

LUTE AND STRINGS BY CANDLELIGHT

FEBRUARY 27 AND MARCH 1, 2026



ATLANTA
BAROQUE | *orchestra*

JULIE ANDRIJESKI ARTISTIC DIRECTOR



It's been quite the winter! What a perfect time to introduce the third featured element in our 27th concert series *Metamorphosis: Fire*.

Having taken a rousing introductory tour of all the elements at the beginning of our season followed by a fully staged opera featuring the water nymph, Galatea, I look forward to sharing this intimate musical moment that highlights fire. Here, we surround ourselves with glowing candlelight to capture fire's soothing primal incandescence. But fire can conjure many moods, and we will explore its entire spectrum with you throughout the concert. There's a lot to look forward to, from well-known tunes to perhaps what may be some delightful new discoveries for you as we sample the full gamut of the baroque era, from 1600-1750.



Our featured piece today is Vivaldi's Concerto for Lute and Strings, a serene tour de force with one of the loveliest (and most famous) slow movements in the repertoire, played expertly by our guest lutenist Brandon Acker. Guest cellist Adrienne Hyde will be sure to evoke feelings of sublime warmth in her rendition of J.S. Bach's beloved Prelude from his Cello Suite in G Major. In contrast, sparks will fly as Evan Few and I go a bit rogue in Jean-Pierre Guignon's arrangement of one of the eighteenth century's biggest hits by Jean-Pierre Rameau, "Les Sauvages." Speaking of biggest hits, who knew that Johann Pachelbel composed something other than his ubiquitous "Canon in D Major"? And how did the nun Isabella Leonarda learn to compose a sonata so rich in contrasting emotions?

Warm greetings to all and wishing you a sublime yet fiery 2026!

Julie Andrijeski | Artistic Director



LES ÉLÉMENTS

September 19, 7:30 pm | The Cathedral of St. Philip
September 20, 3:00 pm | First Baptist Church of Decatur
September 21, 3:00 pm | Lassiter Concert Hall



ACIS AND GALATEA

G.F. Handel's pastoral opera, in collaboration with Deanna Joseph and the GSU Choral Artists
November 14, 7:30 pm | Peachtree Road United Methodist Church
November 15, 3:00 pm | Glenn Memorial United Methodist Church
November 16, 3:00 pm | Lassiter Concert Hall



LUTE AND STRINGS BY CANDLELIGHT

Vivaldi's *Lute Concerto in D Major, RV 93* and more

February 27, 7:30 pm | The Cathedral of St. Philip with the Cathedral of St. Philip Schola
March 1, 3:00 pm | Lassiter Concert Hall



J. S. BACH'S ASCENSION ORATORIO

In collaboration with Michael Dauterman and the Glenn Memorial UMC Chancel Choir

April 17, 7:30 pm | Glenn Memorial United Methodist Church
April 18, 3:00 pm | Lassiter Concert Hall
April 19, 4:00 pm | Lutheran Church of the Ascension, Savannah, GA



ATLANTA BAROQUE ORCHESTRA

DIRECTORS

Julie Andrijeski | *Artistic Director, ABO*

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

ABO CHAMBER PLAYERS

Julie Andrijeski | *The Cathy Callaway Adams Concertmaster Chair*

Evan Few | *Associate Concertmaster*

Ute Marks | *Violin **

Adrienne Hyde | *Cello*

Brandon Acker | *Lute*

WITH

The Cathedral of St. Philip Schola, Dale Adelman, Director *

Chase Loomer | *Organ **

* Friday only

HONORARY CONCERTMASTER CHAIR

With the commencement of our 27th season, the Atlanta Baroque Orchestra is proud to announce the dedication of our concertmaster chair as the "Cathy Callaway Adams Concertmaster Chair" in honor of



our devoted champion and tireless advocate, **Ms. Cathy Adams**. A driving force behind ABO's success for more than 20 years, Cathy has served as Board President on three separate occasions and held numerous leadership roles with superlative distinction. Through

her generous personal support and exceptional fundraising efforts, she has been instrumental in securing the resources that sustain our mission. She remains an active participant in the fulfillment and presentation of our concerts, embodying the passion and commitment that have made the Atlanta Baroque Orchestra Atlanta's premier early music ensemble. We are deeply grateful for all she has done and continues to do to ensure ABO's organizational success and community impact.



