



The Atlanta Early Music Alliance

BROADSIDE

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February 2002

Early Music Offers Variety of Styles

AEMA MISSION

It is the mission of the Atlanta Early Music Alliance to foster enjoyment and awareness of the historically informed performance of music, with special emphasis on music written before 1800. Its mission will be accomplished through dissemination and coordination of information, education and financial support.

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Early music offerings in Atlanta this season are providing a variety of styles and periods. Baroque appears to be predominant, with two active Baroque chamber groups, the Atlanta Baroque Orchestra, and the protean New Trinity Baroque. Ritornello, with core members Jody Miller and Jonathan DeLoach, recorders; Christopher Harrell, harpsichord; and Susan Patterson, viola da gamba and 'cello; has been active this year. A newer ensemble, Metro Baroque Chamber Players, with Ron Dennis, recorder; Mirna Ogrizovic, violin; Daniel Pyle, harpsichord; and Eckhart Richter, 'cello; is offering several concerts this spring. The Atlanta Baroque Orchestra, which just presented a chamber concert of its own personnel, returns in March to an orchestral repertoire with added elements: a cantata and a concerto. Upcoming concert reminders are on page 3. New Trinity Baroque, which specializes in bringing a variety of artists from all over the world to Atlanta, has ambitious plans for a performance of Monteverdi's *Vespers of 1610* in March.

Beyond the Baroque, we have the adventurous Goliards of Atlanta, formerly known as Garlandia, under the leadership of John Hillenbrand and Catherine Thomas. Announcements of their programs also appear later in this issue. RareSong, a vocal chamber ensemble organized by Patricia DeWitt, has added the variety of non-soloist-oriented Italian secular vocal polyphony of the late Renaissance as well as drama to the St. Dunstan's series.

A glance at the concert schedule also shows that several venues for touring groups are offering variety this spring. Spivey Hall is offering vocal music: a countertenor soloist, an English choir, and three eclectic but early-music based ensembles, Anonymous 4, Lionheart, and Chanticleer; as well as Mozart and Rossini chamber music. Emory brings the Academy of Ancient Music with a fortepiano soloist. Not far out of town, one can hear soprano and lute at Emory at Oxford, and all-Vivaldi and all-Mozart programs at the University of Georgia.

The contributions of the Atlanta Recorder Society and the school-based groups: McClesky Middle School (which hosts a parallel guest ensemble in May) and the Emory Early Music Consort and Collegium Vocale

expand opportunities to participate as well as to listen to early music.

Goliardic Preview

John Hillenbrand offers the following as a preview:

Raimbaut de Vacqueyras was a knight and troubadour who spent much of his career in the service of Boniface, marquis of Montferrat, one of the great Provençal magnates of the late 12th century. Episodes from the lives of the troubadours have come down to us through the *Vidas*, or brief biographies that frequently appear in medieval manuscripts before the songs of individual troubadours.

Catherine Thomas will be featured as narrator and singer in *The Troubadour Raimbaut de Vacqueyras*. The program's narrative (in English), will be taken directly from Raimbaut's *vida*, and will be punctuated by recitation (in English and in Medieval Provençal) of several of Raimbaut's poems. Songs by Raimbaut (sung in Medieval Provençal), as well as several of his contemporaries, will be inserted in the program to complement the narrative. Incidental music and accompaniment of the troubadour songs will be performed by members of the ensemble on reproductions of medieval instruments (medieval fiddle, harps, medieval hurdy gurdy and straight-bore recorders, as well as a variety of percussion instruments). The overall effect of the production will be that of a quasi-theatrical presentation. Its first performance will be on April 5 at St. Dunstan's Episcopal Church, 4393 Garmon Rd., Atlanta, as part of the *Atlanta Early Music Alliance's* "Concerts at St. Dunstan's" series.

The Goliards' second production, available from mid-April, will be titled *O Greenest Branch*, and will be a program of Marian hymns (sung in Latin) by the well-known mystic and composer, Abbess Hildegard of Bingen. Sopranos *Nila Alexander* and *Donna Weaver* will join the ensemble for these performances. Incidental music, much of it adapted from Hildegard's morality play *Ordo Virtutum*, will be performed on medieval fiddle, harp, medieval hurdy gurdy and straight-bore recorder by the instrumentalists of the ensemble.

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EARLY MUSIC ALLIANCE

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MAIL submissions to Pat DeWitt, 19 Rosewood Road, Rome, GA 30165.

