



The Atlanta Baroque Orchestra
John Hsu, Artistic Director & Conductor

Handel & Haydn
with
Arietha Lockhart, soprano
and
Peachtree Road United Methodist
Chamber Singers
Scott Atchison, director

Sunday 13 May 2007
3:00 p.m.
Peachtree Road United Methodist Church
3180 Peachtree Road NW
Atlanta, Georgia

HANDEL AND HAYDN

Grand Concerto in E Minor, Op. 6, No. 3
for 2 violins, cello, strings and continuo
Larghetto
Andante
Allegro
Polonaise: Andante
Allegro, ma non troppo

George Frideric Handel
(1685-1759)

Concerto in G Major, Op. 3, No. 3
for flute, violin, strings and continuo
Largo e staccato - Allegro
Adagio - Allegro

Grand Concerto in G Minor, Op. 6, No. 6
for 2 oboes, 2 violins, cello, strings and continuo
Largo affettuoso
A tempo giusto
Musette: Larghetto
Allegro
Allegro

intermission

Concerto in F Major, Op. 4, No. 4
for organ and orchestra
Allegro
Andante
Adagio
Allegro

George Frideric Handel

Daniel Pyle, organ

Missa Brevis Sti. Joannis de Deo
for soprano, chorus, organ and strings
Kyrie
Gloria
Credo
Sanctus
Benedictus

Agnus Dei

Joseph Haydn
(1732-1809)

Arietha Lockhart, soprano



THE ATLANTA BAROQUE ORCHESTRA

John Hsu, Artistic Director & Conductor

Violin

Karen Clarke
Gesa Kordes
Shawn Pagliarini
Valerie Prebys Arsenault
Ute Marks
Ruth Johnsen

Viola

Melissa Brewer
Nancy Schechter

Violoncello

Brent Wissick
Eckhart Richter

Violone

Melanie Punter

Organ

Daniel Pyle

Flute

Catherine Bull

Oboe

George Riordan
Lara Lay

Bassoon

Keith Collins

The Atlanta Baroque Orchestra was founded under the leadership of Lyle Nordstrom, along with founding-members Catherine Bull, Jeanne Johnson, Daniel Pyle, and Eckhart Richter, who felt the need for a permanent, professional, historical-instrument orchestra in the Southeast. The unique, transparent sheen of “early” instruments, coupled with their capability of a delightful variety of articulations, allows voices and instruments to blend into a unified, yet clear, sound that is very difficult to achieve with “modern” instruments. Since its founding in 1997, the ABO has been applauded for its freshness and verve, and for its delightful, convincing performances of a wide range of earlier works.

The Orchestra received initial generous support from the Atlanta Early Music Alliance and a variety of individuals, and has also depended on donations of time and money from the musicians themselves. The ABO is a not-for-profit corporation based in Atlanta, and is 501(c)3 (tax-exempt). Contributions, which are tax-deductible, are greatly appreciated and are central to the survival of a venture such as this. If you would like to support the ABO and its future programming, please send checks made out to “The Atlanta Baroque Orchestra,” 303 Augusta Avenue SE, Atlanta, GA 30315. There is also a great opportunity for friends of the arts in the community to serve on the Atlanta Baroque Orchestra board. Please visit our website at www.atlantabaroque.org for more information on the ABO.

John Hsu is the Old Dominion Foundation Professor of Music Emeritus at Cornell University, where he taught for 50 years (1955-2005). He was the founder and conductor of the erstwhile Apollo Ensemble (a period instrument chamber orchestra) and a renowned virtuoso player of the viola da gamba and baryton. As both a conductor and an instrumentalist, he has been awarded grants by *The Fund for U.S. Artists at International Festivals and Exhibitions*, a public/private partnership of the National Endowment for the Arts, the United States Information Agency, The Rockefeller Foundation, and the Pew Charitable Trusts. He has performed throughout North America and Europe, and made award-winning recordings. Among them are his CD of Haydn Baryton Trios (with violist David Miller and cellist Fortunato Arico), which was chosen Winner in the Music Retailers Association's Annual Award for Excellence in London, 1989; and his CD *Symphonies for the Esterhazy Court by Joseph Haydn* (with the Apollo Ensemble), which was nominated for the 1996 International Cannes Classical Music Award. In recognition of his edition of the complete instrumental works of Marin Marais (1656-1728), the most important composer of music for the viola da gamba, and for his performances and recordings of French baroque music for the viola da gamba, the French government conferred on him the knighthood *Chevalier de l'Ordre des Arts et des Lettres* in May of 2000.

