Leipzig Churches & Coffeehouses

A Festive Collaboration – Music of J.S. Bach

OCTOBER 23 & 24, 2026 | ATLANTA | MARIETTA



Celebrating Julie Andrijeski's 15th Season as Artistic Director

ATLANTA BAROQUE | *orchestra*

JULIE ANDRIJESKI ARTISTIC DIRECTOR

2026-2027 WELCOME LETTER



Fifteen years ago, I embarked upon my musical journey with the Atlanta Baroque Orchestra. Appointed as the ensemble's Artistic Director and Concertmaster, I enthusiastically took the reins as ABO's "tour guide," planning each season with relish and anticipation. I am so grateful to our top-notch musicians who share my enthusiasm and deftly navigate each program with panache. We've covered a vast swath of Europe, from the British Isles to Italy and Spain, and dipped our bows into music from Latin America, with forces both small and large. This season, the ABO continues to expand its reach by coming home, so to speak, with the inclusion of music from the American Colonies.

There is so much to love about our 28th season!

- The ABO is proud to continue our 10-year celebration as Artists-in-Residence at the Cathedral of St. Philip by returning to music from our first collaboration. It is a true pleasure to make music with the Cathedral Schola in their resonant, awe-inspiring space.
- We look forward to our continued partnership with the GSU choir, led by Dr. Deanna Joseph. We will be presenting Handel's *Israel in Egypt*, a monumental work that is rarely performed.
- We can't wait to welcome returning soprano Hannah De Priest and lutenist Lucas Harris in our intimate concerts by candlelight, performed in venues both new and familiar. This program will also be featured on the Bach Ascending series in Savannah.
- I am particularly excited about the ABO's final concert. Curated by musicologist, singer, and former board member Robert Torre, it draws inspiration from concerts of the St. Cecilia Society in 18th-century Charleston.
- Our array of instruments is impressive: trumpets, timpani, trombones, horns, oboes d'amore and da caccia, and lutes all complement our stringed instruments throughout the season. An expanded collection of keyboard instruments is especially intriguing: in addition to the usual harpsichords and chamber organs, we will introduce you to a virginal—a rectangular harpsichord-like instrument especially popular in 17th-century England; and a fortepiano—the 18th-century predecessor to our modern piano that was particularly popular in Germany.

We're so glad you've chosen to join us in our musical journeys this season!

Bon voyage,

Julie Andrijeski | Artistic Director



Leipzig Churches & Coffeehouses

A Festive Collaboration — Music of J.S. Bach

The ABO continues its 10th-anniversary celebrations as Artists-in-Residence at the Cathedral of St. Philip with J.S. Bach's glorious Cantata 80, *Ein feste Burg ist unser Gott*. Collaborating on this masterpiece in 2013 began the enduring bond between the ABO and Friends of Cathedral Music. Rounding out this all-Bach program are the monumental Orchestral Suite No. 1 in C Major and selections from Cantata 29, *Wir danken dir, Gott*, featuring organist Chase Loomer, trumpets, timpani, winds, strings, and the Cathedral Schola.

Fri, Oct 23, 2026, 7:30 pm | The Cathedral of St. Philip, Atlanta
Sat, Oct 24, 2026, 3:00 pm | Lassiter Concert Hall, Marietta



London Salons & Taverns

Drive the Cold Winter Away — Candlelight Concert

Favorite ABO soprano Hannah De Priest and virtuoso lutenist Lucas Harris draw listeners into the salons and taverns of London for an intimate romp of English ballads and lute songs intertwined with zesty instrumentals for two violins, cello and continuo. Our candlelit stages add fire and warmth to our program that will surely drive the cold winter away!

