



**ABO** | ATLANTA  
BAROQUE  
ORCHESTRA

JULIE ANDRIJESKI, DIRECTOR

*Irregular Pearls:  
Music from the Time of Vermeer*

*A collaboration with the High Museum of Art celebrating the exhibition  
"Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis"*

Saturday 7 September 2013, 7:30 pm  
Roswell Presbyterian Church  
755 Mimosa Boulevard ∞ Roswell, Georgia

## PROGRAM



Malle Symen (“Simple Simon”)	Popular tune, arr. Julie Andrijeski based on <i>Divisions</i> by Jan Sweelinck (1562-1621) and Jacob van Noordt (1619-after 1679)
Carileen	Pieter Dircksz Pers (fl. 1644)
Symphonia IV à 3, Op. 3	Nicolaus à Kempis (ca. 1600-1676)
“Judentanz” (“Jewish Dance”)	Heinrich Scheidemann (1595-1663)
Praeludium from <i>t’Uitnement Kabinett</i>	Johann Schop (ca. 1590-1667)
Sonata decima from <i>Fascilis dulcedinis</i>	Philippe van Wichel (1614-1675)
Ballet Suite XXI a5 in D	William Brade (1560-1630)
Sonata in A Minor	Johannes Schenk (1660-after 1712)
<i>Adagio – Gigue</i>	
“O Nachbar Roland”	Samuel Scheidt (1587-1654)

## INTERMISSION

“Daphne”	Popular tune, arr. J. Andrijeski Based on <i>Divisions</i> by Jacob van Eyck (ca. 1590-1657)
Sonata sesta from <i>Harmonia Parnassia</i>	Carolus Hacquart (ca. 1640-ca. 1701)
“Engelse Nachtegaeltje” (“The English Nightingale”)	van Eyck
Symphonia 2, Op. 2	Kempis
“Derde Kusjen” (“The Third Kiss”)	Cornelis Padbrué (ca. 1592-1670)
“Frere Frapar, al pratende” (“Brother Frapar, as spoken”)	Anon., arr. J. Andrijeski from <i>t’Uitnement Kabinett</i>



# ABO | ATLANTA BAROQUE ORCHESTRA

## Violin

Julie Andrijeski,  
*Artistic Director and Concertmaster*  
Ute Marks

## Viola

Karen Clarke  
Melissa Brewer

## Viola da Gamba

Brent S. Wissick

## Flute

Catherine Bull

## Lute

Lyle Nordstrom

## Harpsichord

Daniel Pyle

### **Julie Andrijeski, Artistic Director and Concertmaster**

Lauded for her “invigorating verve and imagination” by the Washington Post, Julie Andrijeski is among the leading Baroque violinists in the U.S. Her unique musical performance style is greatly influenced by her knowledge and skilled performance of Baroque dance, and she often combines these two mediums in the classroom, on stage, and at workshops. Dr. Andrijeski maintains an active performance schedule. In addition to her Artistic Directorship of the Atlanta Baroque Orchestra, she holds principal positions with New York State Baroque (Concertmaster), Quicksilver (Co-Director), Apollo’s Fire (Principal Player), Les Délices, and the Boston Early Music Festival Orchestra; and is often invited to play with diverse early music groups across the nation and abroad. Her teaching schedule is equally active. As a full-time Lecturer in the Music Department at Case Western Reserve University she teaches early music performance practices and directs the Case/CIM Baroque Orchestra and Baroque Chamber Music and Dance Ensembles. Special teaching engagements at other institutions include residencies at the Juilliard School, Oberlin Conservatory, and Indiana University, among others. During the summers, Dr. Andrijeski teaches both baroque violin and dance at several festivals including those in Oberlin (BPI), Madison (MEMF), and Vancouver, BC (BIP). Dr. Andrijeski holds a D.M.A. in Early Music from CWRU, an M.M. from Northwestern University and a B.M. from the University of Denver. Her recordings can be found on Dorian Recordings, Avie, Koch, Acis Productions, Centaur, and Musica Omnia.

