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BAROQUE
ORCHESTRA

JULIE ANDRIJESKI, DIRECTOR

**GEORGIA TECH
CHAMBER CHOIR**

JERRY ULRICH, DIRECTOR

*Handel's Dixit Dominus
Songs of War and Peace, Ancient and Modern*

Wanda Yang Temko, Soprano ∞ Terry Barber, Counter-Tenor

Saturday 4 February 2012, 7:00 p.m.
First Presbyterian Church of Atlanta
1328 Peachtree Street NE ∞ Atlanta, Georgia

Sunday 5 February 2012, 3:00 pm
Roswell Presbyterian Church
755 Mimosa Boulevard ∞ Roswell, Georgia

Pre-concert lecture

The Rev. Marthame Sanders, Pastor of Oglethorpe Presbyterian Church, will discuss the texts of *Dixit Dominus* and *Lucem Pax*, Psalm 110 and Psalm 46.



Program



Concerto grosso in D Major Op. 6, No. 5

George Frideric Handel
(1685-1759)

Larghetto e staccato
Allegro
Presto
Largo
Allegro
Minuet un poco Larghetto

Dixit Dominus, 1707

Handel

Psalm 110 (Psalm 109 in the Latin Vulgate Bible)

1. Chorus

Dixit Dominus Domino meo:	The LORD says to my Lord:
Sede a dextris meis,	“Sit at my right hand
donec ponam inimicos tuos scabellum pedum tuorum.	Until I make your enemies a footstool for your feet.”

2. Alto Aria

Virgam virtutis tuae emittet Dominus ex Sion:	The LORD will stretch forth your strong scepter from Zion, saying,
dominare in medio inimicorum tuorum.	“Rule in the midst of your enemies.”

3. Soprano Aria

Tecum principatus in die virtutis tuae,	Your people will volunteer freely in the day of your power,
in splendoribus sanctis.	in holy array. From the womb of the dawn,
Ex utero ante luciferum genui te.	Your youth are to you as the dew.

4. Chorus

Iuravit Dominus et non paenitebit eum:	The LORD has sworn and will not change his mind,
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5. Chorus

Tu es sacerdos in aeternum secundum ordinem Melchisedech.	“You are a priest forever According to the order of Melchizedek.”
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6. Soli and Chorus

Dominus a dextris tuis,	The LORD is at your right hand;
confregit in die irae suae reges.	He will shatter kings in the day of his wrath.
Iudicabit in nationibus:	He will judge among the nations,
Implebit ruinas,	He will fill them with corpses,
conquassabit capita in terra multorum.	He will shatter the chief men over a broad country.

7. Soli and Chorus

De torrente in via bibet,	He will drink from the brook by the wayside;
propterea exaltabit caput.	Therefore he will lift up his head.

8. Chorus

Gloria Patri, et Filio, et Spiritui Sancto,	Glory be to the Father, and to the Son, and to the Holy Spirit,
Sicut erat in principio, et nunc, et semper,	As it was in the beginning is now, and ever shall be,
et in saecula saeculorum. Amen.	world without end. Amen.

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Program continued

Overture in D, GWV 418

Overture
La Constanza
La Noia
La Villanella
Menuets 1 and 2

Christoph Graupner
(1683-1760)

Lucem Pax (The Light of Peace), 2012

Jerry Ulrich

I. *Lux Aeterna* (A Requiem for War) — Alto solo, Chorus, Handbell

Requiem aeternam dona eis, Deus, (Grant them eternal rest, God
et lux perpetua luceat eis. And let light eternal shine upon them.) REQUIEM MASS

II. A Vision of Peace — Soprano and Alto solos, Flutes, Oboe, Strings

God is our refuge and strength, an ever-present help in trouble.
Therefore we will not fear, though the earth quake
And the mountains fall into the heart of the sea,
Though the oceans roar and foam and the mountains tremble with their swelling. PSALM 46:1-3
The mountains shall bring peace to the people, and the hills, in righteousness. PSALM 72:3