He is a graduate of the New England Conservatory of Music, which awarded him the Honorary Doctor of Music degree in 1971, and the Outstanding Alumni Award in 2003. He is also Artistic Director Emeritus of the Aston Magna Foundation for Music and the Humanities, the pioneering musical organization in the historical performance movement in this country, founded by Albert Fuller in 1972

Program Notes by John Hsu

Among Handel's most popular instrumental works are the twelve *concerti grossi*, opus 6 of 1739 published under the English title "Grand Concertos," and the six in opus 3, published in 1734, which are known as the "oboe" concertos. While we know from the autograph manuscripts that all the Grand Concertos of opus 6 were composed during September and October of 1739, we are uncertain about the compositional dates for the works in opus 3.

The opus 6 Grand Concertos, composed for a string orchestra with a solo group of two violins and cello, form a corpus of masterpieces that represent the culmination of the *concerto grosso* genre already firmly established by the works of the Italian violinist-composers such as Corelli, Torelli, and Vivaldi. These dozen works are varied in texture and sonority, and rich in content in every way: melodically, harmonically, rhythmically, emotionally, structurally.

Grand Concerto in E Minor, Op. 6, No. 3 begins with a somber movement of four antiphonal phrases that leads without interruption to a fugal second movement. The *allegro* and *polonaise* movements that follow accentuate the contrast between the alternating solo and tutti sections not just by disparate instrumental forces but also by different thematic material reinforced by clear cadential boundaries. The tutti sections of the *polonaise* also feature a drone-like accompaniment from the low strings, which gives it a touch of the pastoral. Surprisingly, the last movement is a witty gigue expressed in quirky phrases, and in an extremely asymmetrical binary form in which the truncated first half has only four measures.

Grand Concerto in G Minor, Op. 6, No. 6 is one of four concertos in the collection for which Handel provided in later years a re-orchestrated version with two oboes added. (The others are Nos. 1, 2, and 5.) Our performance today of Concerto No. 6 will be in this later version. Although the presence of the oboes adds instrumental color to the orchestral sections, it does not introduce any substantive musical changes to the work. Because of the similarity in structure and content between Concerto No. 3 and No. 6, I have programmed them in this concert in order to provide a live comparison between the sonorities of the two instrumental versions.

The Grand Concerto No. 6 in G Minor, like No. 3, also has five movements, beginning with a somewhat tragic first movement that is followed by a fugue with an unusually chromatic theme. The third movement *Larghetto* is a lengthy Musette in four sections. The first section is a pastorale with a frequent drone-like accompaniment. The second is mainly a leisurely Italian dance in triple time featuring the Lombard rhythm. The third is for strings alone, and the fourth is a repeat of the second. The fourth movement *Allegro* consists of three different sonorities: one of the full orchestra of strings and oboes, one of the string orchestra, and one of a solo violin accompanied by only strings. The finale is a gigue-like dance for the full orchestra.

The six concertos in opus 3 have been called the “oboe concertos” ever since they were published by John Walsh in 1734, because they contain important oboe parts. They are not oboe concertos in the modern sense: works for a solo oboe accompanied by orchestra. Handel experts have considered these to be new guises of older works dating back to 1710-1720. It is very likely that Handel’s recycling of earlier works for a new set of concertos was done in quick response to the publisher’s desire to capitalize on the demand for music in this popular *concerto grosso* genre.

The third concerto in G Major in this set is for oboe or flute solo, violin solo, strings and continuo. For the sake of variety, we are performing it with a flute solo in this concert. In contrast to the two Grand Concertos from opus 6, this concerto is unique in its formal scheme, consisting of two fugues, each preceded by a slow introduction. The first movement has only nine “staccato” chords followed by a three-chord cadence, upon which the flute improvises a melodic fragment. This leads into a fugue, in which the solo flute and solo violin appear in turn as soloist during the episodes. The *Adagio* third movement for flute solo is, in spite of its brevity, the moment of lyrical beauty in this work. The concerto ends with a jocular fugal finale.

One could consider Handel as the inventor of the organ concerto in England, for his six concertos in opus 4, composed during the 1730s, were the first such works heard in England. The original purpose for the creation of these concertos was not for independent concert performance, but rather to serve as added attractions to the performance of his oratorios, with the composer himself as the organ soloist. Handel composed at least 18 organ concertos. Regardless of their utilitarian origin, they have in the course of time become an important part of the organist’s solo repertoire.

