



ABO | ATLANTA
BAROQUE
ORCHESTRA

JULIE ANDRIJESKI, DIRECTOR

Spring Celebration

Debra Nagy, Oboe d'Amore

Sunday, 20 May 2012
4:00 p.m.

Roswell Presbyterian Church

755 Mimosa Boulevard ∞ Roswell, Georgia

PROGRAM



Ouverture Suite 111, TWV 55:e3

Ouverture
Les Cyclopes
Minuet and Trio
Galimatias en Rondeaux
Hornpipe

Georg Philipp Telemann
(1681-1767)

Passacaille from *Le Journal du Printemps*

Johann Caspar Ferdinand Fischer
(1656-1746)

Concerto in A Major for oboe d'amore, TWV 51:A2

Telemann

Siciliano
Allegro
Largo
Vivace

Debra Nagy, soloist

INTERMISSION

Concerto for Violin in E Major, RV269, "Spring"

Antonio Vivaldi
(1678-1741)

Allegro
Giunt' è la Primavera e festosetti
La Salutan gl' Augei con lieto canto,
E i fonti allo Spirar de' Zeffiretti
Con dolce mormorio Scorrano intanto:
Vengon' coprendo l' aer di nero amanto
E Lampi, e tuoni ad annuntiarla eletti
Indi tacendo questi, gl' Augelletti;
Tornan' di nuovo al lor canoro incanto:

Spring has come, and birds greet it
Festively with a cheerful song;
And with the breath of gentle breezes
Springs trickle with a sweet murmur.
Lightning and thunder, elected to announce it,
Come and cover the air with a black cloak.
Once they are quiet, the birds
Return to their enchanting song

Largo
E quindi sul fiorito ameno prato
Al caro mormorio di fronde e piante
Dorme 'l Caprar col fido can' à lato.

Then on the pleasant, flowered meadow
A goatherd, with his faithful dog at his side,
Sleeps to the sweet murmur of fronds and plants.

Danza Pastorale. Allegro.
Di pastoral Zampogna al suon festante
Danzan Ninfe e Pastor nel tetto amato
Di primavera all' apparir brillante.

To the festive sound of a rustic bagpipe
Nymphs and shepherds dance under the beloved canopy
At the brilliant appearance of spring.

(English translation ©1995 Eleanor Selfridge-Field)

Julie Andrijeski, soloist

Ouverture Suite No. 1 in C Major, BWV 1066

Johann Sebastian Bach
(1685-1750)

Ouverture
Courante
Gavotte I & II
Forlane
Minuet I & II
Bourrée I & II
Passepied I & II

ABO | ATLANTA BAROQUE ORCHESTRA

Julie Andrijeski, Artistic Director

Violin (section rotates)

Julie Andrijeski, Concertmaster
Valerie Arsenault
Karen Clarke
Gesä Kordes
Ute Marks
Shawn Pagliarini
Martha Perry

Viola

Melissa Brewer
Elena Kraineva

Cello

Brent S. Wissick
Christine Kim

Bass

Tracy Mortimore

Flute

Catherine Bull
Janice Joyce

Oboe

Debra Nagy
George Riordan

Bassoon

Anna Marsh

Harpsichord

Daniel Pyle

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 and choral music, and dance.

Many ABO musicians serve on the faculty of leading music schools across the United States, and travel to Georgia for each concert. ABO musicians frequently perform within a large network of other early music ensembles throughout the nation and across the world.

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.

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Visit our Web site at 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, enjoys teaching and performing both early music and dance. She maintains an active performance schedule, playing with many diverse early music groups across the nation. In addition to her directorship of the **Atlanta Baroque Orchestra**, she is the concertmaster of **New York State Baroque**, co-director of **Quicksilver**, principal player with **Apollo's Fire**, and member of **Les Délices**, the **Boston Early Music Festival Orchestra**, and **The King's Noyse**.

As a full-time Lecturer at Case Western Reserve University, Ms. Andrijeski leads classes in historical performance practices, teaches lessons in Baroque violin, and directs the Baroque orchestra, chamber, and dance ensembles. Her combined skills in music and dance often culminate in workshops and special teaching engagements at colleges and universities such as the Oberlin Conservatory, Indiana University, Juilliard, the University of Southern California, and the University of Colorado at Boulder.

During the summers, Ms. Andrijeski teaches both violin and dance at several festivals including the Baroque Performance Institute at Oberlin, the Madison Early Music Festival, the Magnolia Festival and Workshop in Winston-Salem, and the Baroque Instrumental Programme and the Vancouver Early Music Festival in British Columbia.

Ms. Andrijeski has recorded with Quicksilver on Acis Productions, with Chatham Baroque on Dorian, with Cecilia's Circle and The Publick Musick on Centaur, with the Boston Early Music Festival Orchestra on cpo, with Apollo's Fire on Avie, and with the Boston Bach Ensemble on Musica Omnia.



