



ABO | ATLANTA
BAROQUE
ORCHESTRA

JULIE ANDRIJESKI, DIRECTOR

presents
Spring in Spain

Sunday, 5 May 2013, 4:00 pm
Roswell Presbyterian Church
755 Mimosa Boulevard ∞ Roswell, Georgia

PROGRAM



Gaitas	Traditional, Arr. Julie Andrijeski
Traditional Sephardic Songs	
Una matica	
Por que llorax	
Adio querida	
A la una yo nací	
Fandango	Santiago Murcia (1673-1739)
Folias gallegas	Murcia; arr. Grant Herreid
Credito es mi decoro	Juan Hidalgo (1614-1685)
Paradetas	Traditional; arr. Andrijeski
Oygan una xacarilla	Rafael Castellanos (1725-1791)

INTERMISSION

Jota	Murcia; arr. Andrijeski
Jacaras	Traditional; arr. Andrijeski
Ausente del alma mía	Castellanos
Batalla de Barabaso yerno de Satanas	Andrea Falconieri (1585/6-1649)
Ojos pues me desdenais	José Marin (1618/19-1699)
Folias echa para mi Señora Doña Tarolilla de Carallenos	Falconieri
La Locura	Henry du Bailly (d. 1637); arr. Herreid/Andrijeski
Zarambeques medley	Traditional; arr. Paula Fagerberg
Los Imposibles	Traditional
La Gran Chacona en Çifra	Juan Arañes

Julie Andrijeski, Artistic Director, Violin lives in Cleveland, Ohio. 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, where she directs the Case/CIM Baroque Orchestra and Chamber Ensembles. Dr. Andrijeski was Visiting Assistant Professor at Oberlin College during 2009-10. She 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 further informed by her expertise as a Baroque dancer. She teaches violin and dance at summer festivals including the Baroque Performance Institute at Oberlin, Madison Early Music Festival, Vancouver Early Music Festival, and Magnolia Baroque in North Carolina. She has recorded for the Dorian, Centaur, and Musica Omnia labels.

Nell Snidas, Soprano lives in New York. She has been praised by the *New York Times* for her "beautiful soprano voice, melting passion" and "vocally ravishing" performances. Nell has been a soloist with the Los Angeles Philharmonic, Apollo's Fire and The Boston Early Music Festival Orchestra (as well portraying roles in several of their main-stage operas) in venues ranging from the Hollywood Bowl to Tanglewood. Of Uruguayan-American descent, her specialization in Italian and Spanish Baroque music has taken her all over the globe. She has recorded for Sony Classical, Dorian, Sono Luminus and Naxos and was featured on CBC radio as one of the leading interpreters of Spanish Renaissance and Sephardic song. This season she was named the Co-Artistic Director of the new concert series, GEMAS: Early Music of the Americas in New York City. Her most recent CD *The Kingdoms of Castille*, with the group El Mundo, was nominated for a Grammy award in 2012.

Daniel Zuluaga, Guitar is from Colombia, and teaches at Claremont University. He divides his time between San Diego and Montreal, and performs throughout the US and Latin America. The *Washington Post* praised him for his "rhythmic vitality and fine sense of color". *San Francisco Classical Voice* lauded his accompaniment as "exemplary" and full of "great inventiveness". He has been nominated to various prizes, including an Opus by the Quebec Council for Music, a Juno, and the ADISQ award from Quebec's music industry. He regularly performs as a guest artist with ensembles such as Ensemble Elyma, B'Rock, Clarion Society, Musica Angelica, Portland Baroque Orchestra, San Diego Bach Collegium, Baroque Chamber Orchestra of Colorado, Al Ayre Español, and American Bach Soloists, among others. A winner of numerous awards including a Fulbright Fellowship for studies in Spain, he is preparing a solo album on the Baroque guitar collection of François Le Cocq.

Martha Perry, Violin lives in Bloomington, Indiana. A longtime member of the Atlanta Baroque, she performs with a large number of period instrument ensembles across the US, including the Indianapolis Baroque Orchestra, the Washington Bach Consort, Opera Lafayette of Washington, D. C., the Dallas Bach Society, Foundling Baroque Orchestra, Bourbon Baroque, Quince, Ensemble Voltaire, and on Chicago's Ars Antigua Presents early music series. Annually she performs in leading early music festivals across the nation. Martha has been featured in early music workshops and performed on masterclasses in the US, Canada, England, and Austria. She served as Interim Executive Director for the 2005 Bloomington Early Music Festival. Martha has performed on National Public Radio's "Performance Today," and has recorded for Edition Lilac, Musica Omnia, Naxos, WFIU, the National Cathedral, and Concordia Records. Ms. Perry holds a Masters in Early Music Performance from Indiana University.

