

A T L A N T A



Baroque

O R C H E S T R A

**Water Music for  
London & Hamburg**

music by Mr Handel & Mr Telemann

**John Hsu, Artistic Advisor  
& Conductor**

Sunday 8 May 2005  
3:00 p.m.

Peachtree Road United Methodist Church  
3180 Peachtree Road NE  
Atlanta, Georgia

*Water Music for London & Hamburg*

The Atlanta Baroque Orchestra  
John Hsu, Artistic Advisor and Conductor

*(this concert is sponsored by Lois Z. Pyle)*

Suite in F Major, HWV 348

Ouverture: Largo - Allegro  
Adagio e staccato  
(Allegro) - Andante - (Allegro)  
Presto  
Air  
Menuet  
Bourrée  
Hornpipe  
(Allegro)

George Frideric Handel  
(1685-1759)

Suite in G Major, HWV 350

(Loure)  
Rigaudon I - (Rigaudon II) - Rigaudon I  
Menuet I - (Menuet II) - Menuet I  
(Gigue I) - (Gigue II) - Gigue I

George Frideric Handel

*intermission*

Suite in C Major, TWV 55: C3

Ouverture: (Grave) - (Allegro)  
Sarabande. Die schlaffende Thetis  
Bourrée. Die erwachende Thetis  
Loure. Der verliebte Neptunus  
Gavotte. Spielende Najaden  
Harlequinade. Der schertzende Tritonus  
Der stürmende Aeolus  
Menuet. Der angenehme Zephyr  
Gigue. Ebbe und Fluth  
Canarie. Die lustigen Bots Leute

Georg Philipp Telemann  
(1681-1767)

Suite in D Major, HWV 349

(Allegro)  
Alla Hornpipe  
Menuet  
Lentement  
Bourrée

George Frideric Handel



## The Atlanta Baroque Orchestra

### **Violin**

Karen Clarke  
Gesa Kordes  
Shawn Pagliarini  
Valerie Prebys Arsenault  
Ute Marks  
Ruth Johnsen

### **Viola**

Melissa Brewer  
Martha Perry

### **Violoncello**

Brent Wissick  
Martha Bishop

### **Violone**

Joshua Lee

### **Harpsichord**

Daniel Pyle

### **Flute**

Catherine Bull  
Janice Joyce

### **Oboe**

George Riordan  
Susan Brashier

### **Bassoon**

Keith Collins

### **Trumpet**

Stanley Curtis  
Carolyn Sanders

### **Horn**

Celeste Holler Seraphinoff  
Richard Seraphinoff  
Russell Williamson

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](http://www.atlantabaroque.org) for more information on the ABO.



George Frideric Handel’s *Water Music* is one of the composer’s most popular instrumental works. It was composed for the royal excursion of King George I and his guests on July 17, 1717, when they traveled by barge on the Thames to Chelsea. Although this dedication was well documented, we do not have extant copies of either the composer’s manuscript or dependable first editions of this collection of

pieces known to us as the *Water Music*. Therefore, we are not certain that it actually contains all the pieces that were composed for that royal occasion, and in what order the pieces were played. *Water Music* was first published as a single suite, in spite of the fact that it contains pieces in three different keys and instrumentations, but was soon superseded by its publication as three separate suites, grouped according to the three tonalities: F Major, D Major, and G Major, a customary eighteenth-century compositional practice of grouping pieces of the same tonality as a suite.

The suite in F, which calls for oboes, horns and strings, is the most substantive and instrumentally the most colorful of the three suites. In addition to the French *Overture*, consisting of a slow majestic introduction and a fast fugal section, it also contains four dance movements and four non-dances. Of the non-dance movements, the second and final movements, as well as the middle Andante section of the third are in the key of D Minor, the relative minor of F Major. Although the dance movements are in binary form, each half of the piece is repeated three times instead of twice, and each repeat is played by a different combination of instruments.

The suite in D calls for trumpets in addition to oboes and horns with strings, an instrumentation more suggestive of music for the open air, and is the most brilliant of the three suites. All the pieces, except the last Bourrée, feature frequent antiphony between the trumpets and the horns, and fanfare sonorities.

The suite in G calls for only flute, two oboes, and strings, an instrumentation more appropriate for intimate house music. It is conceivable that this suite of French dances was intended for an indoor gathering, perhaps a ball or a banquet before or after the main excursion. The last three movements are pairs of dances in da capo form.

Georg Philipp Telemann's *Water Music* was intended for performance indoors. It was composed for the festive banquet at the centennial celebration of the founding of the Admiralty of the city of Hamburg on April 6, 1723. In other words, it is *tafelmusik* for an official event. Clearly it was this occasion that inspired Telemann to compose pieces that bear the names of mythological gods, goddesses, and nymphs of the sea. The titles after the overture, in translation, are:

The sleeping Thetis (mother of Achilles, a sea nymph who became the spouse of the mortal Peleus)

The awakened Thetis

The enamored Neptune (the god of the Sea)

The water nymphs at play

The jesting Triton (son of Poseidon, described as having the head and upper body of a man and the tail of a fish, and who lived on the bottom of the sea)

The violent Aeolus (the god of the winds)

The pleasant Zephir (the west wind)

Ebb and flow

The jolly sailors

With its highly descriptive music and poetic titles, this Water Music suite, also known as “Hamburg Ebb and Flow,” became an instant success. The nine dances following the French *Ouverture* can be seen as four pairs of contrasting dances describing the different moods or action of various subjects. The pair of Sarabande and Bourrée depicts the sea nymph Thetis asleep and awake. The Gavotte and Harlequinade contrast the light and playful dance of the sea nymphs with the buffoonery of the dance of Triton. The turbulence of the storm of Aeolus and the pleasant Minuet of Zephyr form the third pair. And finally the rise and fall of the tide on the Elbe River and the description of the jolly sailors are represented by the fast moving figures of the triplets of the Italian Gigue versus the boisterous dotted rhythm of the Canarie, a fast French Gigue. The Loure depicting Neptune in love stands alone. After all, what possible companion could there be for an enamoured God of the Sea?

Notes by John Hsu

**John Hsu** has just retired from the position of Old Dominion Foundation Professor of Music at Cornell University, where he had been teaching since 1955. He is the founder and conductor of the 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 Fortunato 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. 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). As conductor of the Cornell Symphony Orchestra, he has performed all nine Beethoven Symphonies, based on the new Bärenreiter edition by Jonathan Del Mar, completed in 2000.



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