III. A Place of Peace — Chorus and Strings

There is a river whose streams make glad the city of God,
The holy place where God dwells. PSALM 46:4
Hineh ma tov uma na-im Shevet achim gam yachad. PSALM 133:1
(How good and pleasant it is when God's people live in peace together)

IV. A Plea for Peace — Chorus, Flutes, Oboe, Strings, Harpsichord

Nations rage and kingdoms fall. PSALM 46:6
Why do the nations rage and the people imagine a vain thing? PSALM 2:1
No ruler is saved by an army; no warrior escapes by strength. PSALM 33:16
O righteous God, who searches minds and hearts,
bring violence to an end and make us secure. PSALM 7:9

V. Peace on Earth — Soprano and Alto solos, Chorus, Strings, Harpsichord

“Peace” spoken in languages including
English, Spanish, Swahili, Bengali, Russian, Portuguese,
Mandarin, Japanese, Arabic, Punjabi, Urdu, Hebrew
God's voice is heard and the earth melts. PSALM 46:4
God makes wars cease to the ends of the earth.
God breaks the bow and shatters the spear;
God burns the instruments of war with fire.
God says, “Be still, and know that I am God.” PSALM 46:9-10

VI. Peace Within — Singing bell and silence

God Almighty is with us and is within us. PSALM 46:11

VII. *Lucem Pax* (The Light of Peace)

Soprano and Alto solos, Chorus, Flutes, Oboe, Strings and Organ

Lux aeterna et ducunt in pace (Lead us to the eternal light of peace)

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Scripture verses from the *The Book of Common Prayer, According to the use of the Episcopal Church*, 1979. Used by permission.

Julie Andrijeski, Artistic Director of the Atlanta Baroque, is one of the foremost Baroque violin soloists in the U.S. She is a full-time Lecturer in the Music Department at Case Western Reserve University in Cleveland, Ohio, where she directs the Case/CIM Baroque Orchestra and Chamber Ensembles. Dr. Andrijeski was Visiting Assistant Professor at Oberlin College during 2009-10.

Dr. Andrijeski regularly appears with ensembles including 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, and for many years was a member of Chatham Baroque.

Dr. Andrijeski's unique performance style is influenced by her knowledge and skilled performance of Baroque dance, and she often teaches both violin and dance at workshops. She has taught on the summer faculties of the Baroque Performance Institute at the Oberlin Conservatory, the Madison Early Music Festival, and the Vancouver Early Music Festival. She has recorded for the Dorian, Centaur, and Musica Omnia labels.



Wanda Yang Temko, Soprano, holds a Doctorate in Music Performance from Indiana University and a Master of Music from Georgia State University. She made her international operatic debut in Mozart's *Die Zauberflöte* in Rome. Other roles include the Mother in Menotti's *Amahl and the Night Visitors* and Morgana in Handel's *Alcina*. Dr. Yang Temko has performed with renowned early music artists including Andrew Lawrence-King, Paul Hillier, and Nigel North. An acknowledged interpreter of Bach, she was a semi-finalist in the Chimay Baroque Singing Competition, and soloist in Bach's *B-Minor Mass* with the Georgia Tech Chamber Choir and New Trinity Baroque. Performing recitals throughout the country, she features works from both the Baroque and Romantic periods. With an equally keen interest in contemporary music, she has recently collaborated with Atlanta groups Sonic Generator and Bent Frequency.