### **Lyle Nordstrom, Director Emeritus**

The ABO welcomes back Lyle Nordstrom, lutenist and the ensemble’s founding artistic director for this 15th anniversary performance. Well known for his performances and recordings, Dr. Nordstrom has been recognized as one of the most influential collegiate educators in early music in the last several decades, and as such earned Early Music America’s Binkley Award. In the course of his college teaching career he has led the early music programs at Oakland University in Michigan, Clayton State College and University in Atlanta and, most recently, at the famed College of Music at the University of North Texas, retiring in 2010. He is also known for his scholarly contributions to various early music journals as well as a book about the wire-strung bandora and articles in the *New Grove Dictionary of Music and Musicians*. He is also well known as a founder of The Musicians of Swanne Alley, a group he directed with Paul O’Dette from 1976 to 1996, performing with them at nearly every major early music festival in the US and Europe, and contributing his performing and editing talents to recordings on Focus, Harmonia Mundi and Virgin Classics. The movie *Rob Roy* features music edited by Nordstrom in performances by Swanne Alley. In 1997, Lyle also founded the Atlanta Baroque Orchestra and is now the Director Emeritus. He continues to perform with various ensembles, notably Armonia Celeste.

# Program Notes



The iridescent jewel shimmering in Johan Vermeer's *Girl with a Pearl Earring* captivates the eye, but not all pearls are so perfectly shaped, weighted, or smooth. The French called rough or irregular pearls *baroque*, and the term now denotes the ornate and unpredictable art produced by seventeenth-century Europe. By turns intimate, brash, tender, and rousing, the eclectic music of Vermeer's time contains pearls of myriad dimensions.

In the centuries before Vermeer's own, Netherlandish composers dominated European music to an unprecedented degree. Adrian Willaert and Orlande de Lassus were among the dozens of Dutch and Flemish composers to staff important positions throughout Europe and make Netherlandish music an international style. By Vermeer's day, however, the situation had changed. Civil discord and the rise of both France and Italy as cultural exporters gradually weakened Dutch influence abroad, and the advent of Calvinism strictly limited public music-making within the country itself. Aside from its famous Carillon towers, organs, and amateur music

societies, there were relatively few venues for public concerts. One traveler passing through the Netherlands complained that the only music to be heard was "the jingling of bells and ducats."

The seventeenth-century Netherlands retained a rich musical culture, however; it had simply moved to a more intimate, less public setting. Bourgeois amateurs pursued their musical pastimes privately among friends and family, and wealthy patrons commissioned works better suited to salons than concert halls. The subject matter of the Golden Age of Dutch painting underwent a similar development. While painters elsewhere busied themselves with religious or grand historical scenes, Dutch painters cultivated a strikingly modern interest in the ordinary and domestic. Rembrandt van Rijn, Dirck Hals, and Vermeer, among others, all demonstrated the same fascination with the humble but dignified life of the middle classes. Vermeer himself shed light on his era's musical culture in such paintings as *The Music Lesson*, *The Guitarist*, and *Young Girl with Flute*. The Netherlands' free and liberal press eagerly supplied these amateurs with music tailored to their tastes and abilities, and much of the music on this program draws on these publications originally intended for domestic merriment.

**Der Fluyten Lust-hof** ("The Flute's Garden of Delights") was published at mid-century in Amsterdam and collected many of the century's popular tunes arranged for descant recorder. Its author, **Jacob van Eyck**, was a Dutch carillonneur who supplemented his income playing flute for churchyard strollers. "*Malle Symen*" ("Simple Simon"), "*Daphne*," and "*Engelse Nachtegaeltje*" ("English Nightingale") are all found in van Eyck's anthology, although each had existed in popular culture long before and were often set by composers. "*Malle Symen*" and "*Daphne*" especially have the lilting, melancholy air of folk songs. "*Engelse Nachtegaeltje*" even seems to incorporate the bird's song into its melody. Van Eyck treated each tune to progressively difficult variations to showcase his own considerable skill, and the arrangements on this program continue the tradition of adapting these popular melodies to specific performers and audiences.