José Lemos, Counter-Tenor lives in Charleston, South Carolina, and is from Brazil. Since receiving the First Prize of the 2003 International Baroque Singing Competition of Chimay in Belgium, and Tanglewood music fellowships in 2003 and 2004, he has performed leading roles in Baroque operas with many leading ensembles across Europe and the USA, including at the Zürich Opernhaus, Teatro Real de Madrid, Théâtre des Champs-Élysées in Paris, Royal Festival Hall in London, Carnegie Hall, and Avery Fisher Hall. A guest member of the Baltimore Consort, he performs with American and European early music ensembles including L'Arpeggiata, Brandywine Baroque, Boston Baroque, Magnificat (San Francisco), NY State Baroque, Chatham Baroque, and Quartetto Brio. He charms audiences in recitals with his renditions of Brazilian and Sephardic songs with Uruguayan guitarist Marco Sartor. Mr. Lemos records with Dorian/Sono Luminus. He holds a Masters Degree in Opera Performance from the New England Conservatory of Music in Boston.

Danny Mallon, Percussion teaches at Mannes College of Music in New York City. For three years he has been a musical ambassador for the US Department of State and toured Southeast Asia and the Middle-East. He has performed with the period orchestra Le Concert Des Nations at Alice Tully Hall and the Library of Congress, with The Baltimore Consort, Ensemble Galilie, Rebel, Apollo's Fire, the NY Collegium, the Rose Ensemble, Artek, and AmorArtis Chorus and Baroque Orchestra. He has recorded three albums with Chatham Baroque, and albums with Pifaro, the Baltimore Consort, Brio, the Da Capo Chamber Players, and Charleston Pro Musica. They toured France five times and were the subject of a PBS documentary in 2002. Festival appearances include Spoleto, the International Festival of Latin American Renaissance and Baroque Music in Bolivia, and the Festival of Baroque Music in San Louis Potosi, Mexico. Mr. Mallon is also a prolific recording studio musician in New York, playing in many styles for radio, television, film scores and albums by leading jazz artists.

Brent Wissick, Viola da Gamba, is Professor of Music at the University of North Carolina at Chapel Hill. A longtime member of the Atlanta Baroque and Ensemble Chanterelle, he is a frequent guest with the Dallas Bach Society, Folger Consort, Concert Royal, Smithsonian Consort of Viols, Boston Early Music Festival, Magnolia Baroque, and Wrocław Baroque in Poland. He was a National Endowment for the Humanities Summer Fellow at Harvard and served as chair of Higher Education for Early Music America. He has performed and taught at schools, workshops and festivals in North America, Australia, Europe and Asia. His recording *Sonatas and Cantatas by Bononcini* was released by Centaur and his video about it was published by the *Journal of Seventeenth-Century Music*. He has recorded for Albany, Titanic, Dux, Radio-Bremen, Wratzlava Cantans and Koch. President of the Viola da Gamba Society of America from 2000 through 2004, he has been a board member since 1986. He also researches and performs the cello music of Britten and Chopin.

Paula Fagerberg, Harp, lives in Alpharetta. She is co-founder of the touring and recording ensemble Armonia Celeste, which was a finalist in the 2011 Early Music America/Naxos recording competition. She also performs at early music festivals around the country, and has appeared as a guest artist with ensembles including Chatham Baroque, the Dallas Bach Society, and the American Bach Soloists. Ms. Fagerberg has performed at the U.S. Embassy in Stockholm, given a concert on antique pedal harps at Oxford University, and toured Perú and Bolivia playing the Spanish arpa de dos órdenes, the Baroque harp played in today's concert. Paula was featured in the recent PBS documentary *Harp Dreams* as an expert on the history of the harp. She attended graduate school at Indiana University's Early Music Institute, and holds a degree in historical harp performance from Clayton State University, where she was named a Spivey Scholar and The University System of Georgia Outstanding Scholar.



