



**ABO** | ATLANTA  
BAROQUE  
ORCHESTRA

JULIE ANDRIJESKI, DIRECTOR

*“La Battalia!”*

Barry Bauguess and Rick Murrell, Baroque Trumpets

Sunday 18 September 2011  
4:00 p.m.

Roswell Presbyterian Church

755 Mimosa Boulevard ∞ Roswell, Georgia



PROGRAM



# La Battalia!

- Fanfare No. 1** for Two Trumpets  
Heinrich Ignaz Franz Biber  
(1644-1704)
- Sonata I** for Two Trumpets, from *Sonatae tam aris quam aulis servientes* (1676)  
Barry Bauguess and Rick Murrell, *trumpets*
- Sonata à 6 in E minor** for Solo Violin and Strings  
Julie Andrijeski, *violin*  
Antonio Bertali  
(1605-1669)
- Balletae ad duos coros** (circa 1685)  
"Sr. Hugi"  
*Intrada*  
*Aria*  
*Treza*  
*Courante*  
*Sarabande*  
*Gavotte*  
*Guige*  
*Ciacona*
- Sonata à 6** for Trumpet and Strings  
Barry Bauguess, *trumpet*  
Biber
- Sonata Mayalis** for Two Trumpets and Strings (circa 1670)  
"C.M."
- INTERMISSION
- La Battalia** (Sonata - *Die liederliche gsellschaft von allerley Humor*)  
("The dissolute company of all types of humor")  
Biber  
*Presto*  
*Der Mars*  
*Presto*  
*Aria*  
*Die Schlacht* ("The Battle")  
*Adagio: "Lamento der verwundten Musquetir"* ("Lament of the wounded musketeers")
- Sonata Sancti Mauriti** for Two Trumpets and Strings (1666)  
Pavel Joseph Vejvanovský  
(c. 1639-1693)
- Sonata à tre violini**  
Gesa Kordes, Valerie Arsenault and Martha Perry, *violins*  
Johann Heinrich Schmelzter  
(c. 1620-1680)
- Sonata à 6 Duobus Choris**  
Schmelzter
- Fanfare No.7** for Two Trumpets from *Sonatae tam aris quam aulis servientes*  
Biber
- Ciaconna** for Two Trumpets and Strings (1678)  
Phillip Jakob Rittler  
(1637-1690)

# ABO | ATLANTA BAROQUE ORCHESTRA

Julie Andrijeski, Artistic Director and Violin

## violin

Valerie Arsenault  
Ruth Johnsen  
Gesa Kordes  
Martha Perry

## cello

Brent Wissick  
Erin Ellis

## trumpet

Barry Bauguess  
Rick Murrell

## violone

Melanie Punter

## harpsichord

Daniel Pyle

## viola

Melissa Brewer  
Karen Clarke  
Elena Kraineva

## organ

John O'Brien

## The Atlanta Baroque Orchestra

is the first and longest-running professional Baroque chamber orchestra in the Southeastern United States, and has been performing continuously since 1998. Since its founding, the ABO has been applauded for its freshness and verve, and for its delightful, convincing performances of instrumental works, sacred vocal music, and dance. ABO musicians perform within a large network of other early music ensembles throughout the nation and across the world, and many ABO musicians serve on the faculty of leading music schools across the United States.

Based in Roswell, Georgia, and Artists in Residence at Roswell Presbyterian Church, the Orchestra receives generous support from a variety of individuals. We are pleased to announce a grant award from the Fulton County Arts and Culture department for the 2011-2012 season, in the service of supporting the development of the arts in North Fulton County.

## Contributions

The ABO is a 501(c)3 incorporated non-profit arts organization based in Roswell, Georgia. Contributions, which are tax-deductible, are central to our survival, and greatly appreciated.

**Support us** and our future programming by **Credit Card, PayPal** or **Check**.

Visit our Web site at [atlantabaroque.org](http://atlantabaroque.org),  
or send a check made out to "The Atlanta Baroque Orchestra,"  
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Atlanta, GA 30315.

Friends of the arts in the community are welcome to contact us about serving on the Atlanta Baroque Orchestra Board of Directors.