Fri, Jan 29, 2027, 7:30 pm | The Cathedral of St. Philip, Atlanta
Sat, Jan 30, 2027, 3:00 pm | Lassiter Concert Hall, Marietta
Sun, Jan 31, 2027, 3:00 pm | Callanwolde Fine Arts Center, Atlanta



London Haymarket Theatre

Israel in Egypt, Oratorio by G. F. Handel

The Atlanta Baroque Orchestra and Dr. Deanna Joseph with the Georgia State University Singers present a rare performance of Handel's spectacular *Israel in Egypt*. The oratorio vividly recounts the Israelites' journey through the Red Sea to freedom, with dramatic depictions of the plagues and other disasters. Guest soloists include returning artists Andréa Walker (soprano) and Sumner Thompson (tenor/baritone), and newcomer Clara Osowski (mezzo-soprano), joined by a robust ABO featuring brass, timpani, winds, and strings.

Fri, Feb 26, 2027, 7:30 pm | First Presbyterian Church of Atlanta
Sat, Feb 27, 2027, 3:00 pm | Johns Creek United Methodist Church
Sun, Feb 28, 2027, 3:00 pm | Lassiter Concert Hall, Marietta



Charleston Society Halls & Great Rooms

A Musical Soirée in Colonial America

On the heels of America's 250th Anniversary, the ABO presents a musical soirée modeled after the concert series which were offered by the St. Cecilia Society in Charleston, SC, a leading cultural center in the colonies. Organized by "acts," the repertoire spans several genres, from solo keyboard to full orchestra. Fortepianist David Breitman joins us for a program featuring favorite pieces imported from Europe by J.C. Bach, Thomas Arne, and Muzio Clementi, as well as a Quintet by J.F. Peter, a Moravian newly settled in the Colonies; and ABO's own Evan Few shines in Felice Giardini's Violin Concerto in E-flat Major.

Fri, Apr 16, 2027, 7:30 pm | The Cathedral of St. Philip, Atlanta
Sat, Apr 17, 2027, 3:00 pm | First Baptist Church of Decatur
Sun, Apr 18, 2027, 3:00 pm | Lassiter Concert Hall, Marietta

ATLANTA BAROQUE ORCHESTRA

DIRECTOR

Julie Andrijeski | *Artistic Director, ABO*

VIOLIN

Julie Andrijeski | *The Cathy Callaway Adams Concertmaster Chair*
Janelle Davis
Maya Johnson
Grace Kawamura
Ute Marks
Allison Willet

VIOLA

Daniel Elyar | *Principal*
Kathryn Steely

CELLO

Erin Ellis | *Principal*
Mia Mangano

DOUBLE BASS

J. Tracy Mortimore

OBOE, OBOE D'AMORE, OBOE DA CACCIA

Kathryn Montoya | *Principal*
Sarah Schilling
Sung Lee

BASSOON

Kelsey Schilling

TRUMPET

Kathryn Adduci | *Principal*
Cody Beard
Alexander Freund

TIMPANI

Danny Mallon

KEYBOARDS

Chase Loomer

Use QR code for musician bios

THE CATHEDRAL OF ST. PHILIP SCHOLA

DIRECTOR

Dale Adelmann | *Director, Cathedral of St. Philip Schola, and Conductor*

SOPRANO

Aliyah Auerbach
Michelle Augsten
Carol Baker
Sarah Bell
Casey Bechtold
Claudia Corriere
Betsy Swanson | *Soloist*

ALTO

Susan Carlisle
Amy Chastain | *Soloist*
Hudson Moss
Samantha Puckett
Kate Roberts
Megan Schuitema
Robert Torre

TENOR

Del King
Sonny LoCascio
Sam Moon
Ted Park
Sam Potts
Alan Roberts | *Soloist*
Fred Rose
Denny Shin
Alex Wilson

BASS

Jacob Augsten | *Soloist*
Josh Borden
David Champion
Timothy Gunter
Zachary Hart
Justin Karch
Jason Maynard
Stephen McCool
Scott Paine

The Cathedral Schola carries as its primary responsibility the singing of Evensong every Sunday in the Cathedral at 4:00 PM. Schola also sings the Cathedral's Festival of Christmas Lessons and Carols; the Meditation on the Passion of Christ, with Carols; occasional full choral Eucharists; and other services as assigned. During the summer of 2027, Schola will join the Cathedral Choir in singing residencies at Canterbury and Winchester Cathedrals in England.