Debra Nagy, Oboe d'Amore and Oboe, has been hailed for her “dazzling technique and soulful expressiveness” by the *Rocky Mountain News*, and has been called “a baroque oboist of consummate taste and expressivity” by the *Cleveland Plain Dealer*. One of the nation's most sought-after early music double-reed soloists, Debra is the director of the early music ensemble **Les Délices** (whose forthcoming album features Julie Andrijeski) and performs frequently with Baroque ensembles and orchestras including the **American Bach Soloists** in San Francisco, **Musica Angelica** in Los Angeles, the **Portland Baroque Orchestra**, **Seattle Baroque Orchestra**, **Apollo's Fire** in Cleveland, **Tempesta di Mare** in Philadelphia, and the **Clarion Society** and **Ensemble Rebel** in New York. She has been heard at the international Early Music Festivals of Boston, Berkeley, Regensburg, and Antwerp (Laus Polyphoniae).

A graduate of the Oberlin Conservatory and Case Western Reserve University, Ms. Nagy was the first-prize winner in the 2002 American Bach Soloists Young Artist Competition, and spent 2002-2003 in Brussels and Amsterdam as the recipient of a Belgian American Educational Foundation Grant. She is currently a Lecturer in Early Music Performance Practice at Case Western Reserve University.

Ms. Nagy's recordings can be found on the Capstone, Bright Angel, Naxos, Hänssler Classics, cpo, Yarlung, and ATMA labels.



Program Notes

Mention “**Spring**” to almost any music lover, and they will immediately think of **Antonio Vivaldi**’s violin concerto that bears that name. Most, upon hearing the name of Vivaldi, will think of that very piece. In strictly musical terms, it is in all ways consistent with Vivaldi’s compositional practice for solo concertos. There are three movements: fast, followed by slow, followed by fast. The two fast movements are constructed according to the *ritornello* procedure: the orchestra opens with a series of simple musical themes, which return in various keys during the course of the movement (the “little returns,” i.e., in Italian, the *ritornelli*), with passages in between for the solo-violin, and concluding with a final statement of the *ritornello*. The slow movement is likewise typical of Vivaldi, consisting of an elaborate solo melody accompanied by the higher sections of the orchestra, without the cellos or bass.

As with many of Vivaldi’s concertos, he provides us with a descriptive title, “Spring,” which suggests the mood of the piece. But the four concertos which make up *The Four Seasons* also have a detailed “literary key” in the form of a *sonnet* whose lines are linked to specific points in the piece. The sonnets, presented in the 1725 publication, were perhaps written by Vivaldi himself. We have provided the “Spring” sonnet in its original Italian, with an English translation, on the Program page.

The first eight lines (the opening *octave*) describe in close detail the musical ideas as they appear in the first movement. Vivaldi marks in the score exactly where each phrase of text applies.

The second movement is linked to the first three lines of the *sestet* (the closing six lines). The goatherd is represented by the solo-violin’s *cantilena*. The first and second violin sections depict the murmuring plants, and the viola part carries the line “the dog who barks”.

The closing movement is described in the final three lines of the sonnet. The sound of the bagpipes are portrayed in the drone played by the viola, cello, and bass.



Music for orchestra in Germany during the Baroque period took one of two forms, each of which was borrowed from another country: the *concerto*, which came from Italy, and the *ouverture*, from France, by which the German composers meant a suite of dance-movements headed by what we now call a French overture. The *ouverture* was originally created by Jean-Baptiste Lully in the 1650s as an introductory movement to his ballets, and which he later adapted for use in his operas, known as *tragédies-lyriques*. His overture consists of a single movement in two sections. The first is stately and majestic, dominated by dotted rhythms and chordal texture. The second is livelier and generally imitative, with sometimes a return to the stately music at the end.

German composers adopted the form enthusiastically, starting with the publication in 1695 of Georg Muffat’s *Florilegium* and **Johann Caspar Ferdinand Fischer**’s *Le Journal du printemps* (“The Journal of Spring”). Muffat learned the style directly, having been himself a pupil of Lully in Paris. It is not known how Fischer became familiar with the style, since apparently he spent his entire life in his native Bohemia and in Saxony. Most likely he learned the French style from Muffat, who was frequently in Prague for extended periods. The German adaptation of the Lullian *ouverture* generally included a series of dance-movements appended to the overture itself, sometimes referred to as *galanteries*. Each of the eight overture-suites in *Le Journal du Printemps* ends with a *Passacaille* (or *Chaconne*), a dance form which featured a solo-dancer alternating with the larger ensemble: it is always in three beats per measure, and is based on a repeating theme heard in the bass part.



