

THE
**ATLANTA BAROQUE
ORCHESTRA**

Lyle Nordstrom, Artistic Director

Presents

“CONCERTO!”



October 25, 2002
Peachtree Road United Methodist Church
Atlanta, Georgia

“CONCERTO!”
performed by
THE ATLANTA BAROQUE ORCHESTRA
Lyle Nordstrom, director

MONICA HUGGETT – GUEST ARTIST

Concerto grosso in B flat for violin & violoncello

Antonio Vivaldi (1678-1741)

Monica Huggett - Baroque Violin
Brent Wissick - Baroque Violoncello

Largo, e staccato-Allegro
Adagio
Allegro

Battalia

Heinrich Ignaz Franz Biber (1644-1704)

Sonata
Die liederliche Gesellschaft von allerley Humor (The disorderly society of diverse humor)
Presto
Der Mars
Presto
Aria
Die Schlacht (The Battle)
Lamento der Verwundten Musquetirer (Lament of the wounded musketeers)

Concerto in D Major for violin, "Il Grosso mogul"

Antonio Vivaldi (1678-1741)

Monica Huggett - soloist

Allegro
Largo
Allegro

Intermission

**Divisions on John come kiss me now
Lachrimæ ("T uitnement kabinet")
Ground after the Scotch Humor**

Thomas Baltzar (ca. 1630-1663)
Johann Schop (d. 1667)
Nicola Matteis (d. ca. 1714)

Monica Huggett - soloist

Brandenburg Concerto #2 in F major

Johann Sebastian Bach (1685-1750)

Monica Huggett - Baroque violin
George Riordan - Baroque Oboe
Keith Collins - Recorder
William Scharnberg - horn

Allegro moderato
Andante
Allegro assai

Finis

The Performers

Baroque Violin:

Gesa Kordes
Daniel Golleher
Valerie Arsenaault (Principal)
Martha Perry
Ute Marks

Baroque Viola:

Melissa Brewer (Principal)
Clint Capshaw

Baroque Violoncello:

Brent Wissick (Principal)
Eckhart Richter

Horn:

William Scharnberg

Theorbo:

Lyle Nordstrom

Baroque Bass:

Melanie Punter

Baroque Oboe:

George Riordan

Baroque Recorder:

Keith Collins

Harpsichord

Daniel Pyle

The Atlanta Baroque Orchestra was founded by a group of musicians 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. As the leading orchestra of its type below the Mason-Dixon line, the ABO is now in demand not only in Georgia, but also all of the neighboring states.

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 has received its own independent 501(c)3 status, and can now accept direct tax-deductible donations. Contributions such as these are not only greatly appreciated, they 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, Atlanta, GA 30315. There is also a great opportunity for friends of the arts in the community to serve on the new Atlanta Baroque Orchestra board. **If you are interested in serving on the board or otherwise helping further, please contact Janice Joyce (770.537.0744), or Catherine Bull (404.627.9077) after the concert.**



Monica Huggett was born in London and studied modern violin with Manoug Parikian at the Royal Academy of Music. When in her teens, she was introduced to the baroque violin; she felt an immediate empathy with the instrument and has since been one of its most fervent champions. She tours all over the world as soloist, director, and chamber musician, and she has recorded on the EMI, Harmonia Mundi, Philips, Virgin, Erato, and Decca labels with such orchestras as the Hanover Band, Raglan Baroque Players, Orchestra of the Age of Enlightenment, Academy of Ancient Music, and the Amsterdam Baroque Orchestra, which she formed with Ton Koopman in 1980 and led until 1987. Her latest recordings with the Orchestra of the Age of Enlightenment include the complete violin concertos of Mozart and the Beethoven and Mendelssohn concertos. With Trio Sonnerie, she has championed the works of the French baroque masters, and she has recorded chamber works by Schubert, Mendelssohn, and Beethoven with the chamber ensemble Hausmusik. In addition to her busy performing and recording schedule, she is also professor of baroque violin at the Hochschule für Kunst in Bremen, Germany. Monica Huggett performs on a violin made in Cremona, Italy, in 1618 by Hieronymus and Antonius Amati.

Lyle Nordstrom, the Artistic Director, founder and theorbo player for the ABO is former Music Department head of Clayton College & State University and currently Director of Early Music Activities at the University of North Texas. He is founder and co-director, with Paul O’Dette, of “The Musicians of Swanee Alley,” the well-known Elizabethan music ensemble that toured the world for twenty years with recordings on the Harmonia Mundi, Virgin Classics and Focus labels. His arrangements of music for that ensemble were used in the MGM movie, “Rob Roy”. A multifaceted performer, he has performed recorder concerti with several orchestras and has taught lute at the Indiana University Early Music Institute and Oberlin Conservatory as well as Oakland University & Clayton College and State University. He also has many years of experience as a choral and opera conductor. He was the recipient in 2000 of the Thomas Binkley award, a national award given each year by Early Music America for outstanding work in early music at the Collegiate level.

