



**ABO** | ATLANTA  
BAROQUE  
ORCHESTRA

“Music Then, Music Now”

Julie Andrijeski, Artistic Director  
Judith Overcash, soprano  
Bruce Sellers, tenor  
Roswell Presbyterian Church Chamber Singers  
Bruce Graham, Director

Sunday 13 February 2011  
4:00 p.m.  
Roswell Presbyterian Church

755 Mimosa Boulevard ∞ Roswell, Georgia

PROGRAM



# Music Then, Music Now

**Suite in E minor for flutes and strings  
from *Tafelmusik*, first Production (1733)**

Georg Philipp Telemann  
(1681-1767)

*Ouverture (lentement – Allegro – lentement)*  
*Réjouissance*  
*Rondeau*  
*Loure*  
*Passepied*  
*Air, un peu vivement*  
*Gigue*

Catherine Bull, Janice Joyce–flutes  
Julie Andrijeski, Valerie Arsenault–violins  
Stephanie Vial–violoncello

**Grand Concerto for Violins &c, in 7 parts  
in G, Op. 6 No. 1**

George Frideric Handel  
(1685-1759)

*a tempo giusto*  
*Allegro*  
*Adagio*  
*Allegro*  
*Allegro*

Julie Andrijeski, Karen Clarke–violins  
Stephanie Vial–cello

INTERMISSION



**“O Sing unto the Lord a new song” (Chandos Anthem No. 4)**

Georg Frideric Handel

*Sonata*  
*O sing unto the Lord a new song* (soprano and chorus)  
*Declare his honour unto the heathen* (chorus)  
*The waves to the sea rage horribly* (tenor)  
*O worship the Lord in the beauty of holiness* (soprano and tenor)  
*Let the whole earth stand in awe of him* (chorus)  
*Let the heav'ns rejoice* (chorus)

Judith Overcash–soprano  
Bruce Sellers–tenor

**“Song of the Angel” (1995)**

John Tavener  
(b. 1944)

Judith Overcash – soprano  
Julie Andrijeski – Baroque violin

*This concert is in memory of Dr. Irma Lee Shepherd*

# ABO | ATLANTA BAROQUE ORCHESTRA

Julie Andrijeski, Artistic Director and violin

## violin

Valerie Arsenault  
Karen Clarke  
Ruth Johnsen  
Ute Marks  
Shawn Pagliarini  
Martha Perry

## viola

Melissa Brewer  
Elena Kraineva

## cello

Stephanie Vial  
Brad Knobel

## violone

Melanie Punter

## flute

Catherine Bull  
Janice Joyce

## oboe

George Riordan

## bassoon

Anna Marsh

## harpsichord

Daniel Pyle

*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.

## Contributions

The ABO is a 501(c)3 incorporated non-profit arts organization based in Roswell, Georgia.

Contributions, which are tax-deductible, are essential to our mission of bringing this great music to life in your community, and are greatly appreciated.

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or send a check made out to “The Atlanta Baroque Orchestra,”  
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Friends of the arts in the community are welcome to contact us about serving on the Atlanta Baroque Orchestra Board of Directors.

**Julie Andrijeski** joins the Atlanta Baroque Orchestra as Artistic Director in 2011. Lauded for her “invigorating verve and imagination” by the Washington Post, Ms. Andrijeski is among the leading Baroque violinists in the United States. Ms. Andrijeski is a full-time Lecturer in the Music Department at Case Western Reserve University in Cleveland, Ohio, where she teaches performance practice and Baroque dance, and directs the Case/CIM Baroque Orchestra and Chamber Ensembles. She was also Visiting Assistant Professor at Oberlin College during the 2009-10 academic year.

For many years, Ms. Andrijeski was a full-time member of the early-music ensemble Chatham Baroque. In addition to her work with the Atlanta Baroque Orchestra, Ms. Andrijeski regularly appears with many ensembles including Cleveland’s Apollo’s Fire, the New York State Baroque Orchestra, Quicksilver, the Boston Early Music Festival Orchestra, Cecilia’s Circle, and the Renaissance group The King’s Noyse.

Ms. Andrijeski’s unique performance style is greatly influenced by her knowledge and skilled performance of Baroque dance, and she often teaches both violin and dance at workshops. She has been on the summer faculties of the Baroque Performance Institute at the Oberlin Conservatory and the Madison Early Music Festival for over a decade and now also teaches at the Vancouver Early Music Festival. Her recordings can be found on Dorian Recordings (with Chatham Baroque), Centaur, and Musica Omnia.