Leipzig Churches & Coffeehouses

A Festive Collaboration – Music of J.S. Bach

Presented by the ABO and Friends of Cathedral Music

Concert Program

Cantata, *Wir danken dir, Gott, wir danken dir*, BWV 29 — **J.S. Bach (1685-1750)**

1. Sinfonia
2. Chorus: *Wir danken dir, Gott, wir danken dir*
8. Chorale: *Sei Lob und Preis mit Ehren*

Orchestral Suite No. 1 in C major, BWV 1066 — **J.S. Bach**

1. *Ouverture*
2. *Courante*
3. *Gavotte I, II*
4. *Forlane*
5. *Menuet I, II*
6. *Bourrée I, II*
7. *Passepied I, II*

Cantata, *Ein feste Burg ist unser Gott*, BWV 80 — **J.S. Bach**

1. Chorus: *Ein feste Burg ist unser Gott*
2. Aria: *Alles, was von Gott geboren*
3. Recitativo: *Erwäge doch*
4. Aria: *Komm in mein Herzenshaus*
5. Chorale: *Und wenn die Welt voll Teufel wär*
6. Recitativo: *So stehe dann*
7. Duetto: *Wie selig sind doch die, die Gott im Munde tragen*
8. Chorale: *Das Wort sie sollen lassen stahn*

St. Nicholas Church, Leipzig

J. Tracy Mortimore & Robert Torre

We begin today's program of the music of Johann Sebastian Bach with the Sinfonia, opening chorus and final chorale of his **Cantata *Wir danken dir, Gott, wir danken dir* (BWV 29).** Composed in Leipzig in 1731, it is a festive piece, first performed in the St. Nicholas Church in August of that year on the occasion of the inauguration of the new town council. Rather unusual for Bach, and perhaps capitalizing on the opportunity to showcase his work, the cantata begins with an instrumental Sinfonia. The music of the sinfonia is parodied from the opening Preludio of his Partita No. 3 in E major for solo violin (BWV 1006), written no later than 1720, midway through his time in Cöthen. A virtuoso showpiece featuring a solo line that consists almost entirely of rapid sixteenth notes, it has been arranged in the cantata for organ solo accompanied by the instruments. The following choral movement is a setting of text taken from Psalm 75, Wir danken dir, Gott, (We thank thee, God). It begins in a subdued motet-like character, reminiscent of an earlier style of sacred polyphony and gradually grows throughout in majesty and grandeur. Bach thought highly enough of this music to reuse it years later for the Gratias agimus and Dona nobis pacem of his Mass in B minor. The concluding chorale is based on the Lutheran hymn Nun lob, mein Seel, den Herren (Now praise, my soul, the Lord) written by Johann Gramann in 1525 and set to a tune borrowed from a secular song.

It is not entirely clear where and when the **Orchestral Suite No. 1 in C (BWV 1066)** was composed. There is no surviving score or parts in Bach's hand, so our only source is a set of parts copied in Leipzig by the scribe C. G. Meissner sometime between 1723-29 and even this set is missing the cello and violone parts. (The editions we play from today reconstruct these missing parts from the keyboard part.) The style and complexity of the music contained in this suite, however, combined with the fact that it is secular instrumental music, is more consistent with Bach's compositional output during his tenure in Cöthen (1717-1723), prior to Leipzig. It was during his time in Cöthen that he wrote the six Brandenburg Concertos, the six Cello Suites and the Sonatas and Partitas for solo violin. The most likely answer is that Bach, who was quite busy composing sacred music for his new position as cantor at St. Thomas, would have had performance parts of some of his earlier compositions prepared for use in the Collegium Musicum concert series at Zimmermann's Coffee House.



Gottfried Zimmermann's Café Zimmermann, or Zimmermannsches Kaffeehaus, c. 1720

Although orchestral suites seem to have been a popular genre amongst early 18th century Germanic composers, Bach seemed rather less interested in the form than many of his contemporaries. Compare his output of four known suites to the 85 of Graupner or the extant 135 of Telemann! Bach himself titled his suites simply "Ouverture." This is because each suite begins with a French-style overture, a movement that begins with a slow opening, followed by a fast middle section and ending with a return to a slow section. The remaining movements of the suites are built on popular dance forms of the day. True to form, the C major suite begins with a French Overture followed by a Courante, Gavotte, Forlane, Menuet, Bourrée, and Passepied. The writing is often virtuosic and highlights the colors of different groups of instruments.