C. Keith Collins is a doctoral student at Indiana University's Early Music Institute. While at IU he has studied with Michael McCraw, Kim Walker and Eva Legene. He holds the Bachelor of Music in Music Education and the Bachelor of Arts in German degrees from Berry College, and the Master of Music in modern bassoon at Indiana University in 1998. He enjoys an active career playing recorder and bassoon with several early music groups in the country, including ABO, Apollo's Fire, Chicago Opera Theater, Washington Bach Consort, Milwaukee Baroque Orchestra, The Bach Ensemble, and The Dayton Bach Society. As a faculty member of Indiana University's Recorder Academy, Keith has taught music theory and directed the capped double-reed ensemble. As a private teacher Keith instructs students in such varied instruments as modern and historical bassoons, folk harp, clawhammer banjo and Appalachian dulcimer.

George Riordan is principal oboe in the ABO and a member of Baroque Southeast, a faculty ensemble at Florida State University. He pursues an active performance schedule on historical oboes as well as modern oboe and English horn, and has appeared as a soloist, chamber musician and orchestral player throughout the continent. Dr. Riordan has performed chamber music with such distinguished performers as Edward Tarr, Max von Egmond, Aldo Abreu, and Jaap Schroeder, and has appeared with The Apollo Ensemble, Zephyr's Choice Baroque Wind Band, The Eighteenth Century Ensemble, and The Grande Bande, as well as the Philadelphia Classical Orchestra and the Ft. Worth Early Music Ensemble. In his "day job", he is an assistant dean in the FSU School of Music in Tallahassee. Prior to his appointment to FSU, he served as director of the Boston University Tanglewood Institute (part of the Tanglewood Music Center), and taught at the University of Montana and Lawrence University in Wisconsin. Dr. Riordan studied at Michigan State University with Daniel Stolper, at Northwestern University with Ray Still, and holds the Doctor of Music degree from Florida State University. He also studied modern oboe in New York with Ronald Roseman, and Baroque and Classical oboe with Stephen Hammer and others in New York, Boston and London.

William Scharnberg is a Professor of Music at the University of North Texas, where he joined the faculty in 1983 and became a Regents Professor in 2002. He is principal horn of the Dallas Opera Orchestra, Dallas Bach Society, Fort Worth Early Music Society, Dallas Chamber Orchestra, and Breckenridge Festival Orchestra, and regularly performs chamber music in a variety of venues. He has been a member of the faculty at the University of Oklahoma, Pacific Lutheran University, the Royal Music Academy of Stockholm, and Central Missouri State University. He has performed as principal horn of the Tri-City Symphony (Iowa-Illinois), Tacoma Symphony, Dallas Symphony, Dallas Ballet, Royal Opera of Stockholm, Classical Music Seminar (Austria), and Flathead Festival Orchestra. He presented solo recitals at four International Horn Workshops, the first Hungarian Horn Workshop, and has soloed with several regional orchestras. His recorded performances can be heard on Klavier, Eco-Classic, Crystal, and Centaur labels. He was President of the International Horn Society (1990-1992), is currently a member of its Advisory Council, and has been a Music Review editor for *The Horn Call* since 1981.

Brent Wissick is on the faculty at the University of North Carolina at Chapel Hill where he teaches cello and early music ensembles. A member of Ensemble Chanterelle and the Atlanta Baroque Orchestra, he is a frequent guest with American Bach Soloists (San Francisco), Folger Consort (Washington, DC), Concert Royal (New York), Boston Early Music Festival and Dallas Bach Society as well as Collegio di Musica Sacra in Poland. He was a 1993 NEH Fellow at Harvard, taught at the 1997 Aston Magna Academy at Yale and served as chair of Higher Education for Early Music America. A former student of John Hsu at Cornell University, he has performed and taught at many of the important schools and festivals in North America, Australia, Europe and Asia. He is currently president of the Viola da Gamba Society of America. Recordings: Albany, Koch International.

PROGRAM NOTES

For much of the 20th century, Antonio Vivaldi was scorned as an overly-prolific composer of shallow “sewing-machine music”; Igor Stravinsky dismissed him as having written the same concerto 500 times over. However, no less a composer than J. S. Bach thought of Vivaldi to adopt him as a model, even after he was himself a mature and successful composer. Bach went so far as to copy (by hand) all twelve of Vivaldi’s Opus 3 concertos, and to make arrangements for solo organ or harpsichord of several of them — that being his way of learning and absorbing the style and technique. One of those concertos that he arranged for organ was, in fact, the one known as “Il grosso Mogul,” which is on tonight’s program.