**Julie Andrijeski, Artistic Director** was lauded for her “invigorating verve and imagination” by the *Washington Post*. Among the leading Baroque violinists in the United States, Dr. 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, Dr. Andrijeski was a full-time member of the early-music ensemble Chatham Baroque. In addition to her work with the Atlanta Baroque Orchestra, Dr. 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.

Dr. 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.



**Barry Bauguess, Trumpet** is one of North America’s most sought-after Baroque trumpet concert and recording artists. He frequently appears with period instrument ensembles including the Atlanta Baroque Orchestra, Portland Baroque Orchestra, Chatham Baroque, Apollo’s Fire, Tafelmusik, Magnolia Baroque Festival, Washington Bach Consort, American Bach Soloists, Indianapolis Baroque Orchestra, and Opera Lafayette, and was a member of Philharmonia Baroque Orchestra for fourteen years. He is currently on the faculty of the Baroque Performance Institute at Oberlin Conservatory, is a Kulas Visiting Artist at Case Western Reserve University, and serves on the Board of Directors of Early Music America.

Equally at home on modern trumpet, Barry is the Founding Director of Kordax Brass and has served as Principal trumpet of Matrix Brass Quintet, The Stowe Festival Orchestra, and the Winston-Salem Symphony Orchestra. He also has performed with the North Carolina Symphony Orchestra, Cabrillo Festival Orchestra, and the Greensboro Symphony Orchestra.

Mr. Bauguess holds Bachelor and Master of Music degrees from the North Carolina School of the Arts. He has recorded for Harmonia Mundi, Teldec, Koch International, Conifer Classics, Nonesuch, Sine Qua Non, the Public Broadcasting Service and National Public Radio and has performed throughout the United States, Canada, Germany, Italy, and Japan.

**Rick Murrell, Trumpet** is a soloist in both the Baroque and modern styles. Mr. Murrell is the Director of the Pittsburgh Ceremonial Brass Quintet, Artists in Residence at Fox Chapel Presbyterian Church, and founder of the Pittsburgh Baroque Ensemble.

The 2011-2012 season will also see Mr. Murrell performing with Tempesta di Mare, the Philadelphia Baroque Orchestra, Ensemble Musical Offering of Milwaukee, Wisconsin, and Apollo’s Fire’s production of Mozart’s *Die Zauberflöte* in Cleveland, Ohio.

Originally from Muncie, Indiana, Mr. Murrell graduated from Ball State University with degrees in Music Performance and Music Education. In 1980 he became principal trumpet in the Veracruz Symphony Orchestra in Mexico. Since returning to the U.S., Rick has won positions in orchestras and festivals throughout the country. Moving to Pittsburgh, Pennsylvania in 1990, Rick has frequently performed with Pittsburgh’s Symphony Orchestra, Opera, and Ballet Theater.

Highlights of his diverse career include performing Mahler’s 6th Symphony in Carnegie Hall with Loren Maazel, and performances with Leonard Slatkin and Charles Dutoit. With the Pittsburgh Symphony Orchestra Pops under Marvin Hamlisch, Mr. Murrell has backed up stars including James Taylor, Rosemary Clooney, Bobby McFerrin and Tony Bennett.

**Dr. Charles Brewer, Musicologist** at Florida State University, delivers our pre-concert lecture. His new book *The Instrumental Music of Schmelzter, Biber, Muffat and Their Contemporaries*, (Ashgate Press) details his years of research in the music archives of Kroměříž, including the “modern world-premiere” pieces that the Atlanta Baroque performs today.

In 2001, the Atlanta Baroque premiered Dr. Brewer’s revised orchestration of Marc-Antoine Charpentier’s *Te Deum*.

Dr. Brewer’s research has appeared in the journals *Muzyka*, *Studia musicologica*, *Cantus planus*, *Musica antiqua Europa orientalis*, *Historical Performance*, *Music & Letters*, *The New Grove Dictionary of Opera*, and others. His chapter on medieval Latin song and 14th-century French secular song appear in the Schirmer *Performer’s Guide to Early Music*, and he is editing a volume of monophonic Latin song for the *Notre Dame Conductus: Opera Omnia series*. His edition of 17th-century violin sonatas from the Kroměříž archives has been published in *Recent Researches in the Music of the Baroque Era* by A-R Editions.