Program Notes continued

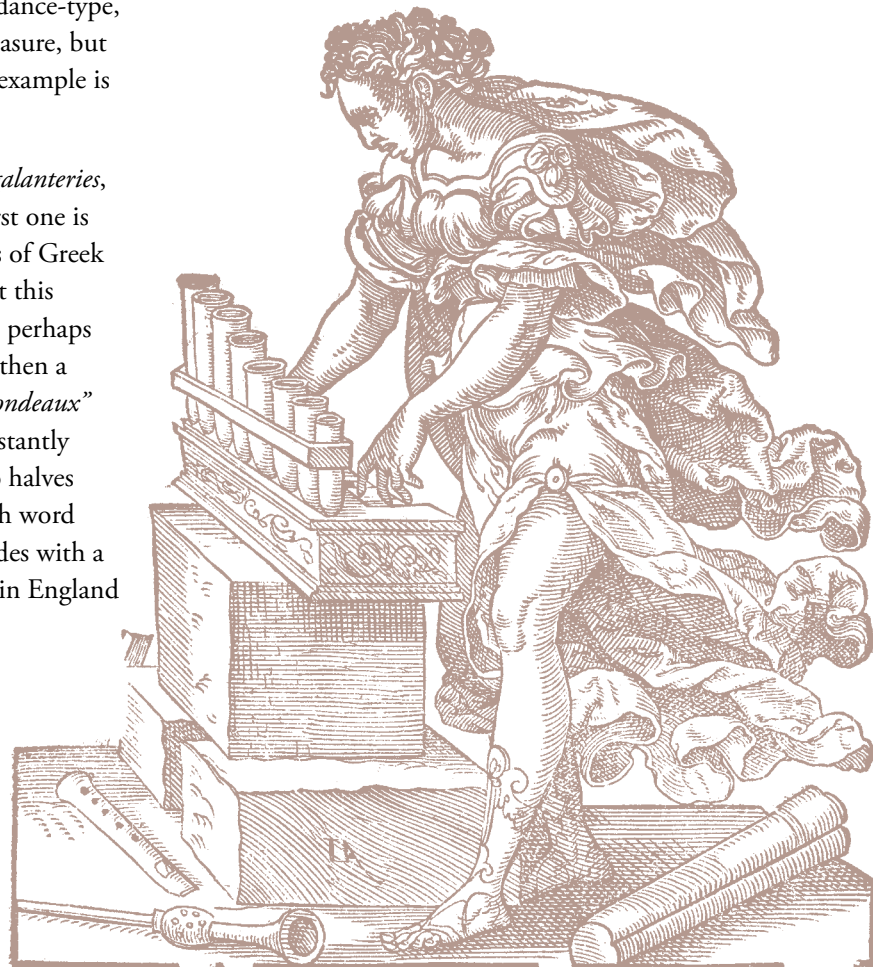
One of the hallmarks of the last generation of German Baroque composers, including **Bach** and **Telemann**, was their blending together of French and Italian styles. In the overtures of both Bach (only four of which survive) and Telemann (whose works in this form number in the hundreds) the basic model of Lully's overture is expanded to include passages for smaller groups of instruments within the orchestra, rather in the manner of an Italian *concerto grosso*. Thus, in the fast middle section of **Telemann's Overture Suite**, the texture is often reduced from the full orchestra to a three-part solo-ensemble: two oboes and bassoon, two violins and cello, or two flutes and viola. The same kind of alternation between full orchestra and small ensemble can be heard in **Bach's Overture Suite in C major**, although in this case the only solo-ensemble is oboes and bassoon.

Bach in his Overture Suite in C major used six French dance-types for the *galanteries*. Three of these are in triple-time: the *Courante*, the *Menuet*, and the *Passepied*. The *Courante* is in a moderate tempo, although with complex cross-rhythms; the *Menuet* is somewhat faster, and the *Passepied* faster still. Two are in duple-time: the *Gavotte*, which always starts with two pick-up notes ahead of the down-beat, and the *Bourrée*, which always begins with a single pick-up. The remaining dance-type, the *Forlane*, is in compound time: two beats in a measure, but each beat divided into thirds instead of halves. This example is characterized by its swirling inner parts.

Telemann's Overture Suite uses a different set of *galanteries*, and he gives some of them imaginative titles. The first one is called "*Les Cyclopes*", referring to the one-eyed giants of Greek mythology; its musical form resembles a *Forlane*, but this particular piece has a "galumphing" character that is perhaps explained by its title. A pair of *menuets* follows, and then a *rondeau* entitled "*Galimatias*". The description "*en rondeaux*" means that there is a refrain to which the music constantly returns (unlike most of the dances, which are in two halves each of which is repeated). "*Galimatias*" is the French word for "nonsense" or "gobbledygook". The suite concludes with a lively sailor's dance, the *Hornpipe*, which originated in England rather than France.

