical content is that the seven dances that follow the overture consist of four dances and the characterization of three personalities: the irresolute, the capricious, and the braggart. The pair of Menuets that ends the suite displays the composer’s masterful invertible counterpoint. Here the melodic line in Menuet I becomes the bass line in Menuet II, and the bass line in Menuet I becomes the melodic line in Menuet II.
The Concerto in D Major, TWV 53:D2 is a *concerto grosso* that has a *concertino* of three trumpets and timpani, with a *concerto grosso* of strings and continuo. In the slow first movement and the fast second movement, the thematic material of the string orchestra consists largely of conspicuous broken-chord figures while the trumpets answer with fast stepwise figures. The slow third movement is for strings alone, with the theme introduced by the violins canonically. The last movement is a very fast gavotte in rondeau form: ABACADAEA.

Vivaldi’s Concerto in D Major for solo flute, strings and continuo, RV 428, is known as “Il Gardellino.” Of Vivaldi’s works that bear descriptive titles, this is one of the most popular. All three movements of this concerto call to mind the presence of the goldfinch by different means: in the first and last movements by the extensive imitation of bird-calls in the solo sections, and in the second by the birdsong-like serenity of the flute melody. This successful evocation of the goldfinch is Vivaldi’s second version of an earlier work, which bears the same title, is in the same key, and is scored for flute, oboe, violin, and bassoon.

The next work, also by Vivaldi, is a carefree and joyful Concerto in C Major for two flutes accompanied by strings and continuo. The first and last movements are in the ritornello form, with clear alternation of tutti and solo sections, while the second movement is a short tuneful movement in binary form, but without repeats. The solo sections throughout this concerto are all duets, and full of interesting melodic imitations, both simultaneous and sequential.

The four orchestral suites by J.S. Bach, bearing the French title Ouverture are among his most popular and best-known orchestral works. They were composed between 1717 and 1723, during the years when he was in the service of Prince Leopold of Cöthen. The fourth suite as we know it today, whose instrumentation calls for three distinct four-part choirs (the first consists of three trumpets and timpani, the second of three oboes and bassoon, and the third of strings), is the second version of this work. The first version was scored for only strings, oboes, and bassoon. It is likely that the composer was inspired to re-orchestrate this suite after recycling the music of the overture as the opening chorus of Cantata 110, Unser Mund sei voll Lachens, in 1725, which also calls for the same three choirs of instruments plus two flutes. It is indeed the addition of trumpets and drums that gives this suite its festive nature.

The first movement, Ouverture, is a piece of musical contrasts and mixed designs. The rich harmonies in the slow majestic music at the beginning and end of the movement are pitted against the dense counterpoint of the main gigue-like fast section, which in concept is at once a fugue and a concerto movement in ritornello form. Here the alternation of the expositions and episodes of the fugue coincides with the alternation of tutti and solo sonorities of the ritornello form. The first episode
features the oboe/bassoon choir as the solo ensemble, and the last episode the strings, while the middle episodes present both these choirs in duet and all three choirs in sequence.

Thereafter come two bourrées, a gavotte, and 2 menuets, without the precedence of the usual allemande, courante, and sarabande. This group of pieces is orchestrated colorfully for the various dances. Bourrée I and Gavotte are scored for all instruments. Bourrée II is for only the oboes with bassoon obligato. Menuet I calls for the doubling of the woodwind and string choirs, and Menuet II for the strings alone. The suite concludes, appropriately for this occasion, with a high-spirited “Rejoicing” by the entire orchestra.
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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)  
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Janie Hicks  
Peter and Patricia DeWitt  
Martha Bishop  
Peachtree Road United Methodist Church: Scott Atchison  
Ephraim & Jane McLean  
Eckhart & Rosemary Richter  
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Valerie Prebys Arsenault  
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Susan Wagner  
Linda Bernard & RyeType Design  
Cathy Adams & The Federal Home Loan Bank of Atlanta

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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