Dr. Brewer’s many grants include those from the International Research and Exchanges Board and the Fulbright-Hayes Commission, for research in Poland, the Czech Republic, Slovakia, Hungary, France, Austria, Switzerland and Great Britain. He has been a guest lecturer at universities in Poland and Hungary.

Dr. Brewer is a member of the American Musicological Society, the Society for Seventeenth-Century Music, the International Musicological Society, and was a past chair of the American Chapter of the International Heinrich Schütz Society.



# Program Notes

The original manuscripts for the music included on this program are to this day preserved in the Moravian city of **Kroměříž**, in what is today the eastern part of the Czech Republic. Following the devastations of the Thirty-Years War, during which much of the city had been destroyed, Carl Liechtenstein-Castelcorn (1624-1695), Prince-Bishop of Olomouc, began rebuilding the bishop's personal palace and gardens in Kroměříž and, as a further essential ornament to his court, formed a small musical ensemble and sought to obtain copies of the newest pieces from the Imperial Hapsburg court in Vienna, Salzburg, and even from Rome. While Prince-Bishop Carl was certainly interested in music, the day-to-day responsibility of leading the musicians was given to **Pavel Josef Vejvanovský**, who also personally hand-copied most of the music still contained in the Prince-Bishop's musical archive.

Among the Prince-Bishop and his administrators, Vejvanovský was given the affectionate nickname "Paul Trompeter" in recognition of his skill as a very inventive and virtuoso performer, and this is reflected in the prominent use of the trumpet in many works from the Kroměříž archives, such as **Heinrich Ignaz Franz Biber's** trumpet duets and his *Sonata I* or the **otherwise unknown C.M.'s** *Sonata Mayalis*, which may have been used for entertainment following a boar hunt on the Prince-Bishop's estates. The sound of the trumpet was, during the Baroque, a powerful symbol of its role both as an instrument of nobility and of war. Yet even when trumpets weren't actually present, fanfare-like passages in the music could be used to evoke a musical battle, as in the *Sonata à 6. duobus Choris* by **Johann Heinrich Schmelzter**. While the manuscript in Kroměříž gives only a generic title, a recently examined manuscript copied in 1662 by Johann Ludwig, a musician from Wolfenbüttel, makes the meaning of this work explicit: *Sonata tubicinium* (Sonata "of trumpets"), a musical battle of trumpet-calls between the two separate choirs of *string* instruments.

Many of the sonatas were probably used during the services at the Church of St. Maurice next to the Prince-Bishop's palace in Kroměříž. In these works, composers such as **Antonio Bertali**, Schmelzter, and Biber used an approach to composition that was termed the *Stylus Phantasticus* by Athanasius Kircher, in which there were no predetermined formal patterns or compositional expectations. This is very evident in Vejvanovský's *Sonata Sancti Mauritii* in which the fantasy of the composer extended even to the unusual use of trumpet mutes to allow the music to modulate to keys that would otherwise have been impossible for the performers. Vejvanovský's use of trumpets was also appropriate since Saint Maurice was thought to have been a third-century

converted Roman soldier who was martyred when he and the other Christians in his legion refused to kill other Christians.

In his role as a secular ruler, Prince-Bishop Carl was also expected to provide entertainment for his court. The archives contain many dance suites, usually scored for small dance-bands of strings. The *Balletae ad duos choros* by the **otherwise unknown "Sr. Hugi"** is rather unusual for this type of composition in that it opposes two separate choirs of string instruments. In addition to the *Courante*, *Sarabande*, *Gavotte*, and *Guige*, all typical Baroque dances, it also includes what was, for the 1680s, a very modern dance, the *Treza*. Most usual is the concluding *Ciaccona*, which rather than being based on a repeating harmonic pattern (as in **Phillipus Jacobus Rittler's** *Ciaccona*), is more closely related to the asymmetric folk dances of Moravia. This influence of folk music is also present in C.M.'s *Sonata Mayalis*, in which a section that imitates bagpipes, labeled "*Pastoritia*," is closely related to regional *Hanak* dances. (A performance note on the original title page also says that this section needs to be omitted if you wanted to perform the sonata in church.)