Una matica

Una matica de ruda	A sprig of rue
Una matica de flor	A flower
Hija mía, mí querida	My daughter, my darling
Dime a mí, quien te la dió	Tell me who gave this to you
Una matica de ruda	A sprig of rue
Una matica de flor	A flower
Me la dió un mancevico	A young man gave it to me
Que de mí s'enamoró	Who is in love with me

Por que llorax

Porque llorax blanca niña	Why do you cry fair girl
Porque llorax blanca flor	Why do you cry fair flower?
Lloro por vos caballero	I cry because of you sir
Que vos vax y me dexax	You are going away and leaving me
Tengo niños chiquititos	I have little children
Lloran y demandan pan	They cry asking for bread
Metio la mano en su pecho	He reached for his breast pocket
Cien dovlones le fue a dar	And gave her a hundred doubloons
Si esto no vos abasta	If this is not enough for you
Ya teneix donde tomar	You have elsewhere to get more
Vos asperarex a los siete	You'll wait seven years for me
Si no a los ocho vos cazax	If not, on the eighth you'll marry

Adio querida

Tu madre cuando te pario
Y te quito al mundo
Corazon ella no te dio
Para amar segundo

Your mother when she gave you
birth
And brought you into the world
She did not give you a heart
To love another

Adío, adío querida
No quero la vida
Me l'amargastes tu

Farewell, farewell my love
I do not want life
You have embittered it for me

Hermosa sos en cantidad
Honestedad no tiene
Milliones si me vas a dar
Mi gente no te queren

You are so beautiful
But you are dishonest
Were you to give me millions
My family would still not love you

Va, buxcate otro amor
Aharva otras puertas
Aspera otro ardor
Que para mi sos muerta

Go look for another love
Knock on other doors
Wait for another flame
As for me, you are dead

A la una yo nací

A la una yo nací
A las dos m'engrandecí
Alas tres tomi amante
A las cuatro me cazí

At one I was born
At two I grew up
At three I took a lover
At four I married

Dime niña donde vienes
Que te quero conocer
Y si no tienes amante
Yo te hare defender

Tell me young lass where do you
come from
For I wish to know you
And if you have no lover
I will defend you

Yendome para la guerra
Dos besos al aire dí
Uno fue para mi madre
Y el otro para ti

Going off to war
I blew two kisses into the air
One was for my mother
And the other for you

Crédito es de mi decoro

Crédito es de mi decoro
este mi dolor postrero
pues espero
morir ya con lo que lloro
cantando de lo que muero.

It is worthy of my dignity,
this my final sorrow,
so I hope
to die now with him for whom I weep,
to sing of him for whom I die.

Ay, ejemplo de firmeza
pues estás sin ti por mi,
también yo así
imitaré tu fineza
quedando sin ti por ti.

Ah, example of steadfast-ness,
since you lose yourself, for me,
I also in like manner
imitate your purity,
remaining without you, for you.

Ay, el alma a verte sube
exhalada en triste canto,
porque cuanto
vapor condensa esta nube
es rocío de mi llanto.

Ah, my soul rises to see you,
expiring in sad song,
for all the
mist condensing in this cloud
is the dew from my tears.

Ay, la postrera agonía
se acerca en dulces gemidos
y suspendidos
anhelan tu compañía
mi fe, mi ser, mis sentidos

Ah, this final agony
closes in with sweet moans,
and my faith, my being, my senses,
longing for your company,
come to an end.

Ay, ay, apenas respiro
que mi voz intercadente
su fin siente
y da el último suspiro,
diciendo amor, y Laurente.

Ah, ah, I scarcely breathe,
now my failing voice
nears its end
and utters its last breath,
speaking, 'love', and 'Laurenté'.

Oygan una acarilla

Estríbillo

Oygan una xacarilla de una niña
Soberana que luce y brilla farol,
Clavel rayo rosa y llama
Que luce y brilla farol.
Oygan que en ecos e de cantarla.

Coplas

Ya la niña concebida,
Vida graciosa y sin mancha
Le da Dios eterno
De luz soberana.

Ana le obtiene en su vientre,
Entre mujeres la clara,
Ana sera y la contemplo,
Templo de mayor monarca.

Arca de Dios y su Nave,
Ave que sube a la escala,
A la cumbre donde estrella,
Ella a luzbel es desgracia.

Alma en que Dios se recrea,
crea el mundo que es sin falta,
alta por que se confirme,
firme su ya enamorada

Ojos pues me desdeñais

Ojos pues me desdeñais
No me mireis
pues no quiero que logreis
el ver como me matais

Eyes, since you scorn me,
don't look at me,
for I don't wish that you achieve
the look with which you kill me.