LUTE AND STRINGS BY CANDLELIGHT

Concert Program

Trio Sonata in G Major, Op. 2, No. 12 "Ciaccona"	Arcangelo Corelli (1653-1713)
Sonata Decima from <i>Sonatae concertate in stil moderno</i> , Libro 2	Dario Castello (bapt. 1602-1631)
Sonata Quarta in D Major from <i>Sonatae unarum fidium</i>	Johann Heinrich Schmelzer (ca. 1620-1680)
Suite in E Minor from <i>Musicalische Ergötzung</i> P. 373 Sonata - Aria - Courante - Aria - Chaconne	Johann Pachelbel (1653-1706)
"Les Sauvages" from <i>Pièces à deux violons</i> , Op. 8	Jean-Pierre Guignon (1702-1774)
Selections from Suite No. 1 in G Major, BWV 1007 Prelude - Sarabande - Gigue	J.S. Bach (1685-1750)
Sonata in D minor, Op. 16, No. 12	Isabella Leonarda (1620-1704)
Sarabanda from <i>Sonate d'intavolatura di leuto</i> , Op. 1	Giovanni Zamboni (ca. 1664-1721)
Concerto in D Major for Lute and Strings, RV 93 [Allegro] - Largo - Allegro	Antonio Vivaldi (1678-1741)

On Friday only:

Laetatus sum in C Major, RV 827	Antonio Vivaldi
"Jesu, Joy of Man's Desiring" from Cantata 147	J.S. Bach

Approximately 60 minutes of music (without the Friday choral pieces)

PROGRAM NOTES

by Julie Andrijeski

CIACCONA - ARCANGELO CORELLI, 1685

It is difficult to imagine the direction violin composition might have taken at the turn of the eighteenth century had it not been for Arcangelo Corelli. Born in Bergamo, Italy, Corelli eventually settled in Rome where he grew to be one of the greatest violin virtuosi of the baroque period. Even more impressively, he nearly single-handedly codified the violin solo and trio sonata forms, as well as that of the concerto grosso, through his music publications that crossed from the 17th into the 18th century. His music was disseminated to all corners of Europe and beyond, and played continuously to this day. This is very rare. J.S. Bach's music, for example, quickly fell out of fashion shortly after his death, forgotten by all but a few until Felix Mendelssohn and his circle helped to resurrect it in the early 1800s. It is clear that Corelli was a perfectionist, and a good businessman, in addition to being a superb violinist and composer. He was also very disciplined, as capable leading a small chamber ensemble as he was leading an orchestra of over 100 players. Corelli's Sonata 12, a Ciaccona, caps off his second collection of trio sonatas much like his "La Folia" concludes his famous collection of 12 solo sonatas, Opus 5. A Ciaccona (chacona, chaconne) is a dance with Spanish (and perhaps even South American) connections dating back to the late 1600s. At that time it was described as a very lascivious dance that captivated the Spanish who then brought it back to Europe. It is a set of variations over a repeating bass pattern. Corelli's Ciaccona, which begins with a short introduction, is a playful, joyful conversation between the two violinists, supported and encouraged by their bassline colleagues.

SONATA DECIMA - DARIO CASTELLO, 1629

Until recently, very little was known about Dario Castello. From the title page of his *Sonatae Concertate in stil moderno* it was known that he worked at San Marco and was active during the first few decades of the 17th century. In 2017, a record of his baptism, along with a modicum of information about him and his family, came to light so that we now know a bit more, including when he was baptized (Venice 1602) and when he died of the plague (Venice 1631). It is remarkable that we haven't discovered even more about this creative composer who ventured boldly into the new "modern" style of composition at the turn of the 17th century. Claudio Monteverdi, Castello's colleague and, perhaps, mentor opened the door into this new sound world by experimenting with clear distinctions between melody and harmony from which opera emerged. Castello explored this *stile moderno* through another new form called "sonata," or a piece to be sounded. While Corelli was to codify this form at the end of the 17th century, the sonata of the early 17th century had very few rules. It consisted of one or more melody lines over a harmonic bass line, much like the arias and recitatives in opera, with contrasting sections that often fluctuated in tempo, mood, and meter. These sonatas are rich with fantastical passages of unprepared flourishes and colorful harmonies and often contain improvisatory solo passages for the instrumentalists much like you might see in jazz forms.