German composers, in adopting the Italian form of the concerto, tended to use a much greater variety of solo instruments, especially winds, than the Italian creators of the form. **Telemann** in particular had a great sense of instrumental color, perhaps the greatest of the 18th century. His **Concerto in A Major for oboe d'amore** features the alto-range version of the oboe, characterized not only by its lower pitch, but also by its onion-shaped bell, like that of the English horn. This gives it a covered, more mellow (or even mournful) tone-color, which was also a great favorite of Bach. Telemann's oboe d'amore concerto is, like many of his concertos in four movements, organized in two pairs, each consisting of a slow movement leading into a fast one.

Daniel Pyle



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Thanks to those providing housing for our traveling musicians.

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

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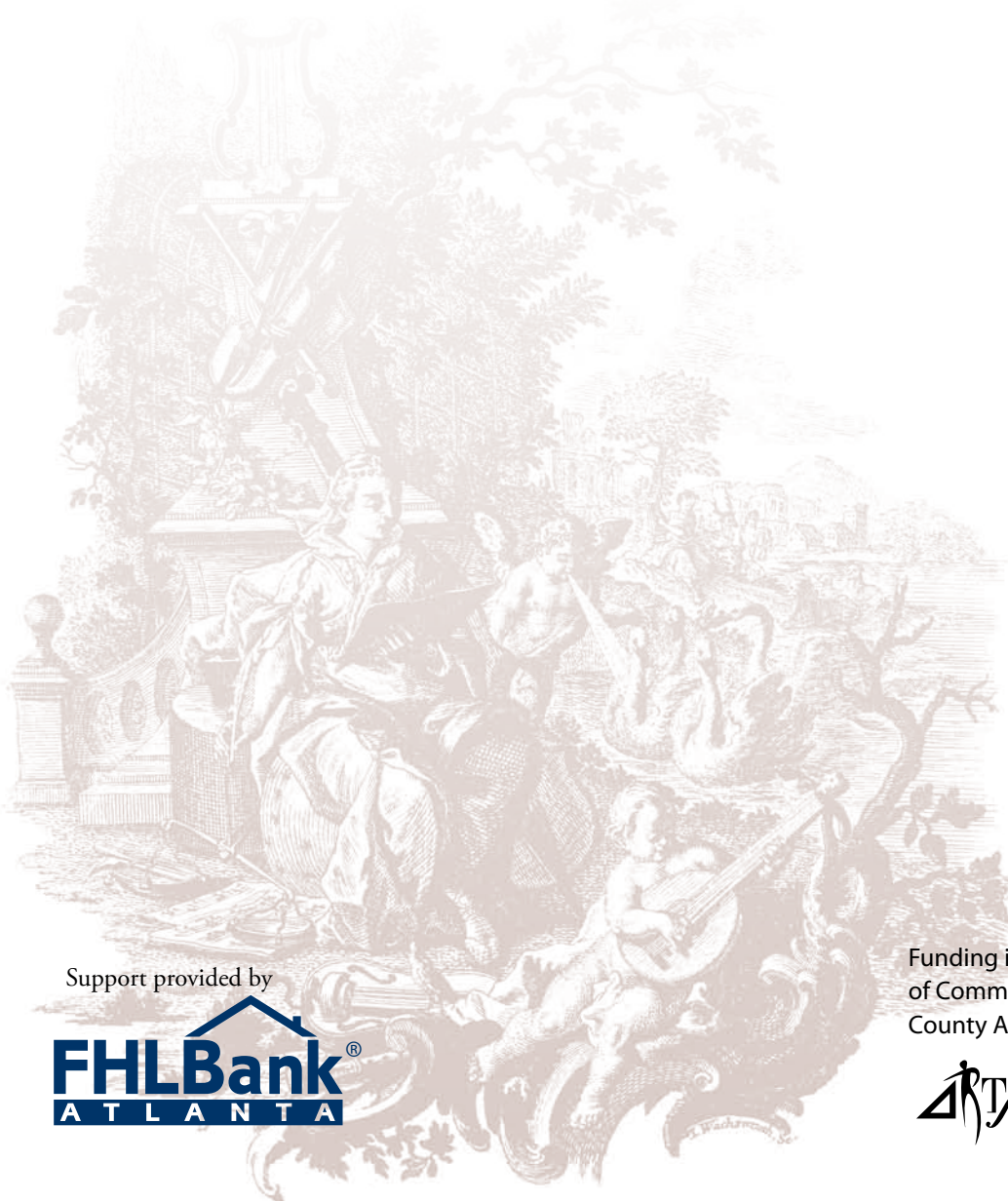
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