## Program Notes continued

The work that combines all these elements of fantasy and entertainment is **Biber's** *Battalia* from 1673. Biber had left the service of Prince-Bishop Carl in 1670 under less-than-clear circumstances and was then employed by Maximilian Gandolph Kuenberg, the Archbishop of Salzburg. Perhaps through the intercession of Vejvanovský, Biber was soon reconciled with his former employer, and began sending his newest compositions to Kroměříž. Among these were the autograph of the *Battalia* and the only known copy of his first publication, the *Sonatae tam aris quam aulis servientes* (1676).

In the *Battalia*, which may have been composed for a carnival pantomime, much of Biber's fantasy is woven into the music itself. He calls for a number of unusual instrumental techniques, such as: *col legno*, in which the players use the wood of their bows to beat the strings of their instruments; a percussive *pizzicato* in *Die Schlacht* ("The Battle") to imitate cannon shots; dueling bass players; and even instructing the bass player to use a piece of paper to buzz on the strings in *Der Mars* (Mars, the god of war) to imitate a snare drum, while the solo violin imitates a military fife.

In the second movement, titled *Die liederliche gselchafft von allerley Humor* ("The dissolute company of all types of humor"), Biber mixes a number of different German, Slovak, and Czech folk songs into a *quodlibet*. He even notes on the second violone part that "*hic dissonat ubique nam ebrii sic diversis Cantilenis clamare solent.*" ("Here it is dissonant everywhere, for thus are the drunks accustomed to bellow with different songs.") Though this may have been a carnival piece, the realities of seventeenth-century warfare are marked by the pathos of the concluding *Adagio: Lamento der verwundten Musquetir* ("Lament of the wounded musketeers").

The music that the Prince-Bishop and Vejvanovský collected for Kroměříž remains to this day one of the most important sources for the study of music in Central Europe during the seventeenth century. In addition to the instrumental music, it also contains an extensive repertory of liturgical music. It should be noted, however, that the realms of the sacred and secular were not that distinct in this period. As Schmeltzer wrote in the preface to his *Sacro-Profanus concertus musicus* in 1662, "this Sacred-Profane Musical Concord thus is collected especially so that it would be able to serve both to the pious worship of the saints and the honest pleasure of mankind, both to arousing piety in church and outside the church by refreshing the human spirit." As this music is continuing to be rediscovered, its compositional inventiveness and folk-like melodiousness also continue to serve as aural refreshments for the modern ear.

Charles E. Brewer



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***The Orchestra would like to thank the following persons and establishments for contributing their time, talents, and energy in regard to the details of our concerts.***

Atlanta Early Music Alliance (AEMA)  
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Roswell Presbyterian Church: Bruce Graham  
Daniel Pyle & Catherine Bull  
Eckhart & Rosemary Richter  
Russell Williamson  
Janice Joyce  
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***The Orchestra 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.***

***Thanks to the following for providing housing for our traveling musicians***

Shawn Pagliarini & Russell Williamson  
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Join us for the rest of the 2011-2012 Season

**A Prelude to Super Bowl XLVI:  
Psalms XLVI and CX**

featuring the **Georgia Tech Chamber Choir, Dr. Jerry Ulrich, Director**

February 4, 2012, 7:00 pm at First Presbyterian Church of Atlanta

February 5, 2012, 3:00 pm at Roswell Presbyterian Church

The ABO returns to Midtown! Dr. Jerry Ulrich conducts the choir and orchestra in Handel's *Dixit Dominus*, based on Psalm 110, then leaps to the 21st century with the premiere of Ulrich's composition *Psalm 46*.

**Spring Celebration**

May 20, 2012, 4:00 pm at Roswell Presbyterian Church

Director and Violinist Julie Andrijeski leads the orchestra in a vivacious performance of "Spring" from Vivaldi's *The Four Seasons*, and festive works by van Wassenaer, Fasch, Locatelli, and Sammartini featuring flutes, oboes, bassoon, strings and continuo.

Advance Tickets for all concerts at Roswell Presbyterian Church are on sale now at [atlantabaroque.ticketleap.com](http://atlantabaroque.ticketleap.com)

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