SONATA QUARTA - JOHANN HEINRICH SCHMELZER, 1664

In between the Italians Castello (in Venice) and Corelli (in Rome), we turn now to the home of the Holy Roman Empire: Vienna. After the devastating Thirty Years War ended in 1648, courts were determined to rebuild their past splendour, and music was a very strong component. Italy was slowly being overtaken by France as the cultural center of Europe; but Italian musicians were still in highest demand. Indeed, the *Kapellmeister* at the Hapsburg court in Vienna were all Italians through the 17th century until Schmelzer was assigned the post in 1679. (Sadly, after only a few months after obtaining this post, Schmelzer succumbed to the plague.) Schmelzer was the first native Viennese composer to hold the *Kapellmeister* position which was a very high honor. He was active at the Viennese court long before this, however, having been appointed court violinist in 1649. His duties included composing music for the elaborate horse ballets (a precursor to the Royal Lippizaner horses who still perform in Vienna) and theatrical ballets; and filling in for his predecessor, Giovanni Felipe Sances, when he was in poor health beginning in 1673. Schmelzer was highly esteemed as a violinist and composer. His collection of violin sonatas *Unarum fidium* (1664) was the first to be published by a German-speaking composer. The sonatas are Italianate in nature, with contrasting sections and virtuosic passages. The Sonata quarta is mainly a set of variations over a four-note repeated bass line. It is unique in that the final two variations are in specific dance forms: the Sarabande and Gigue that show Schmelzer's clear knowledge of French dance forms. The fantastical closing section of fast passagework over a sustained bass is an extension of similar passages in the works of Castello.

PARTIE IV IN E MINOR - JOHANN PACHELBEL, 1699(?)

Known today almost exclusively for his famous Canon in D Major, Johann Pachelbel is otherwise often overlooked by all but organists. Pachelbel was known as a great organist and composer. He held several positions throughout Germany and eventually ended up in Nuremberg. He was quite close to members of the extended Bach family and resided for several years in (the elder) Johann Christian Bach's house. Although most of Pachelbel's compositions are for organ, he did publish some instrumental works including the collection *Musicalische Ergötzung* that includes the Partie, or Suite, in E minor. This is a typical German dance suite, beginning with a Sonata that serves as a prelude to the suite of dances that follow, much like the later solo suites by J.S. Bach. The particular dances are not yet codified into the Allemande - Courante - Sarabande - Minuet - Gigue sequence, however. Instead, Pachelbel interpolates unspecified airs ("Arias") between a Courante and the final Chaconne. J.S. Bach, who would have been only nine years old at the only gathering where the two composers might have met, had a copy of this collection by Pachelbel in his personal library.

LES SAUVAGES - JEAN-PIERRE GUIGNON, 1747

"Les Sauvages" is perhaps the most appropriate piece for our overall season theme of "Metamorphosis." Its history is fascinating, and has American roots. In 1725, Chief Agapit Chicagou of the Mitchigamea and five other chiefs were sent to Paris from Illinois to meet with King Louis XV and to pledge their allegiance to the French crown. While there, they performed three dances at the Théâtre-Italien. This must have been quite an exotic and unusual event. Amongst the audience was the composer Jean-Pierre Rameau. Inspired by their dancing, he composed a rondeau "pour les clavecin ou Piano-Forte" entitled "Les Sauvages," published in 1727. About a decade later, in 1736, Rameau appended an Entrée to his Opera-Ballet Les Indes Galantes entitled "Air des Sauvages" in which he included a version for two solo voices and orchestra. This tune became an instant hit and was arranged for various instrumental combinations. In 1747, Jean-Pierre Guignon composed the arrangement of Rameau's tune with variations for two violins that you will hear today. Arrangements such as these were published for amateur and professional players alike to be enjoyed in intimate settings. Guignon's version is quite challenging for both players, filled with quick shifts, bow tremolos, and double stops. This challenge is no surprise since Guignon, born Giovanni Pietro Ghignone, was one of the leading virtuosi in France, known as the "King of Violinists."