The Georgia Tech Chamber Choir was founded in 1998 in order to provide students who are especially skilled vocal musicians with the means to perform a more challenging choral repertoire. Under the direction of Dr. Jerry Ulrich, the Chamber Choir has become known for its proficiency, artistry, and professionalism. Over the last decade, the group has performed in concert throughout the Southeast to critical acclaim. In addition to their recent forays into historical performance of Bach and Handel, the Chamber Choir has established a reputation for concerts and premieres of contemporary works using multimedia presentations and electronic music. Recent highlights include *Distant Worlds: Music from Final Fantasy* with the Atlanta Symphony Orchestra, and the award-winning premiere of Frank Clark's *Theatre of the Imagination* at the 2011 Music in Architecture – Architecture in Music conference at the University of Texas in Austin. Visit them at gtchamberchoir.com.

Jerry Ulrich is Associate Professor of Music and Director of Choral Activities at the Georgia Institute of Technology, and the co-director of the choral program at the Lovett School. An ASCAP award-winning arranger and composer, his commissions include works for the Orchestra of St. Luke's, professional choirs and orchestras, universities, churches and schools across the U.S. and abroad. Dr. Ulrich came to Atlanta from LaGuardia High School in New York City, where his choirs were featured in major New York concert venues and on national and international television and radio. Dr. Ulrich's prior university teaching experiences include positions in Ohio and New York. During 1990-1991 he was Visiting Fulbright Professor at the Royal Scottish Academy of Music and Drama in Glasgow, Scotland. His early training included four years singing in Robert Shaw's Atlanta Symphony Orchestra Chorus and Chamber Chorus. Dr. Ulrich holds a Master of Music from Southern Methodist University and a Doctor of Musical Arts in choral conducting from the University of Cincinnati.

Terry Barber, Counter-Tenor has earned international acclaim for his extraordinary range both vocally and stylistically. A past member of Chanticleer, Mr. Barber has been a soloist in the best venues around the world, from the Metropolitan Opera and Carnegie Hall, to Moscow's Svetlanov Hall, and has been a soloist on recordings for every major record label with a variety of artists from Madonna to the London Philharmonic. Mr. Barber holds a Master of Music in historically-informed performance from Trinity College, London. He is the founder of Artists For A Cause Inc., a nonprofit which improves communities through support of artists. His next solo tour, "Classical Music For Everyone", begins fall 2012 with more than 40 dates.

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Julie Andrijeski, Artistic Director and violin

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Ute Marks
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Martie Perry

Cello

Erin Ellis
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Violone

Melanie Punter

Harpsichord

Daniel Pyle

Flute

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Oboe

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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.

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Program Notes

Although audiences think “oratorio” when the name **George Frideric Handel** comes up, the driving force behind his whole career was opera, and specifically opera in the Italian style. To be sure, the oratorios for which Handel is known – *Messiah*, *Israel in Egypt*, *Saul*, and many others – were in many ways distinct from the operas, but they were an evolution from them, born of the same impulse to compose dramas in music.

At the age of 18, Handel (set free by his father’s death from his filial obligation to study law) left his native city of Halle and traveled the 200 miles to Hamburg, the center of operatic life in Germany. He was hired as a violinist and harpsichordist for the Hamburg Opera, and there he composed his first two operas. While working in Hamburg he also met the last Medici Duke of Florence, who invited Handel to move to Italy. There he spent time in Florence and Venice, where he composed and produced some operas, but lived primarily in Rome, where performances of opera were forbidden.

In Rome, in 1707 he composed his highly dramatic setting of Psalm 110, *Dixit Dominus*, for a Vespers service at the church of Santa Maria in Montesanto. The Psalm has seven verses, which Handel set in nine movements. Verse 4 is divided into two movements, and the concluding movement is “Glory to the Father...” which is traditionally appended to each Psalm in a Vesper service. The chorus plays a significant, even dominant, role in the composition, unlike in the operas of the time. This characteristic reappeared thirty years later when Handel reinvented himself as a composer of oratorios.