Cese el ceño y el rigor
ojos mirad que es locura
arriesgar vuestra hermosura
por hazerme un disfavor
Si no os corrige el temor
de la gala que os quitais
No me mireis
pues no quiero que logreis
el ver como me matais

End the frowns and the severity;
eyes, behold what madness is:
to risk your loveliness
by doing me a discourtesy.
If fear doesn't cause you
to lessen your charms,
don't look at me,
for I don't wish that you achieve
the look with which you kill me.

Y si el mostraros severos
es mo más que por matarme
podeis la pena escusarme
pues moriré de no veros
pero si no e de veros
que de mí os compadezcáis
No me mireis
pues no quiero que logreis
el ver como me matais

And if your harsh behavior
is for nothing more than to kill me,
you may let me forgo the pain,
for I will die from not seeing you.
But if it is not true
that you want me to be at peace,
don't look at me,
for I don't wish that you achieve
the look with which you kill me.

Estribillo

Hear the royal girl's jácara,
The light shines and sparkles,
The rosy rays blush and call,
The light shines and sparkles.
Hear that I must sing to her in echoes.

Coplas

The babe conceived,
A gracious life and without sin,
She gives eternal God
The sovereign light of life.

Ana, blessed among women,
Holds her in her womb,
Ana I pray to you,
The temple of our Holy Queen.

The Arc of God and of his Church,
Bird that rises to the heavens,
At the summit where she shines,
She is triumphant over Satan.

Soul in which God recreates himself,
Creates the world without sin,
In the lofty heavens he confirms
His beloved Queen.



Ausente del alma mía

Ausente del alma mía
Que al cielo subiendo vais
Y volando por el aire
Subís a la eternidad
Ay, ay, ay subís a la eternidad

Absent one from my soul
You who go ascending to Heaven
And flying through the air
Rise to eternity
Oh, you rise to eternity

Si caminais para el cielo
¿Por qué me dexais acá
A donde todo es mentira
Y vos solo sois verdad?
Ay, ay, ay, y vos solo sois verdad.

If you walk towards Heaven
Why do you leave me here
Where everything is a lie
And only you are the truth?
Oh, and only you are the truth.

Los ojos que se ven partir
Fuentes perennes serán
Porque no sabe sentir
Quien no a sabido llorar
Ay, ay, ay, quien no a sabido llorar.

The eyes that watch you depart
Will be perennial springs,
Because one who knows not how to feel
Is the one who did not know how to cry.
Oh, did not know how to cry.

La Locura

Yo soy la Locura
La que sola infundo placer y dulzura y
contento al mundo

I am Madness,
the only one who can infuse the world with
pleasure and sweetness

Sirven en mi nombre, Todos mucho o poco,
Y no hay hombre que piense ser loco

All serve me, the great and the lowly
Yet no one thinks they are mad

La Chacona

Un sarao de la chacona
Se hizo el mes de las rosas,
Huvo millares de cosas
Y la fama lo pregona.
A la vida vidita bona
Vida, vamos a Chacona!
Porque se casó Almadán,
Se hizo un bravo sarao,
Dançaron hijas de Anao
Con los nietos de Milán.
Un suegro de Don Beltrán,
Y una cuñada de Orfeo
Començaron un guineo
Y acabólo un'amaçona
Y la fama lo pregona.
A la vida vidita bona
Vida, vamos a chacona!

A soireé of the chacona
Took place in the month of roses [May].
There were thousands of things
And so goes the legend.
To life, the good life
Let's go to the chacona!
When Almadán was wed
They had a grand soireé.
The daughters of Anao danced
With the grandsons of Milán,
A father-in-law of Don Beltrán,
And a sister-in-law of Orfeo.
They began to dance the guineo
And finished with the amazona
And so goes the legend.
To life, the good life
Let's go to the chacona!

Program Notes



Devising a program of 17th century music from a specific country or court presents certain challenges peculiar to that country or court. In many cases the surviving musical sources reflect just a part of a region's whole musical fabric. In Germany, the Thirty Years War strained the musical resources of many courts and disrupted music publishing. In England, the rise of Puritanism eventually pushed much professional music-making into private meeting rooms and aristocratic manors for a couple of decades, affecting both musical composition and the dissemination of prints and manuscripts. In France and especially Italy, the wealth of musical sources presents a different sort of challenge. The lack of surviving musical collections of both song and chamber music is quite acute in Spain, where the conservative culture of church and state did not allow music publishing to flourish, and many of the inventories of musical material were destroyed by natural disasters. Some types of improvised instrumental and vocal music were seldom put down in notation, reflecting an "unwritten tradition" that can frustrate modern attempts to bring popular music of the past to life. Important repertoires of Spanish music from the time of Cervantes, Lope de Vega and Calderón do exist, of course, and more is being brought to light by musicologists and performers. But due to the lack of surviving instrumental music in particular, modern performers hoping to reflect the variety of musical textures and resources in 17th-century Spain must adapt music from guitar and harp books for ensembles of strings and winds. Tonight's program features many of the leading composers of Spanish music, as well as arrangements of some of the popular tunes and grounds that were a vibrant thread in the musical tapestry of Golden Age Spain.