The cantata *Ein feste Burg ist unser Gott* (BWV 80) was created for use at the Feast of the Reformation, which Lutherans traditionally celebrate on October 31 as one of the lesser festivals. The version of the cantata presented on this program is an accretion of compositional layers, thus complicating our understanding of this cantata's genesis, provenance, and final shape. The earliest known version (known as BWV 80a) dates to 1715 in Weimar, of which only the text by Salomo Franck (1659–1725) survives. Shortly after Bach moved to Leipzig in 1723, he produced a new setting of Franck's text; scholarly opinion differs as to exactly when this took place. This second version lacked the opening chorus "Ein feste Burg" which was not added until 1734 or 1735.

The cantata consists of six movements and two short recitatives. Bach organizes each movement around Martin Luther's chorale melody *Ein feste Burg* (1527-1529). It is easily one of the most recognizable chorales in German Lutheranism. A popular legend has Luther singing it as he entered the Diet of Worms on April 16, 1521, though the hymn was not written until several years later. The cantata opens with a majestic polyphonic motet-chorus. The oboes carry the original hymn tune and the continuo echoes this line in canon. Within this framework, Bach inserts a complex polyphonic chorus in four parts, often with fugal imitation of the main contours of Luther's chorale. The second movement features a bass aria, which we can date back to Bach's second period in Weimar (1708-1717), featuring a soprano soloist, who offers a highly decorated version of the hymn in counterpoint to the bass voice. In the subsequent aria, the soprano soloist, underpinned by continuo alone, brings a sense of sudden calm and intimacy to the text "Come into the house of my heart." By contrast, the chorale in the following movement returns us to the theme of victory over the devil, sung in unison by the choir. Strings, oboe, and two oboes d'amore offer an intricate, frenetic counterpoint underneath. The next two segments refer back to the earlier Weimar cantata, on which most of the present work is based. In the recitative-arioso, the tenor receives some highly florid passagework on the text "your Savior will remain your shield." Following the arioso is the lovely duet for tenor, alto, oboe da caccia, violin, and continuo, whose text illustrates a state of grace. The cantata ends with Bach's four-part harmonization of Luther's chorale for chorus and instruments. ❖



Cantata, *Wir danken dir, Gott, wir danken dir,* BWV 29

2. Chorus
Wir danken dir, Gott, wir danken dir und verkündigen deine Wunder.

We thank you, God, we thank you and proclaim your wonders.

8. Chorale
Sei Lob und Preis mit Ehren
Gott Vater, Sohn, Heiligem Geist!
Der woll in uns vermehren,
was er uns aus Gnaden verheisst,
dass wir ihm fest vertrauen,
gänzlich verlassn auf ihn,
von Herzen auf ihn bauen,
dass unser Herz, Mut und Sinn
ihm tröstlich solln anhangen;
drauf singen wir zur Stund:
Amen, wir werdens erlangen,
glauben wir aus Herzens Grund.

Acclamation and praise with honor be
to God Father, Son, Holy Spirit
who would increase in us
what he, out of mercy, promises us;
that we may trust him steadfastly,
wholly depend on him,
rely on him from the heart,
that our heart, courage, and mind
shall adhere comfortingly to him;
thus we sing at this hour:
Amen, we will obtain it,
if we believe from the bottom of our heart.

Words: Johann Gramann (1487–1541)

Cantata, *Ein feste Burg ist unser Gott,* BWV 80

1. Chorus
Ein feste Burg ist unser Gott,
ein gute Wehr und Waffen;
er hilft uns frei aus aller Not,
die uns itzt hat betroffen.
Der alte böse Feind,
mit Ernst ers itzt meint,
groß Macht und viel List
sein grausam Rüstung ist,
auf Erd ist nicht seinsgleichen.