The musical idiom of *Dixit Dominus* contains many moments that foreshadow the more familiar idiom of *Messiah*, particularly the figures that are used for the word “Hallelujah” in the later work. Much of the rest of the *Dixit*, including the vocal lines, resemble the instrumental music of Corelli (Handel’s friend while he was in Rome, and probably the concert-master for the first performance of *Dixit*). There are also moments in the first, fourth, and sixth movements that resemble the instrumental and choral writing of Vivaldi, who was music director for the *Ospedale della piet * in Venice at the time that Handel was there producing his opera *Agrippina*.

Handel’s twelve Concerti grossi, opus 6 were the product of the 1730s. Each was composed to be played between the acts of his oratorios. Like all of Handel’s concerti, they are based on the model of the concerti grossi of Corelli (in contrast to the concerti of Bach, which are modeled after Vivaldi), especially in that they all use a solo-ensemble of two violins and violoncello. The fifth concerto in the set has six movements, in contrasting meters and tempos.

Christoph Graupner started his career in 1705 as one of Handel’s colleagues in the Hamburg Opera. In 1709 he became Music Director for the Langrave of Darmstadt, remaining there for life. In 1722 he and Telemann were each considered to succeed Johann Kuhnau, his teacher, as Cantor of the St. Thomas School in Leipzig. However, the position went to Bach after Graupner turned it down. **Graupner’s Overture in D** is a characteristically German adaptation of the French opera-overture, combined with the dance-movements of the suite, and flavored with the Italian *concertante* style of the concerto grosso.



Jerry Ulrich’s *Lucem Pax*, presented in its world premiere in these two concerts, is one of a distinguished line of modern compositions for “early” instruments. Since the “early music” revival in the late 19th century, composers such as Hindemith, Britten, Frank Martin, Persichetti, Berio, and Martinu have been creating new music using Baroque resources. Jerry Ulrich writes, concerning his work:

The text and music of *Lucem Pax* was assembled and composed as an ‘active and assertive appeal for peace,’ and is included on this program as a companion work to the more violent and judgmental text of *Dixit Dominus*. It uses the same orchestration as Handel’s work with the addition of flutes and oboe.

Movement I (*Requiem Aeternam*), a “Requiem for War,” uses a slightly altered opening text from the traditional Requiem Mass. It is a ‘requiem for the intrinsic violence of human nature’ and an appeal for humanity to put to rest that part that seeks power, revenge, control, and dominance.

Movement II (*A Vision of Peace*) seeks to envision a world without violence. The shifting meters and angular instrumental parts represent the earth quaking and the mountains falling into the heart of the sea, while the oceans roar and foam and the mountains tremble.

Movement III (*A Place of Peace*) uses exclusively open strings as accompaniment for an almost hymn-like melody by the choir.

Movement IV (*A Plea for Peace*) is a plea for an end to violence, concluding with a prayer. It includes a retrograde/inversion of the *Dies Irae* theme, literally ‘turning judgment on its head...’

Movement V (*Peace on Earth*) utilizes a quasi-fugal instrumental theme and a soprano/alto duet, sung while the chorus recites the word “Peace” in over 25 languages from around the globe.

Movement VI (*Peace Within*) is intended as an introspective opportunity to reflect on the ultimate source of peace. It is the recognition that we are each, Divine reflection.

Movement VII (*The Light of Peace*) utilizes unison moving to open chordal sonorities within the voices – distinctly contrasted with the aggressive and non-harmonic instrumental exclamations. It symbolizes the ultimate triumph of light over darkness and hope over despair.

– Daniel Pyle with Jerry Ulrich

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Thanks to those providing housing for our traveling musicians



The Orchestra and Chamber Choir would like to thank the following for contributing their time, talents, and energy in helping us put on our concerts.

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Business Administration

Alto

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Mechanical Engineering
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Computer Science
Computational Media
Aerospace Engineering
Business Administration
Architecture
Biomedical Engineering
Computer Science

Tenor

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Computer Science and Discrete Mathematics
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Nuclear and Radiological Engineering
Civil Engineering



Join Us for the Concluding Concert of the 2011-2012 Season

Spring Celebration

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