



ABO | ATLANTA
BAROQUE
ORCHESTRA

JULIE ANDRIJESKI, DIRECTOR

Autumn in Hamburg
"A Musical Feast"

Sunday 23 September 2012, 4:00 pm
Roswell Presbyterian Church
755 Mimosa Boulevard ∞ Roswell, Georgia

PROGRAM



Tafelmusik, Production II. Georg Philipp Telemann (1681-1767)

Overture and Suite in D Major

Overture
Air: Tempo giusto
Air: Vivace
Air: Presto
Air: Allegro

Barry Bauguess, trumpet; George Riordan, oboe;
Julie Andrijeski and Martha Perry, violins

Quartet in D Minor

Andante
Vivace
Largo
Allegro

Catherine Bull and Janice Joyce, flutes;
Anna Marsh, bassoon; Brent Wissick, cello;
Daniel Pyle, harpsichord

INTERMISSION

Concerto in F Major

Allegro
Largo
Vivace

Stephen Redfield, Shawn Pagliarini
and Martha Perry, violins

Trio in E Minor

Affettuoso
Allegro
Dolce
Vivace

Catherine Bull, flute; George Riordan, oboe;
Anna Marsh, bassoon; Daniel Pyle, harpsichord

Conclusion in D Major for trumpet, oboe, strings, and continuo



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Violin

Julie Andrijeski
Valerie Arsenault
Ruth Johnsen
Ute Marks
Shawn Pagliarini
Martie Perry
Stephen Redfield

Viola

Melissa Brewer
Elena Kraineva

Cello

Brent S. Wissick
Christine Kim

Bass

Melanie Punter

Flute

Catherine Bull
Janice Joyce

Oboe

George Riordan

Bassoon

Anna Marsh

Trumpet

Barry Bauguess

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.

Contributions

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Program Notes

One of the most common purposes for which composers wrote in the Baroque era was as background accompaniment for banquets. This *Tafelmusik* ("table music") could be vocal or instrumental, and tended to be light and engaging. Telemann's *Musique de table*, published in Hamburg in 1733, represents the epitome of the genre and was likely also a labor of love for the composer. Even as early as 1702 when he organized a *collegium musicum* while studying jurisprudence at the University of Leipzig, Telemann's driving ambition was to get as many people as possible to make and hear music.

Telemann had been in Hamburg twelve years when he published *Tafelmusik*. Early in his tenure his eager participation in all aspects of the city's musical life caused some concern. His

official duties included providing music for church and civic occasions, directing music at five churches, and serving as music teacher at the Johanneum school. Yet he was also the musical director of the Hamburg Opera from 1721 to 1738. His *collegium musicum* gave public concerts. Some church leaders resisted these extracurricular activities: they associated opera music with immorality and objected to mixing sacred and secular music in public concerts. In 1722 the city council entertained but tabled a motion that would have forbidden Telemann to participate in public opera or theater performances. In the same year Telemann was offered the post of Kantor of the Thomaskirche in Leipzig, but turned it down after Hamburg increased his stipend. The post went to J. S. Bach, who named Telemann as godfather to his son C. P. E. Bach.

Program Notes (continued)

Having solidified his position in Hamburg, Telemann built a pioneering career. He was extremely prolific, with more than 3000 compositions in addition to theoretical treatises and published poems. He began publishing his own music in 1725, doing the engraving, advertising, and subscription management himself. Being self-taught, he reached out to amateurs and students: he made his publications widely available, provided cantatas in reduced scoring, suggested alternate instrumentation for chamber compositions, and avoided excessive technical difficulty. His music was also popular among the best performers of the time. Beginning in 1728 he published the first German-language music periodical, *Der getreuer Musikmeister* (*The Faithful Music Master*). The biweekly issues consisted of four pages of music, a “lesson” for amateurs to play and study at home. He was widely known internationally; of the 206 subscriptions to *Tafelmusik*, fifty-two came from outside Germany. Handel placed an order from London, then borrowed a number of Telemann’s themes for use in his own compositions.

However, Telemann was routinely dismissed in later years as a composer whose music was too light — fashionable and entertaining but lacking depth. This criticism may reveal more about nineteenth-century German aesthetics than about Telemann, but it also points to one of his greatest strengths: producing music that is widely accessible and appealing but not simplistic or watered down. However, his music also has hallmarks of German style: “learned” counterpoint, folk idioms, expressive and sophisticated harmonies.