Concerto in F Major, Op. 4, No. 4 is a four-movement work in which two bright and happy Allegro movements enclosed two serene and expressive movements for the solo organ. In the first movement, the frequent unison texture of the orchestral sections serves to enhance the brilliance and richness of the solo passages. In the second movement, the organ solo is supported by an unobtrusive accompaniment of only strings, marked *pianissimo* throughout, without the continuo keyboard. The accompaniment is reduced further to nothing in the third movement, with the organ playing alone. The orchestra returns to join the organ in a cheerful finale, the theme of which resembles that of the final movement in Concerto Op. 3, No. 3 in the presence of a measure of repeated notes.

Missa Brevis Sancti Joannis de Deo by Joseph Haydn is a short mass for chorus with soprano solo, string orchestra, and organ solo. It was composed for the Chapel of the Brothers of Mercy in Eisenstadt, and dedicated to their Patron Saint, Sancti Joannis de Deo. For its first performance at the Chapel Haydn himself played the organ solo part. Since the autographed manuscript is undated, we are uncertain about the date of this mass. Other sources of this work seem to suggest that it was composed in 1778 or a little earlier.

In spite of its brevity, this Missa Brevis is rich in its variety of musical textures and inventive musical ideas. In the *Kyrie* and *Gloria* there is the successful merging of brilliant instrumental idioms with choral declamation, which, though independent and seemingly different in character, are based on the same melodic outline and harmonic background. The *Credo* is in three sections. The first, marked *Allegro*, pits the trio-sonata texture of the strings against polyphonic texture of the chorus. The second, *Adagio*, is a homophonic section for the chorus accompanied by the orchestra, with the violins playing mostly

broken-chord figures upon a steady bass line of repeated eighth-notes. The third, *Allegro*, is the re-appearance of the music of the Gloria, but beginning in g minor instead of in B-flat major. It is interesting to note that in both the Gloria and Credo movements, Haydn accommodated the entire text to the comparative brevity of the music by conflating different lines of the sung text, thus the four voices of the chorus sing different words simultaneously.

The *Sanctus* is a four-voice fughetto with just two expositions. Instrumentally, the violins double the soprano and alto parts, while the cello and violone double the bass part. The *Benedictus*, the longest movement in this mass, is a duet for solo soprano and organ. It is a musical dialogue of expressive, elegant, and ornate melodic lines, with substantial support from the string orchestra. This music of blessedness is followed unexpectedly by the return of the music from the final episode of the preceding *Sanctus*, now with the chorus singing “Osanna in excelsis.”

Haydn must have intended the *Agnus Dei*, marked *Adagio*, to be an ultra dramatic ending to this short but sophisticated work, for it is the only movement that is meticulously and fully supplied with dynamic markings that call for the frequent alternation of loud and soft. The movement ends magically with the repetition of a nine-measure phrase followed by a six-measure cadence that together encompass the entire dynamic range of the performing forces. The first time begins with *fortissimo* for “Agnus Dei” and ends with *piano* for “dona nobis pacem,” and the second time begins with *forte* for “Agnus Dei” and ends with *pianissimo* for “dona nobis pacem.” The conclusion after this dramatic utterance is the repetition of “dona pacem” in six measures marked *pianissimo* for the chorus and *perdendosi* for the orchestra.



Embellish A Melody!

Bach Club (\$1,000 +)

An anonymous donor
An anonymous donor
Cathy Callaway Adams
Dr. & Mrs. David Bright
Dr. & Mrs. Peter DeWitt
Federal Home Loan Bank of Atlanta
Janie R. Hicks
Martha J. R. Hsu
Douglas A. Leonard
Mr. & Mrs. William E. Pearson III
Daniel Pyle & Catherine Bull
Lois Z. Pyle
Dr. & Mrs. Eckhart Richter
Donald E. Snyder
Susan Wagner
Larry Thorpe & Dr. Barbara Williams

Handel Club (\$500-999)

Donald N. Broughton & Susan L. Olson
James E. Honkisz & Catherine A. Binns
Dr. & Mrs. William P. Marks, Jr.
Dr. George Riordan & Karen Clarke
Rome Area Council for the Arts
Southeastern Historical Keyboard Society
Dr. & Mrs. Joel D. Todino

Vivaldi Club (\$250-499)