SELECTIONS FROM SUITE IN G MAJOR - J.S. BACH, 1717

J.S. Bach needs very little introduction to modern audiences, and the Prelude to his first cello suite may be one of his best known works today. Were it not for the Bach Revival led by Felix Mendelssohn in the early 19th century, and later Pablo Casals who found the suites and began performing them in the early 20th century, Bach's music, and the cello suites in particular, might have been forgotten altogether. In the first half of the 18th century, "Bach" might have more likely referred to C.P.E. rather than J.S., or perhaps the "London" Bach, Johann Christian, whose compositional styles were much more fashionable at that time. Let us be grateful to be able to enjoy this sublime work for solo cello!

SONATA IN D MINOR - ISABELLA LEONARDA, 1683

Isabella Leonarda was the daughter of a well-off noble family from Novara, Italy. She entered the Collegio di Sant'Orsola, an Ursuline convent, at age 16 where she held several posts of authority. She apparently taught music at times to the other nuns and found time to compose over 200 works before her death in 1704 at age 83. Amongst her works most of which are motets, Leonarda composed and published a set of 12 sonatas for 1 to 4 instruments. These are the first known sonatas published by a woman. Leonarda's sonata in D minor, her only solo sonata, combines elements of Castello's dramatic, fantastical writing at the beginning of the century with later developments that lead up to the formal structure of Corelli's sonatas. The sonata has clearly defined movements, ample imitation and echo strains, and passages with high notes that require shifting.