A mighty fortress is our God,
a good bulwark and weapon;
he sets us free from all the misery
that has now affected us.
The old evil foe:
serious is his intent,
great power and much cunning
are his cruel armament;
on earth is not his equal.

2. Aria & Chorale
[Bass] *Alles, was von Gott geboren,*
ist zum Siegen auserkoren.
[Alto] *Mit unsrer Macht ist nichts getan,*
wir sind gar bald verloren.
Es streit' vor uns der rechte Mann,
den Gott selbst hat erkoren.
Wer bei Christi Blutpanier
in der Taufe Treu geschworen,
siegt in Christo für und für.
Fragst du, wer er ist?
Er heißt Jesus Christ,
der Herre Zebaoth,
und ist kein andrer Gott,
das Feld muß er behalten.
Alles, was von Gott geboren,
ist zum Siegen auserkoren.

Everyone who is born of God
is chosen for victory.
With our own power is nothing done,
we are very soon lost.
The just man fights for us,
whom God himself has chosen.
He who, by Christ's bloodstained banner,
has sworn loyalty through baptism
triumphs in Christ forevermore.
Do you ask who he is?
He is called Jesus Christ,
the Lord of Sabaoth,
and there is no other God;
he will retain the field of battle.
Everyone who is born of God
is chosen for victory.

Words: Author of aria unknown; chorale by Martin Luther (1483-1546)

3. Recitative
Erwäge doch, Kind Gottes, die so große Liebe,
da Jesus sich
mit seinem Blute dir verschriebe,
womit er dich
zum Kriege wider Satans Heer und wider
Welt und Sünde
geworben hat!
Gib nicht in deiner Seele
dem Satan und den Lastern statt!
Laß nicht dein Herz,
den Himmel Gottes auf der Erden,
zur Wüste werden!
Bereue deine Schuld mit Schmerz,
daß Christi Geist mit dir sich fest verbinde!

Ponder well, child of God, the great love
that Jesus to you
has pledged with his blood,
with which he,
for war against Satan's army and against
the world and sin,
has enlisted you!
Yield not your soul
to Satan and vices!
Let not your heart,
God's heaven on earth,
become like a desert!
Repent your guilt through pain,
that Christ's spirit might firmly unite with you!

Words: Author unknown

4. Aria
Komm in mein Herzenshaus,
Herr Jesu, mein Verlangen!
Treib Welt und Satan aus
und laß dein Bild in mir erneuert prangen!
Weg, schnöder Sündengraus!
Komm in mein Herzenshaus,
Herr Jesu, mein Verlangen!

Come into the house of my heart,
Lord Jesus, my longing!
Drive the world and Satan out
and let your image shine anew in me!
Away, despicable horror of sin!
Come into the house of my heart,
Lord Jesus, my longing!

Words: Author unknown

5. Chorale
Und wenn die Welt voll Teufel wär
und wollten uns verschlingen,
so fürchten wir uns nicht so sehr,
es soll uns doch gelingen.
Der Fürst dieser Welt,
wie sauer er sich stellt,
tut er uns doch nicht,
das macht, er ist gericht',
ein Wörtlein kann ihn fällen.

And if the world were full of devils
who wanted to devour us,
we would not fear too much,
for we shall still succeed.
The prince of this world,
how sourly he positions himself,
yet he can do nothing to us,
which means, he is judged;
one little word can fell him.

Words: Martin Luther (1483-1546)

6. Recitative
So stehe dann bei Christi blutgefärbten Fahne,
O Seele, fest
und glaube, daß dein Haupt dich nicht verläßt,
ja, daß sein Sieg
auch dir den Weg zu deiner Krone bahne!
Tritt freudig an den Krieg!
Wirst du nur Gottes Wort
so hören als bewahren,
so wird der Feind gezwungen auszufahren,
dein Heiland bleibt dein Hort!

So stand then by Christ's bloodstained banner,
O soul, firmly,
and trust that your leader does not abandon you–
yea, that his victory
will also prepare for you the way to your crown!
Step joyfully into war!
If you will only God's word
hear and preserve,
then the foe will be forced to flee,
and your Savior will remain your shield!