Martha Bishop
Michael Clifford & Sandra Murray
Dr. Marie P. Griffith and Music Academy of Rome
Dr. & Mrs. David Halverson
Dr. Henry Kahn & Mary Gilmore--Kahn
Dr. Jerry McCormick — Certified Collision Specialists
Dr. & Mrs. Ephraim R. McLean
Mr. & Mrs. John L. Mortison
Holly, Mark, Jack, & Sara Murphy
Dr. & Mrs. Roderick Remoroza
Mr. & Mrs. Thomas J. Thomas
Mr. & Mrs. Paul Timm-Brock

Telemann Club (\$100-249)

Niels Brix Andersen

John & Linda Austin
Mr. & Mrs. Roger S. Austin
Mr. & Mrs. William H. Austin, Jr.
Daniel Baba
Mr. & Mrs. Roy B. Bogue
Patrick L. Boyle & Paula G. Ciembor
Mr. & Mrs. A. C. Briley, Jr.
Stratton H. Bull
Susan K. Card
Dr. & Mrs. Robert M. Cates
Dr. & Mrs. M. Dwayne Collier
Moncure and Sandy Crowder
Dr. & Mrs. Jack R. Edgens
Homer Edwards
Drs. Thomas & Shauna Farmer
Dr. & Mrs. Peter G. Gilmer
Ms. Anne P. Halliwell
Dymples E. Hammer
Dr. & Mrs. Daniel Hanks, Jr.
Dr. & Mrs. Bannester L. Harbin
Dr. Buford G. Harbin
Margaret T. Harbin
Mr. & Mrs. Allan R. Jones
Virginia Ware Killorin
Hans & Christa Krause
George H. Lanier
Dr. & Mrs. Richard W. Leigh
Mr. & Mrs. Gordon A. Leiter
Mrs. Hugh T. Moore
G. R. and Caroline Nuckolls
Shawn Pagliarini & Russell Williamson
Mr. & Mrs. Jerry Pollard
Mary Roth Riordan
Dr. & Mrs. William H. Robison III
Dr. & Mrs. D. Michael Rogers
Dr. & Mrs. Jim L. Rogers
Ann R. Rollins
Dr. Jack Runninger
Michael & Cheri Schneider
Dr. & Mrs. Stuart A. Smith
Hans & JoAnn Schwantje
Mr. & Mrs. James H. Tuttle
Dr. & Mrs. Gary Voccio

The Atlanta Baroque Orchestra would like to thank the following persons and establishments

For contributing their time, talents, and energy in regard to the details of ABO concerts.

Atlanta Early Music Alliance (AEMA)

Janice Joyce & Chris Robinson

Nancy & Wayne Musselwhite

Janie Hicks

Peter and Patricia DeWitt

Martha Bishop

Peachtree Road United Methodist Church: Scott Atchison

Ephraim & Jane McLean

William & Ute Marks

Eckhart & Rosemary Richter

Gisella Torresala & Sheraton Midtown Hotel

Valerie Prebys Arsenault

Sid & Linda Stapleton

Susan Wagner

Linda Bernard & RyeType Design

Cathy Adams & The Federal Home Loan Bank of Atlanta

The ABO would also like to acknowledge the several thousand dollars worth of rehearsal time that has been graciously given to the orchestra by its members. These concerts could not be given without their enthusiasm and support.

ABO Board of Directors

President: Eckhart Richter
Vice President: Cathy Adams
Vice President for Development: Janie Hicks
Secretary: Susan Wagner
Treasurer: Peter DeWitt
Daniel Pyle, Resident Director

Ephraim McLean
William E. Pearson III
John Lemley
Melanie Punter
Scott Atchison

Hotel accommodation for The Atlanta Baroque Orchestra musicians is graciously provided by

Support is also provided by



**NEXT YEAR, 2007-2008,
CELEBRATE WITH US OUR 10TH ANNIVERSARY!**



**CONCERTI FOR THREE TRUMPETS BY BACH AND TELEMANN &
BACH'S OVERTURE NO. 4**

**CHAMBER MUSIC FOR VERSAILLES BY
LECLAIR, CHARPENTIER, AND MARAIS**

**SYMPHONIES FOR STRINGS BY GERMAN COMPOSERS
FROM BACH TO MENDELSSOHN**

**BACH'S CANTATA 82 "ICH HABE GENUG" PLUS CONCERTO
FOR TWO VIOLINS & BRANDENBURG CONCERTO NO. 5**

CHAMBER MUSIC FOR STRINGS AND WINDS BY MOZART



**VISIT OUR WEB-SITE AT
WWW.ATLANTABAROQUE.ORG**