SARABANDA - GIOVANNI ZAMBONI, 1718

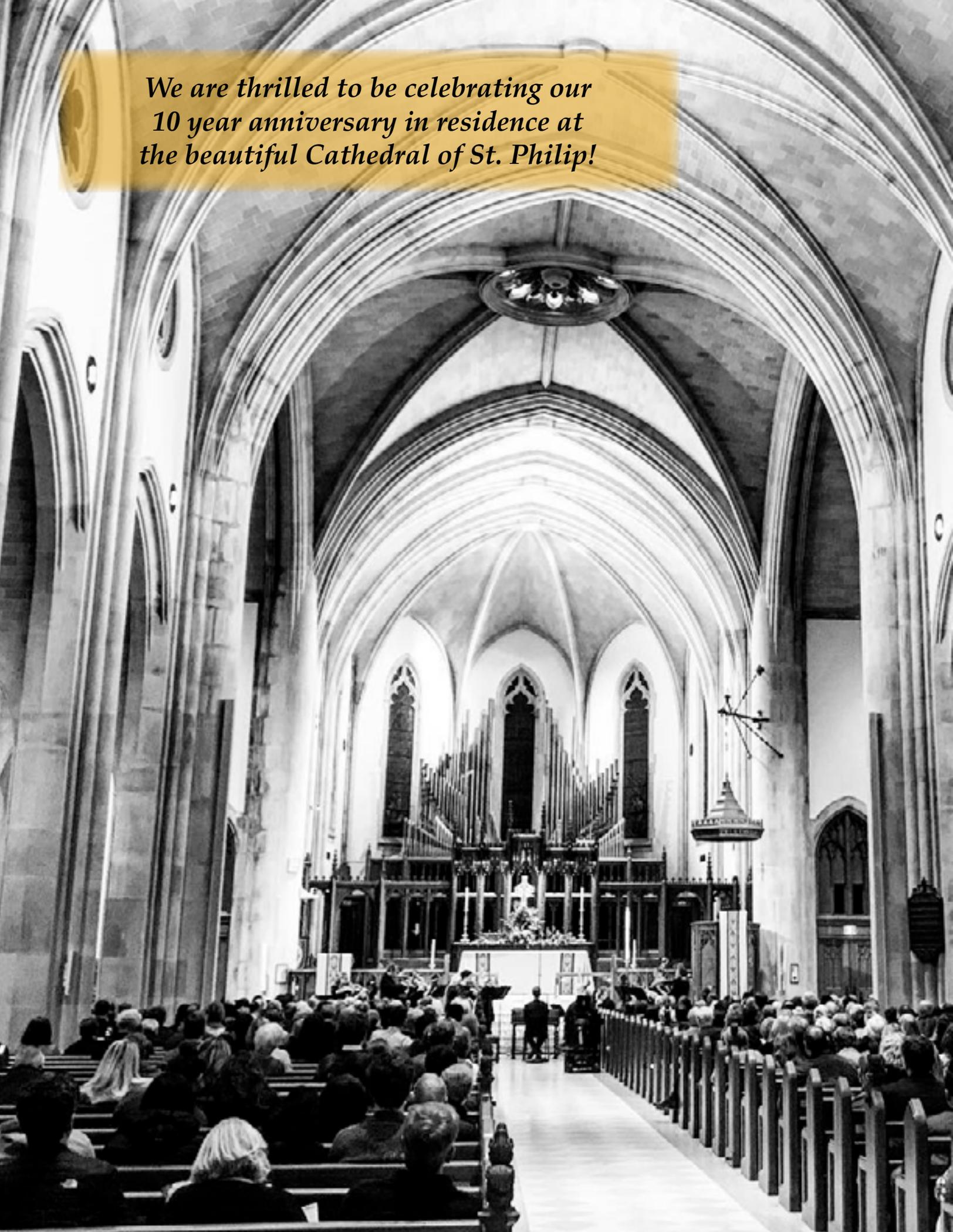
With this Sarabanda, the lute emerges in its glory as a solo instrument. Up until now, the lute has played an influential yet supportive role in the ensemble. Yet the vast majority of music written specifically for lute is solo repertoire. Giovanni Zamboni, active in Rome, was apparently one of the last composers to write specifically for the solo lute. This Sarabanda comes from his *Sonate d'intavolatura di liuto* Op. 1. Like Corelli's collections of sonatas, this one contains 11 sonatas and concludes with a Ciaccona.

CONCERTO IN D MAJOR - ANTONIO VIVALDI, 1730-31

Antonio Vivaldi was over 50 when he composed four concertos for lute and strings. During this time, Vivaldi was mostly consumed with opera, writing to a friend that he'd composed over 90 of them. Vivaldi's fate mirrored Johann Pachelbel's; only 10 years after Vivaldi composed his lute concerti, he died a pauper in Vienna; and like J.S. Bach, towards the end of his life his compositional style was overtaken by changing popular taste. It wasn't until the 20th century that his music was rediscovered and once again brought to life. It is uncertain why, and for whom, these chamber concertos were composed. But they are balm for the soul, a perfect ending to an intimate, candlelit concert. ❖



*We are thrilled to be celebrating our
10 year anniversary in residence at
the beautiful Cathedral of St. Philip!*





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 also contributes 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 in her fourteenth year as Artistic Director and Concertmaster of the Atlanta Baroque Orchestra and is also Co-director of the New York-based ensemble Quicksilver. Recently, she has also been delving into her personal bucket list of projects including a program of 17th- and 18th-century music on the quinton, a 5-stringed instrument that straddles the worlds of viols and violins.