In some respects, Vivaldi may even be understood as the most progressive and innovative composer of his time, pointing the way forward to the Classical style of Haydn, Mozart, and Beethoven. His concertos are almost completely devoid of contrapuntal and fugal writing. Instead, his musical structures are based on thematic development and harmonic organization (this is precisely what Bach found attractive in his music). His fast movements are all based on an opening orchestral “ritornello” that presents a series of distinct and easily recognizable thematic ideas. For example, the concerto “Il grosso Mogul” (which name was probably not given by Vivaldi) starts out with these very simple but compelling ideas: repeating the tonic note six times, then rapidly ascending scales, a simple chord-progression which may be recognized for having been used years later by Handel in his chorus “Hallelujah” in *Messiah*, then more scale-fragments, followed by descending outlined chords, a brief excursion into the minor mode with descending steps, and a final restatement of the ascending scale-fragments. Each element is very simple, even unremarkable by itself, but adding up to a compelling whole, and they provide the material for all of the rest of the movement. The other innovation that is easily overlooked is the length of phrases: they are frequently of unexpected lengths. For example, the last movement of the violin-and-cello concerto has many phrases that are five or six measures long, when one is expecting the more normal four-measure length.

The concerto “Il grosso Mogul” is also noteworthy for two features. One is that each of the fast movements contains, nears its end, a very long, highly virtuosic solo passage for the violinist without the support of the orchestra. The other is that the central, slow movement is modeled not after the operatic aria, as are most of Vivaldi’s slow movements, including that in the violin-and-cello concerto, but instead after the operatic recitative. The violin delivers a part that is more speaking than singing, punctuated by chords from the continuo section.

Heinrich Biber’s “The Battle” seems at first glance to be in the tradition of battle-music that was often used at Easter to depict the struggle between good and evil culminating in the Resurrection. Upon looking at its subtitle — “The disorderly (or dissolute) Society of Musketeers, Mars, the Battle, and Lament for the Wounded, with songs imitated and to Bacchus dedicated” — one discerns that it instead belongs to the tradition which includes Mozart’s “Musical Joke,” poking fun at the ignorant but pretentious. The dedication to Bacchus clearly signals that the “battle” took place not in the fields of war but in a tavern, the “Mars” not the God of War but an overly self-important officer heavily fortified with wine, and the wounded laid low not by gun-fire but by inebriated fisticuffs and by their own imbibing. In the second movement, the “disorderly” character is depicted by the first violin playing in a different time than the rest. Mars, accompanied only by the sound of a drum, sounds none too steady on his feet; and the closing lament, with its descending chromatics (usually reserved for expression of profound grief) suggests the end of an evening that has gone on too long, and which will be paid for the following morning.

The art of improvising and composing variations over a set of harmonies, known in England as a ground, goes back to the early years of Queen Elizabeth’s reign. Initially, this practice lay mostly in the domain of the lute, keyboard and viol players, but towards the second half of the 17th century, several foreign violin virtuosi began to visit England and they adopted this English tradition. All of the virtuosi-composers of the divisions on this program, Johann Schop, Thomas Baltzar and Nicola Matteis were from the Continent, but their divisions are on English themes. Baltzar’s “John come kiss me now” is the English version of the old Italian pazzamezzo moderno, while Schop’s “Lachrimæ” is based on Dowland’s famous song from several decades before, “Flow my Tears.” The “Scotch Humor” obviously has connections with the British Isles, but the exact derivation of the ground is unknown. All three give some insight into the improvising virtuosi of the 17th century violinists, in some ways more akin to jazz than Bach.

The story is well-known of Bach submitting in 1721 to the Margrave of Brandenburg, a music-loving prince based in a suburb of Berlin, a beautifully-copied score and parts for “Six diverse Concertos,” presumably in hopes of being appointed Kapellmeister or Court Composer. If so, Bach was disappointed; but the score, being unused at the Margrave’s court, survived virtually intact, to our great benefit. However, Bach did not compose these anew for the Margrave, but selected what he thought most suitable from among existing works and, in making the so-called “Dedication Copy,” modified and improved them. Nevertheless, the original versions also survive, partly in a copy made by one of Bach’s students, presumably working from the same autograph manuscript from which Bach worked: therefore the student’s copy does not contain the “improvements.” In the case of the second concerto, there is almost nothing different except that one of the four solo-parts, instead of being for the trumpet, carries the heading “tromba overro corno” — trumpet or preferably horn. The horn seems more likely to have been in Bach’s original conception because of the instrument being pitched in F, a key that was most common for horns but exceedingly uncommon for trumpets, which were almost always pitched in C or D. The change of instrument gives the piece a less brilliant, but more intimate feel.

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The Atlanta Baroque Orchestra would like to thank the following persons for contributing their time, talents and energy in regard to the details of ABO concerts:

Martha & Walter Bishop
Catherine Bull & Daniel Pyle
Mr. & Mrs. Orlin Collins
Peter & Pat DeWitt
Sandy Fitzpatrick & Randy Lewis
Don Hall
Janie Hicks
Janice Joyce & Chris Robinson
Ute & Bill Marks
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Peachtree Road United Methodist Church: Scott Atchison, Michael Shake, and Clint Miller
Lyle & Pat Nordstrom
Valerie Prebys-Arsenault
Eckhart & Rosemary Richter
George Riordan & Karen Clarke
Williams-Gengakki Violins
Charles Butler

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