**Judith Overcash** originally hails from Charleston, South Carolina, but now resides in Ohio. She has spent several years specializing in the interpretation of music from the Medieval through the early Classical period on the one hand, and the 20th century on the other. Her performances have received critical acclaim across the country.

As a concert soloist, Judith has established a reputation performing large oratorio and dramatic works such as Bach’s *St. John Passion*, his B Minor Mass, the *Christmas Oratorio*, Handel’s *Messiah*, the Haydn *Creation* oratorio, Mozart’s *Requiem*, and other oratorio, mass, opera and requiem settings by composers such as Vivaldi, Duruflé, Mozart, and Brahms. However, Judith is perhaps most well-known for her performances of smaller, more intimate early music and chamber works by composers such as Monteverdi, Bach, Handel, Buxtehude, Schütz, and Pergolesi.

Judith makes frequent appearances as a featured soloist with a number of period and modern ensembles and orchestras across North America. She performs in programs ranging from 11th-century song to American musical theater. Period orchestras and ensembles include the Seattle Baroque Orchestra, the Texas Early Music Project, Apollo’s Fire, the Atlanta Baroque Orchestra, the Catacoustic Consort, Istanpitta, and La Folia. Judith performs in her home state of Ohio with such critically-acclaimed ensembles as the Mansfield Symphony Orchestra, the Dayton Philharmonic, the Columbus Bach Ensemble, the Warren Philharmonic, and the Dayton Bach Society. She was also named as a finalist in the International Bodky Award Competition, the only vocalist ever to receive such a distinction.

**Bruce Sellers** studied at the University of Georgia and Indiana University in Bloomington with world-famous tenor James King. It was at Indiana University that he also began working with the Early Music Institute. In 1985, he joined the world-renowned *a cappella* vocal ensemble Chanticleer, appearing in over 300 concerts and singing on many of their recordings.

In 1988 Mr. Sellers moved to The Netherlands to study with baritone Max van Egmond, where he frequently performed as a soloist with a number of orchestras and conductors, in a wide variety of musical styles. In 1990 he accepted a full-time position with the prestigious and renowned Netherlands Chamber Choir, a post he retained until 2005. In nearly 1,000 concerts with the choir, Mr. Sellers toured extensively all over Europe and the world, performing with top-ranked conductors and orchestras, as well as singing on over 60 CD recordings, many of these garnering prestigious awards.

In 2004, Mr. Sellers returned to America to embark on a career in teaching, first as Visiting Professor of Voice at Berry College in Rome, Georgia, and then on the faculty at Gainesville State College in 2009, becoming the Director of Vocal and Choral Music there in August of 2010. He has performed as a soloist in the north Georgia area with the Rome Bach Festival, the Atlanta Baroque Orchestra, the Lanier Chamber Singers, and is currently employed as the tenor soloist at Grace Episcopal Church in Gainesville, Georgia.



# Program Notes

**Georg Philipp Telemann** – who was a close friend of the Bach family and godfather to Johann Sebastian's second son, Carl Philipp Emanuel – was unquestionably the best-known composer in Germany in the first half of the 18th century. His talent was prodigious: after a few weeks of organ-lessons at the age of 10, he taught himself violin and recorder and began composing; at the age of 12 he completed his first opera (one year younger than Mozart was when he completed his first opera). After holding positions in Leipzig, Sorau (in what is now Poland), Eisenach (where he became friends with the Bach family), and Frankfurt, in 1721 he was appointed Music Director for the churches of Hamburg, a position he held until his death. (His successor in Hamburg was his godson, Carl Philipp Emanuel Bach.) During his years in Hamburg he composed many cantatas, oratorios, concertos, and overtures. Most of this music he published, which was a modern innovation: most composers circulated their music among their friends and students in hand-written copies. Telemann, in contrast, was an astute businessman as well as a profoundly gifted musician, and skilled not only in composing music but also in engraving it for printing.



**George Frideric Handel** was born and raised in Halle in Germany, and when only 18 moved to Hamburg where he was harpsichordist for the Opera (the oldest opera company in Germany, still in existence as the Hamburg State Opera). After the premier of his first opera in 1705 he moved to Italy to learn more about the operatic style in the land of its birth. For most of the five years which he spent in Italy he lived and worked in Rome, where he came in close personal and professional contact with the renowned violinist Arcangelo Corelli, who was also the originator of the *concerto grosso*. Handel returned to Germany in 1710, but before that year was over took a leave of absence and moved to London, where he remained for the rest of his life. At first he was highly successful composing and producing his operas (in Italian, with Italian singers), but in 1717 the company he was working with collapsed – not the last such setback he was to experience.