## Program Notes (continued)



A second important collection of music from mid-century Amsterdam is *'t Uitnemen Cabinet* (“The Excellent Cabinet”), an anthology of pieces for one, two, and three unspecified instruments by both Dutch and foreign composers. The contents of this “excellent cabinet” offer a glimpse into the varied musical life of Vermeer’s contemporaries. Some of the pieces were common currency, including *“Carileen,”* a theater tune often paired with words about an amorous shepherdess, and *“Frere Frapar.”* Others, such as the German **Johann Schop’s** *Praeludium*, are progressive and challenging works that would have taxed any player’s ability. The Dutch public clearly wanted music suitable for a wide range of ensembles and technical skill. **Nicolaus à Kempis** orchestrated his many **Symphonias** for a varied number of instrumental combinations and introduced to them the virtuosic figuration characteristic of Italian sonatas. The dance suites of **William Brade**, an Englishman, and the elegant but demanding sonatas for viola da gamba by **Johannes Schenk** draw on English and French viol traditions, illuminating the intermingled national styles within the Netherlands’ cosmopolitan cities.

**Samuel Scheidt** and **Heinrich Scheidemann** were both German composers who studied in Amsterdam with the great Dutch organist **Jan Pieterszoon Sweelinck**. Scheidt’s fame rests primarily upon his organ and sacred music, but his music for instrumental ensemble has great appeal, too. *“O Nachbar Roland”* adopts an English tune as its subject, first heard in the second violin, and spins a series of tightly woven variations leading to a climactic conclusion. The tune Scheidemann sets as his *Judentanz* (“Jewish Dance”) also has English, not Jewish, origins. It was a popular melody, appearing in van Eyck’s collection under the title “Kit’s Allemande.” Scheidemann subjects the tune to elaborate divisions and mutations, exploiting its colorful harmonic potential.

It is the Flemish composer **Carolus Hacquart**, however, who best captures the dynamic play of light and dark that so characterizes Dutch painting. His **Sonata sesta**, from the collection *Harmonia Parnassia*, boldly juxtaposes themes, affections, orchestration, and timbre. Surprising bizzaria, such as the rapid alternation of

adagio and presto tempi within the same movement, lend this work a very Baroque unpredictability.

**Cornelis Padbrué**, a Haarlem town musician and one of the foremost Dutch composers of the seventeenth century, published one of the few books of madrigals on a Dutch text in 1631. Entitled *Kusjen* (“Kisses”), these pieces playfully set a translation of the Book of Kisses, a collection of erotic ruminations by Johannes Secundus. In each poem, Secundus invokes the ravishing lips of his mistress. Padbrué’s music embodies the text, often illustrating musically specific words and phrases, and loses none of its charm when performed by instruments alone. The opening lines of the **Derde Kusjen** (“Third Kiss”) give a taste of the poem’s tenor:

’Tis no Kiss my Fair bestows;  
Nectar ‘tis whence new Life flows;  
All the Sweets which nimble Bees  
In their ozier Treasuries  
With unequall’d Art repose  
In one Kiss her Lips disclose.

— Michael Bane



# 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.

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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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*Woodcuts by Jost Amman, 1539-1591  
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Visit our Web site at [atlantabaroque.org](http://atlantabaroque.org),  
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## Our 2013-2014 Season *Playing with Others: A Year of Collaborations*

**Special Event Tomorrow, September 8** at the **High Museum of Art**

Buy tickets to the

**“Girl with a Pearl Earring: Dutch Paintings from the Mauritshuis”** exhibition and see the Atlanta Baroque perform excerpts from tonight’s concert in the Museum for the same price.

12:00 to 2:00pm **Gigue in the Gallery**  
*Hear the Orchestra perform right in the museum galleries as you stroll past the paintings of the Dutch masters.*

3:00 to 4:00 pm **If it’s not Baroque**  
*Family Day Concert in the Robinson Atrium Performances, Stories, Instrument Show-and-Tell.*

Purchase tickets at **high.org**, or call the museum’s box office at 404-733-5000.

## **Collaborations from Within: A Special Anniversary Retrospective**

an orchestral collaboration by our Southeastern corps of musicians led by Artistic Director Julie Andrijeski  
**Sunday, January 12, 2014** at 4 p.m. - Roswell Presbyterian Church

## **Bach Birthday Bash**

a collaboration with the Georgia Boy Choir, David R. White, director, featuring the music of Johann Sebastian Bach, led by David R. White and Julie Andrijeski

**Saturday, March 22, 2014** at 7:30 p.m., Peachtree Road United Methodist Church

**Sunday, March 23, 2014** at 4 p.m., Roswell Presbyterian Church

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