With the expulsion of Jews in Spain and Portugal in the late 1400s, Sephardic music became disbursed with its people, making it one of the most challenging and exciting repertoires for performers and scholars alike. The tunes, passed down from generation to generation, generally consist of a single melody line and are mostly anonymous. We have arranged them for tonight's performance.

Many collections of Spanish solo song have come down to us. **José Marín** was a court musician and guitarist whose songs, like "*Ojos pues me desdeñais*", usually feature guitar accompaniment. He was also a priest, thief, and alleged murderer who was tortured, defrocked and sentenced to ten years in the galleys, though the sentence was commuted after a brief period of imprisonment.

Juan Hidalgo was a harpist at the Spanish royal chapel before becoming the court's most important composer. Hidalgo was also the leading composer of theater music in the mid-17th century. "*Crédito es de mi decoro*" is from his opera *Pico y Canente*, in which the nymph Canente is consumed by a cloud of tears. **Sebastián Durón** was first employed by the Spanish court in 1691 as organist of the royal chapel, and by 1702 he had become its *maestro de capilla*. He wrote prolifically for theatrical performances in Madrid, including the zarzuela *Salir el Amor del mundo*, from which comes "*Eso no cobarde*".

Guatemalan composer **Rafael Castellanos** played both the violin and the harp and eventually was appointed chapel master at the cathedral of Santiago de Guatemala. "*Oygan una xacarilla*" is an example of the *villancico* form, featuring *coplas* (verses) alternating with a returning *estribillo* (refrain).

Much of the surviving Spanish instrumental music comes down to us in books and treatises devoted to the guitar and harp, although manuscripts of music for keyboard and violin also exist. One of the principal popular forms is *folias* (literally "madness"), which is first mentioned as a Portuguese dance in the 16th century. By the 17th century it had standardized into the familiar chord progression and related melody that became recognized and imitated throughout Europe. **Andrea Falconieri**, *maestro di cappella* at the royal court in Naples, part of the Spanish Empire, published his *folias* for two treble instruments and bass in his *Primo libro de canzone* (1650). **Henry du Bailly's** song "*Yo soy la Locura*" is labeled *folia*; it was performed in a ballet at the French court. **Santiago de Murcia**, who described himself as "Master of Guitar to the Spanish Queen Maria Luisa Gabriela de Savoy", provides many settings of popular tunes and dances in his surviving books, including "*Los Imposibles*", variations composed over a standard Renaissance chord progression; the "*Fandango*", destined to become the most popular Spanish dance of the 18th century; and the "*Folias gallegas*", another type of *folias* imitating the Galician bagpipe.

The Spanish word for bagpipe is "*gaita*", and its characteristic "melody over a drone" is imitated in many pieces called *gaitas*, like the arrangement presented tonight. We reach back into the 16th century for variations over the *passamezzo* ground by the Spaniard **Diego Ortiz**, and also include an Italian-influenced battle piece from Falconieri's collection, his "*Batalla*".

The *chacóna* may have originated in the New World at the end of the 16th century, and soon gained popularity and notoriety for its lascivious dance movements and obscene lyrics. The *chacóna* epitomizes the conundrum of Spanish popular music from this time: many *chacóna* texts survive, obviously intended to be sung (a character in a short story by Cervantes sings one to accompany a dance); but the music to which they are to be sung is hard to pin down. The only Spanish *chacóna* text that survives with music is a 4-part arrangement, "*Un sarao de la Chacóna*", by the Catalan composer **Juan Arañes**, *maestro di capella* at the Spanish embassy in Rome, published in his *Libro Segundo de tonos y villancicos* (Rome, 1624). The *chacóna's* characteristic refrain "*Vida bona*" ("the good life!") wonderfully expresses the irreverent exuberance and vitality of an unwritten tradition that crossed both social classes and national boundaries. Enjoy!

Grant Herreid and Julie Andrijeski



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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. 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.

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