Words: Author unknown

7. Aria

Wie selig sind doch die,
die Gott im Munde tragen,
doch selger ist das Herz,
das ihn im Glauben trägt!
Es bleibet unbesiegt
und kann die Feinde schlagen
und wird zuletzt gekrönt,
wenn es den Tod erlegt.

How blessed are those
who carry God in their mouths;
yet more blessed is the heart
that holds Him in faith!
It remains unconquered
and can strike at foes
and will at the last be crowned
when it defeats death.

Words: Author unknown

8. Chorale

Das Wort sie sollen lassen stahn
und kein' Dank dazu haben.
Er ist bei uns wohl auf dem Plan
mit seinem Geist und Gaben.
Nehmen sie uns den Leib,
Gut, Ehr, Kind und Weib,
laß fahren dahin,
sie habens kein' Gewinn;
das Reich muß uns doch bleiben.

The Word they shall allow to stand
and receive no thanks for it.
He is surely with us on the field of battle,
along with his Spirit and its gifts.
If they take from us our body,
goods, honor, child and wife,
let them depart;
they still have nothing won;
the Kingdom must remain for us.

Words: Martin Luther (1483-1546)



In memory of Harry Vas Dias

The Atlanta Baroque Orchestra remembers with gratitude our dear friend and faithful patron Harry Vas Dias, who passed away this spring at the age of 102. A distinguished maker of historical oboes, Harry spent more than fifty years crafting meticulous replicas of eighteenth-century instruments – work that earned him the admiration of baroque oboists around the world and brought quiet distinction to our musical community here in Georgia. Those who knew him remember his warmth, his generosity, and his devotion to the music of this period, which he continued to enjoy from our audience until his final weeks. We extend our heartfelt gratitude to his wife, Pat, and their family, who kindly designated ABO to receive memorial gifts in Harry's honor. We are deeply touched by their generosity, and we dedicate this music to his memory.

A Festive Collaboration

For ten years, the Cathedral of St. Philip has welcomed the Atlanta Baroque Orchestra as its Artists-in-Residence, and the partnership has shaped this ensemble in ways both obvious and quiet. The obvious: a magnificent space, a choir of the first rank, and a congregation that has become an audience. The quiet: the freedom to build our repertoire season after season in a room we have come to know by heart, and to play for listeners who return not for a single program, but for what comes next. A decade in, the Cathedral has given this orchestra an artistic home, a vibrancy we carry into every season, and an enduring presence in the life of this city.

Our thanks go to Dale Adelmann, Chase Loomer, Timothy Gunter, Caroline Robinson, the members of the Cathedral Choir and Schola, Rod Bunn and the Cathedral Ushers, the Cathedral Sextons, and Friends of Cathedral Music, whose partnership has made these ten years not merely possible but a thriving success! This season's opening program, presented jointly by the ABO and Friends of Cathedral Music, celebrates that decade of collaboration with the music of J.S. Bach.



A Legacy of Inspired Artistry

This season marks fifteen years of Dr. Julie Andrijeski's leadership as the Atlanta Baroque Orchestra's Artistic Director and Concertmaster. Since her arrival, the ABO has grown both technically and artistically. It has built a reputation for discerning programming that is as adventurous as it is rigorous, with an impressive roster of core players, internationally recognized guest artists, and lasting collaborations across Atlanta and the Southeast. A dancer as well as a violinist and scholar, she has made the study of historical dance central to her work, and it shows in how this orchestra moves. Those who have watched her lead from the concertmaster role know the particular quality she brings to this ensemble: a scholar's care for the sources, a dancer's feeling for movement and momentum, and a performer's conviction that this music is meant to be alive in the room. We are grateful for fifteen years of her artistry and her vision, and we look forward to the seasons ahead.



