

Into the High Woods: the Song of the Oboe
The Atlanta Baroque Orchestra
Matthew Peaceman, guest director and oboe soloist
Judith Overcash, soprano

Saturday, 22 January 2005, 8:00 pm

(this performance is co-sponsored by Oglethorpe University and the Atlanta Baroque Orchestra)

Sunday 23 January, 3:00 pm

(this performance is sponsored by Janie Hicks and by David and Marlene Bright)

Overture-Suite from *Tafelmusik*, Production III
Overture ~ Bergerie ~ Allegresse ~ Postillons ~ Flaterie ~ Badinage ~ Menuet (1681–1767) Georg Philipp Telemann

Concerto à Cinque, op. 9 no. 3 in F, for two oboes and strings
Allegro
Adagio
Allegro Tommaso Albinoni
(1671 – 1750)

Matthew Peaceman and George Riordan, oboes

Cantata “Weichet nur, betrübte Schatten” (Wedding Cantata), BWV 202
for soprano, oboe, strings, and basso continuo Johann Sebastian Bach
(1685 – 1750)

*Judith Overcash, soprano; Matthew Peaceman, oboe;
Gesa Kordes, violin; Keith Collins, bassoon*

Intermission

Concerto in A for Oboe d’amore & strings
(reconstructed from , BWV 1055)
(allegro)
Larghetto
Allegro ma non tanto Johann Sebastian Bach

Matthew Peaceman, oboe d’amore

Suite from *Le Bourgeois Gentilhomme* (1670)
Overture ~ 2^{me} Air des Garçon ~ Canaries ~ Marche pour le cermonie des Turcs ~
1^{er} Air d’Espagnols (Sarabande) ~ 2^{me} air des Espagnols ~ L’Entrée des Scaramouches ~
Chaconne des Scaramouches Jean-Baptiste Lully
(1632–1687)



BWV 202 *Weichet nur, betrübte Schatten*

A Wedding.

Poet unknown.

Weimar or, more likely, Cöthen period, in springtime.

1. Aria (*Soprano, oboe, & strings*)

Yield I say, ye brooding shadows,
Frost and tempests, take your rest!
Flora's mirth
Will our breast
Nought but merry joy now furnish,
For she draws with flowers nigh.

2. Recitativo (*Soprano & basso continuo*)

The world again is new,
To hilltops and the valleys
Would gracious charm be twice as fair united,
The day is from the chill now free.

3. Aria (*Soprano & basso continuo*)

Phoebus hies with darting horses
Through the re-awakened world.
Yea, since to him it brings delight,
He himself would be a lover.

4. Recitativo (*Soprano & basso continuo*)

Thus seeketh Amor, too, his pleasures,
When purple on the meadows laughs,
When Flora's glory is adorned,
And when in her domain,
Just like the flowers fair,
E'en hearts in passion triumph.

5. Aria (*Soprano, violin, & basso continuo*)

When the vernal breezes ramble
And through bright-clad meadows blow,
Amor, too, is wont to venture
Out to witness his great pride,

Which, as we believe, is this,
That one heart the other kiss.

6. Recitativo (*Soprano & basso continuo*)

And this is that true gladness,
That through a lofty gift of fortune
Two spirits one rich gem discover,
In which much health and blessing sparkle.

7. Aria (*Soprano, oboe, & basso continuo*)

To practise sweet courtship,
In jesting to frolic
Is better than Flora's mere passing delight.
Here wellsprings are welling,
Here laughing and watching
In triumph are palms on the lips and the breast.

8. Recitativo (*Soprano & basso continuo*)

So let the bond of chaste affection,
O promised pair,
From fickleness of change be free!
No sudden hap
Nor thunderclap
Let frighten their devoted passion!

9. Gavotte (*Soprano, oboe, & strings*)

Witness in contented bliss
Thousand radiant days of favor,
That soon in the time to come
Your affection bear its flower!

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The Atlanta Baroque Orchestra

Baroque Violin

Gesa Kordes
Shawn Pagliarini
Shelley Fowle
Martha Perry
Ute Marks
Ruth Johnsen

Baroque Viola

Melissa Brewer
Cheryl Ann Loud

Baroque Violoncello

Brent Wissick
Martha Bishop

Viola da gamba

Brent Wissick

Basse de violon

Martha Bishop

Baroque Violone

Joshua Lee

Harpsichord

Daniel Pyle

Baroque Flute

Catherine Bull
Janice Joyce
Douglas Leonard

Baroque Oboe

George Riordan
Susan Brashier

Baroque Bassoon

Keith Collins

Percussion

Courtney McDonald

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 new Atlanta Baroque Orchestra board. Please visit our website at www.atlantabaroque.org for more information on the ABO.



Matthew Peaceman studied modern and baroque oboe with Henry Schuman and Marc Schachman at the Aaron Copland School of Music of the City University of New York where he received both the Bachelor of Music and Master of Arts degrees. Since 1980, Mr. Peaceman has lived in Europe where he performs extensively as a soloist with a wide variety of baroque orchestras and chamber ensembles. He has toured as a performer, conductor and teacher in Germany, Belgium, Luxemburg, Holland, France, Spain, Italy, Switzerland, Sweden, Poland, Russia, Croatia, USA and Israel. He has made recordings for radio and can be heard on compact disc. He holds master classes in baroque performance practice and is a member of the faculty in baroque and modern oboe at the Peter-Cornelius Conservatory in Mainz, Germany. Matthew Peaceman is the author of the book: "Technical Exercises for Baroque Oboe" and several articles on historical performance practice.

Judith Overcash, originally hails from Charleston, South Carolina, but now claims Ohio as her home. She has spent several years specializing in the performance of music from the Medieval through the early Classical period and the 20th century, and has received repeated critical acclaim across the country. Judith was recently named as a finalist in the International Bodky Award Competition, the only vocalist ever to receive such a distinction.

As a concert soloist, Judith has established a reputation performing large oratorio and dramatic works such as Bach's *St. John Passion*, the *Christmas Oratorio*, Handel's *Messiah*, the Haydn *Creation* oratorio, Mozart's *Requiem*, and other settings by composers such as Vivaldi, Duruflé, Mozart, and Brahms, but is perhaps most well-known for her performances of smaller, more intimate early music and chamber works by composers such as Monteverdi, Bach, Handel, Schütz, and Pergolesi. Recent performances have taken her from coast to coast, appearing with ensembles such as the Seattle Baroque Orchestra, Apollo's Fire (The Cleveland Baroque Orchestra), the medieval ensemble Istanpitta, the Catacoustic Consort, and Ensemble Oubache (Indianapolis Baroque). She also regularly performs within her home state of Ohio with such critically-acclaimed ensembles as the Columbus Bach Ensemble, the Warren Philharmonic, the Mansfield Symphony Orchestra, the Dayton Philharmonic, and the Dayton Bach Society.

She is currently part-time music history, vocal pedagogy and voice faculty at both Case Western Reserve University in Cleveland, and Hiram College in Hiram, Ohio, and can be heard on commercial recordings and public radio broadcasts with the Texas Early Music Project, the Columbus Bach Ensemble, the Dayton Bach Society, the Warren Philharmonic, Amherst Early Music, Inc., and the Charleston Pro Musica.

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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)	Janice Joyce & Chris Robinson
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Ted Huddleston	
Peachtree Road United Methodist Church: Scott Atchison, Michael Shake, and Amir Zaheri	

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.

ABO Board of Directors

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Daniel Pyle, Interim Resident Director
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Eckhart Richter, Shawn Pagliarini, Melanie Punter, & Scott Atchison

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