Between 1717 and his return to London in 1719, Handel worked at Cannons, the estate of James Brydges, Duke of Chandos, unofficially in the service of the Duke. Brydges was at that time one of the wealthiest men in England, having acquired an immense fortune while serving as Paymaster-General during the War of the Spanish Succession (one might well question the legitimacy of that acquisition!). He hired the finest architects and artists available to enhance his estate, and one of those was Handel. During his time there, Handel composed not only the eleven “Chandos Anthems” but also *Acis and Galatea* and his first English oratorio, *Esther*. The fourth of the Chandos Anthems, *O Sing unto the Lord*, begins with an orchestral “sonata” which is in the same two-part form as the “sinfony” which begins *Messiah* – a slow introductory section followed

In 1733 he published a large collection of orchestral and chamber music under the title *Tafelmusik*. The importance of this publication can be seen in the names of some of the people who subscribed to it: George Frideric Handel (in London), Michel Blavet (in Paris), and in Dresden Johann Joachim Quantz and Johann Georg Pisendel (who was the foremost student of Vivaldi). The pieces were divided into three “Productions,” each of which opened with an Overture/Suite, followed by a Quartet, a Concerto, a Trio-sonata, a Solo sonata, and finally a Conclusion which was in fact the final movement of the Overture/Suite. The **Overture in E minor** is from the first Production. The orchestral Overture, a form which originated in France in the operas of Lully, was popularized in Germany primarily by Telemann. It consists of two contrasting sections, the first slow and majestic with uneven rhythms, and the second fast and imitative. In this case, the French overture form is combined with Italianate *concertante* writing, with solo episodes for two violins and two flutes. It is followed by a series of six movements which are either dances (Loure, Passepied, Gigue) or in dance-like movement (Réjouissance, Rondeau, and Air).

by a quick fugal section. The soprano's exhortation to “Sing unto the Lord” is echoed by the choir, followed by a choral fugue which concludes with striking block chords. The fourth movement is a tenor aria in which the orchestral music depicts graphically the raging waves of the sea. The fifth movement is a dialogue between the two solo voices and the orchestra, with the organ accompanying both. A pair of choral movements conclude the anthem, the first of which functions as a slow introduction to the lively finale, mirroring the sonata which opened the anthem.

Back in London from 1719, Handel rebuilt his career as a composer and producer of operas, but he did not ignore instrumental music. In fact, he composed a number of concertos to be used during the performances of his operas and oratorios. His fourteen organ concertos were intended for such use, and also a number of *concerti grossi* in the style of his Roman friend Corelli. In 1739, he was persuaded by his publisher John Walsh to collect or compose twelve of these, which appeared under the title *12 Grand Concertos for Violins &c in 7 parts, opus 6*. The first of this set of twelve has five movements. The first is a majestic opening, which introduces the solo-ensemble of two violins and cello (like Corelli) in contrast to the full orchestra. The second movement, in a lively tempo, continues the dialogue between large and small ensembles, developing the opening motive through a series of key-changes and sequences. The third movement is in a stately three-beat measure that resembles the rhythm of a sarabande, and leads directly into the fourth movement, and rapid fugue. The concerto concludes, as do many of Corelli's, with a gigue.



**Sir John Tavener** (not to be confused with the composer from the early Tudor period, John Taverner) has, in the last few decades, become prominent as the English representative of a group of composers, mostly from Eastern Europe, whose music reflects the influence of the Russian Orthodox tradition rather than the western, Roman Catholic: others include Arvo Pärt and Henryk Gorecki. This music is characterized by slow-moving harmonies and repetitive use of small melodic figures, and has

been dubbed by some critics as “holy minimalism.” The 1995 “Song of the Angel” combines a soprano soloist singing the single word “alleluia” with an ecstatic solo-violin line supported by a lush orchestral texture. It was featured on a compact-disc recording released in 1998 celebrating the 25th anniversary of London’s Academy of Ancient Music.

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***Chandos Anthem 4***   
“O Sing Unto the Lord”

***Text from Psalm 96 and 94***

***1. Sonata (Instrumental)***

***2. Soprano & Chorus***

O sing unto the Lord a new song! O sing unto the Lord all the whole earth.

***3. Chorus***

Declare his honour unto the heathen, and his wonders unto all people.

For the Lord is great, and cannot worthily be praised. He is more to be fear'd than all Gods.

***4. Tenor***

The waves of the sea rage horribly, but yet the Lord who dwells on high is mightier.

***5. Soprano & Tenor Duet***

O worship the Lord in the beauty of holiness.

***6. Chorus***

Let the whole earth stand in awe of him.

***7. Chorus***

Let the heav'ns rejoice, and let the earth be glad. Let the sea make a noise and all that therein is.



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Russell Williamson  
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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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