Each of the three sets or “productions” of Telemann’s *Tafelmusik* includes an overture and suite, a quartet, a concerto, a trio sonata, a solo sonata, and a “Conclusion” for the full ensemble. This concert presents the second Production. Telemann’s zeal for reaching popular audiences is reflected throughout, especially in the principle of contrast, which seizes and holds listeners’ attention from the first phrase to the last.

The contemporary theorist Johann Adolf Scheibe claimed that Telemann popularized the French orchestral suite in Germany, and this suite does have some of the characteristics of that genre, which evolved from seventeenth-century French courtly ballet performances.

The **Overture’s** slow introduction with dotted rhythms (long-short) is suitably grand for a royal entrance, a fast and lively fugue-like section follows, and the ensuing *Airs* have the rhythms and characters of courtly dances, with a rollicking *gigue* as the final movement. Yet the driving principle of this “suite” is not dance styles but the *concerto* principle, contrast in as many forms as possible: between soloists and orchestra, major and minor, loud and soft, strings and winds. In fact, this work is as much a *concerto grosso*, like several of Bach’s roughly contemporaneous Brandenburg Concertos, as it is a suite. Now that the ensemble has been introduced, the works that follow break it into smaller groups, as if a movie camera has panned the banquet hall and then moved in to focus on individual conversations, one at a time.

Telemann’s quartets for three solo instruments with continuo (either harpsichord alone or with a bass-line instrument, usually cello) are some of his most creative chamber works, although the genre was not common with other composers. Like those from his *Quadri* (1730) and *Nouveaux quatuors* (1738), the quartets in each production of *Tafelmusik* feature a rich interplay of timbres and textures.

Telemann scored this **Quartet in D Minor** for two flutes plus recorder, cello, or bassoon, giving several alternatives to make the music as accessible as possible. In this concert, the bassoon plays the third solo part, creating a charming dialogue with the two flutes. As all three parts imitate and answer one another, the flutes often flow in parallel thirds and suspensions reminiscent of Corelli’s trio sonatas.

The **Concerto in F Major** follows Italian *ritornello* form: in the two fast movements, returning themes or *ritornelli* contrast with more virtuosic passages showcasing the solo violins. In the triple-meter Largo, bookends played by the whole ensemble frame a freer middle section in which the lyricism of the soloists shines with only minimal orchestral support, as in an accompanied operatic recitative.

The **Trio in E Minor** again spotlights imitation and dialogue between solo voices.

The **Sonata in A Major** distills the interplay and dialogue of the ensemble in the previous works into the intimate scoring of one soloist and continuo.

The **Conclusion** reassembles the full ensemble for a group photo after all the small-group candid shots.

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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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Olivia Oliver, Program Assistant
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The Federal Home Loan Bank of Atlanta and Cathy Adams
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Melissa Brewer, Personnel Manager of the Orchestra
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notes
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harpichord
Lou Simmons, recording engineer
...and, of course, our musicians, and you, the audience

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Join us for the rest of the 2012-2013 Season

A Grand Musical Tour

Holidays in Dublin

Handel's *Messiah*

featuring the **Georgia Tech Chamber Choir, Dr. Jerry Ulrich, Director**
Friday, November 30, 2012 at 7:30 pm at First Presbyterian Church of Atlanta
Sunday, December 2, 2012 at 4:00 pm at Roswell Presbyterian Church

Make your season complete with a rare performance of the world's favorite music as premiered in Dublin in 1742 with world-class soloists **Teresa Wakim, Catherine Growdon, Aaron Sheehan, and Mischa Bouvier.**

Winter in Amsterdam

Pietro Locatelli and Unico Wilhelm van Wassenaer

Sunday, February 17, 2013 at 4:00 pm at Roswell Presbyterian Church

The musicians of ABO play the music of audacious virtuoso **Locatelli**, who spent most of his life in Amsterdam, and shy aristocrat **van Wassenaer**, who would not publish his compositions under his own name.

Spring in Spain

Sunday, May 5, 2013 at 4:00 pm at Roswell Presbyterian Church

Guest soprano **Nell Snaidas** sizzles in this program of Spanish songs and dances, accompanied by a small band of violins, guitars, and percussion.

"Perfectly cast, Nell Snaidas sang with a voice that can languish, cajole, laugh and pout." – *New York Times*

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