ARTISTIC LEADERSHIP



JULIE ANDRIJESKI | ARTISTIC DIRECTOR

Julie Andrijeski is celebrated as a performer, scholar, and teacher of historical music and dance. She is Head of the Historical Performance Practice program at Case Western Reserve University where she oversees the HPP ensembles and teaches historical violin and dance; and Teacher of Baroque Violin at the Cleveland Institute of Music where she has also contributed choreography for their opera program. She is often invited to present workshops in dance and music at universities nationwide and was a Visiting Lecturer at the Juilliard School for several years. Her article on historical violin performance is published in *A Performer's Guide to Seventeenth-Century Music*. A Grammy Award winner, Andrijeski is entering her fifteenth year as Artistic Director and Concertmaster of the Atlanta Baroque Orchestra and is also Co-director of the New York-based ensemble Quicksilver. In June 2026, Julie received the Distinguished Alumnus Award from the Lamont School of Music (University of Denver).





DALE ADELMANN | CONDUCTOR

Dale Adelmann, conductor, has been Canon for Music at the Cathedral of St. Philip, Atlanta since 2009. Previously he held positions as director of music at All Saints', Beverly Hills; St. Paul's Cathedral, Buffalo; the Buffalo Philharmonic Chorus; and The Gentlemen of St. John's College, Cambridge. He regularly conducts his choirs in major sacred choral works collaborating with both modern and baroque orchestras, which have included the Buffalo Philharmonic Orchestra, NYS Baroque, Musica Angelica Baroque, and the ABO. His choirs have recorded 8 compact discs for Gothic Records and Pro Organo. As a widely recognized practitioner & scholar of sacred choral music, he was made an honorary Fellow of the Royal School of Church Music, and his book on the 19th-century revival of Anglican choral worship was recently reissued. He is a past president of the Association of Anglican Musicians and holds music degrees from the University of Michigan, Yale University's Institute of Sacred Music, and the University of Cambridge, England, where he was the first North American to sing in the renowned Choir of St. John's College.

CHASE LOOMER | ORGAN

Chase Loomer is the Organist and Associate Choirmaster at the Cathedral of St. Philip and an active concert organist who has performed throughout the United States and abroad. He was part of The Diapason's "20 Under 30" 2025 class and featured as a "NextGen" artist in The American Organist. Chase has been a prizewinner and competitor in numerous competitions of repertoire and improvisation, including first prize in the 2018 Taylor National Competition. He holds degrees from the Eastman School of Music, Yale University, and has completed Doctor of Music coursework at Indiana University. Chase has performed at national conventions of the AGO, AAM, and American Liszt Society, as well as at the Atlanta Summer Organ Festival and East Texas Pipe Organ Festival. His collaborations have included performances with the Atlanta Baroque Orchestra, Indianapolis Baroque Orchestra and Tonos del Sur, and he has been heard on Pipedreams and other radio programs. Chase is also a jazz pianist and composer of organ, choral, and jazz music.

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MANY THANKS

The Atlanta Baroque Orchestra enjoys boundless generosity from ABO fans around the world. We appreciate the financial support from our patrons and donors, the meaningful investments from foundations, and the gracious gift of space in which to perform from the Cathedral of St. Philip.

We extend special thanks to Dr. Dale Adelmann and the Friends of Cathedral Music as we celebrate the tenth anniversary of their embracing the ABO as Artists-in-Residence at the Cathedral of St. Philip.

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The ABO gratefully acknowledges the collaborative support of these concerts at the following venues:

The Cathedral of St. Philip: Dr. Dale Adelmann, Canon of Music, and Timothy Gunter, Coordinator of Music

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The Atlanta Baroque Orchestra (ABO) is recognized as a premier ensemble in the selection, curation, and performance of early music. A mainstay of the metro-Atlanta cultural scene, the ABO is the longest continually running Baroque ensemble in the Southeast, having presented an impressive array of more than 250 works (ca. 1600-1800) throughout the region beginning in 1998.

ABO's mission is to perform and celebrate the vitality of early music, and to engage audiences through the energy of live performance at the highest caliber of musical artistry. The Orchestra includes professional, historically-informed musicians who collaborate with various arts and cultural institutions across the United States. In residence at the Cathedral of St. Philip, the ABO musicians convene several times a year to present concerts at the majestic Cathedral and in other distinctive venues around the Southeast.

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