EVAN FEW | ASSOCIATE CONCERTMASTER

Atlanta native Evan Few has established himself as a leader in his generation of historical performance specialists, having studied and performed repertoire ranging from Monteverdi to Gershwin on period instruments. An assertive, collaborative instrumentalist, he has appeared on stages across the globe with some of its most prestigious early music ensembles, including Anima Eterna Brugge, Bach Collegium Japan, and the Taverner Consort. Much in demand by many of the top Baroque bands of the United States, Evan is a core member of the Carmel Bach Festival, core member and Associate Concertmaster of the Atlanta Baroque Orchestra, Principal Second Violin of Philharmonie Austin, and co-founder of Filament. He has participated in the making of numerous recordings available from Accent, CPO, Bridge Records, Deutsche Harmonia Mundi, and Zig-Zag Territoires, among others. His violin was built for him in 2010 by Matthieu Besseling of Amsterdam, modeled after early Stradivarius examples; he plays with baroque bows by Luis Emilio Rodriguez Carrington (2011) and Thomas Pitt (2016). Evan lives in Philadelphia and is a devoted cook, plant dad, and practitioner and teacher of Hatha Yoga.



BRANDON ACKER | LUTE

Brandon Acker is a widely known musician, educator, and content creator recognized for his artistry, versatility, and passion for historical and classical music. He specializes in classical guitar and early plucked instruments such as theorbos, archlute, and Baroque guitar. With over 680,000 YouTube subscribers and 85 million views, he is one of the most-watched classical guitar and lute players on the internet.

As an educator, Brandon founded Arpeggiato, an online music school specializing in “all things that go pluck!” He has also produced several online classical guitar courses with more than 3,500 students enrolled. His performance career spans from early roots in rock guitar to international tours on historical instruments, performing repertoire from the Baroque period. He has performed with ensembles such as Apollo’s Fire, the Handel and Haydn Society, the Breathtaking Collective with Bruce Dickey, the Joffrey Ballet, the Newberry Consort, and Haymarket Opera Company. Brandon was a laureate in the 2020 Indiana Early Music concerto competition and won first place in the Society of American Musicians competition in 2010.



ADRIENNE HYDE | CELLO

Adrienne Hyde is an arts administrator, educator, and specialist in historical performance, whose work centers equity, access, and community engagement through music. She holds degrees in Baroque Cello and Viola da Gamba from the Juilliard School, where she held all 3 of the school's prestigious community teaching fellowships. An active performer, Adrienne specializes in baroque cello, bass and treble viol, lirone, and bass violin, and has collaborated with leading early music ensembles including Vox Luminis, Trinity Baroque Orchestra, Haymarket Opera, Early Music Vancouver, and more.

Alongside her performance career, Adrienne has held leadership roles advancing representation in classical music, including Artistic Administrator of the Valissima Institute and co-founder of Open Source Baroque. She previously served as Associate Director of Education & Community Engagement at the Baltimore Symphony Orchestra and currently works in Booking & Artist Management at Young Concert Artists.



UTE MARKS | VIOLIN

Violinist Ute Marks lives in Metro Atlanta but is a native of Germany having grown up in the state of Saxony, where the cities of Leipzig and Dresden are central to the history of Baroque music. Ute came to Georgia State University in 1994 to study with violinist Oliver Steiner, and then returned to Germany to complete her Masters' degrees in both Music Education as well as English and American Studies at Humboldt University in Berlin.

Ute moved back to Atlanta in 1997 to live with her American husband. Besides teaching private violin lessons she became a founding member of the Atlanta Baroque Orchestra, and established her career as a Baroque violinist. Having previously performed regularly with Dr. George Lucktenberg at Reinhardt University, Ute plays with the Atlanta Baroque Orchestra, New Trinity Baroque, and other early music ensembles in the Atlanta area.

Your generosity sets the stage for artistic excellence and innovative performances from the Atlanta Baroque Orchestra. You make the music possible! Thank you.

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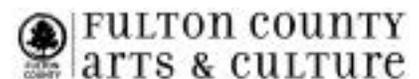
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MANY THANKS

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 Adelman 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.



The ABO relies upon the warm hospitality from host families who welcome our out-of-town musicians into their homes during our concert weeks. We thank these generous hosts for their invaluable gifts of lodging:

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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 Adelman, Canon of Music, and Timothy Gunter, Coordinator of Music

Lassiter Concert Hall:
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ABO LEADERSHIP AND SUPPORT TEAMS

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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