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Concert Reviews

New Trinity Baroque Succeeds with Baroque

Favorites

by John Mortison

The New Trinity Baroque presented their first concerts of the new year entitled "Pachelbel's Canon and other Baroque Favorites". The aptly named program was indeed a collection of some baroque favorites as well as some not so familiar pieces. It featured two new (to this group) players, James Gallagher of Dallas, TX on baroque violin and Mark Husey, music director of St. Jude the Apostle Church on harpsichord. New Trinity regulars Mirna Ogrizovic and Sinisa Ciric on baroque violins filled out the ensemble. Artistic Director Predrag Gosta lent his rich baritone voice to the vocal numbers.

The program was a well balanced collection of vocal and instrumental numbers of varying ensembles. It opened with Johann Pachelbel's (1653-1706) famous Canon and its less often heard companion Gigue. The group's sense of tempo and ensemble was spot on with each variation flowing seamlessly upon the prior one. Following was a cantata by Christoph Graupner (1683-1760), "Jesu, führe meine Seele". The mood of this cantata was quite happy and the group carried this across well. Mr. Gosta's clear diction and fine tone declaimed the text beautifully.

Next came some more old favorites. The Air from J. S. Bach's (1685-1750) Suite No. 3 for Orchestra, Claudio Monteverdi's (1567-1643) motet "Laudate Dominum", and the Aria "Ombra mai fu" from G. F. Handel's (1685-1759) 1738 opera "Serse". The latter two again displaying Mr. Gosta's voice to good advantage, and the Handel certainly didn't suffer from being transposed down a couple of octaves from its normal countertenor range. The difficult ornaments in the Laudate were carried off beautifully.

After the Air from the F major Suite from Handel's "Water Music" and the motet "Musikalische Andachten" by Andreas Hammerschmidt (1611-1675), the program moved to J. S. Bach's Sonata #6 in G for Violin and Harpsichord. This was a fine vehicle for the two newest members of the group. Mr. Gallagher showed secure and accurate technique on the violin along with a fine interpretation of the material. Mr. Husey provided solid grounding as well as a beautiful solo in the third movement.

A hymn "Now that the Sun Hath Veil'd his Light" and a Chaconne in g by Henry Purcell (1659-1695) then led to the final number, Johann Rosenmüller's (c1619-1684) Cantata "Von den Himmlischen Freuden". The entire ensemble participated in this festive closer bringing an end to a lovely concert.

Petri and Barrueco Present Brilliant Spivey Recital

by Pat DeWitt

John Nelson and I waited at the "stage door" in Spivey Hall the afternoon of February 3 to meet Michala Petri, the Bad Girl of the Recorder according to some reviews. She had just given a brilliant and mostly modern recital with an equally brilliant guitarist, Manuel Barrueco. A woman from a Fulton County school was ahead of us to discuss the workshop for school children that the two artists were to give the next day. John checked on an engagement with ARS and we were able to find out the maker of the modern, keyed alto recorders she used (Mollenhauer) but nothing else, because a long line of autograph-seekers stretched behind us. Actually, John got not only an autograph but an address. In fact, the concert hall was packed.

Considering what I had heard, which was that Petri was a technician but short on style, I was pleasantly surprised by the opening Handel sonata in F with guitar accompaniment. It was graceful, well though somewhat sparsely ornamented, and had a compelling musical shape. However, the Bach violin partita she played next was curiously unmoving. After that it became a modern concert and was to be evaluated as such.

The artists presented three modern suites for guitar and recorder (or flute? Since the Bach partita was described as "for recorder", one would not expect to be told whether Petri had also adapted the modern works.) These were performed with conviction and excellent ensemble partnership. Especially enjoyable was the suite on "Mountain Songs" by Robert Beaser, which presented four familiar Appalachian folksongs in various guises and was as demanding for the guitar as for the recorder. A lovely Sonatina Op. 205 by Mario Castelnuovo-Tedesco was the only work that might be accessible to a good amateur recorder player. The closing number was an engaging four-movement "History of the Tango" by Astor Piazzolla.

Although Petri and Barrueco showed us some fine examples of modern compositions, I found the lack of program notes about them frustrating. Instead, the notes catalogued every concert tour and recording of the artists whose fame, to judge by the size of the audience, needed no such boost. Instead, they should have saluted the composers who gave them such congenial vehicles for displaying their virtuosity.

An excellent description of the modern Mollenhauer alto recorder can be found on the Antique Sound Workshop website at <http://www.aswltld.com/mollen.htm#modern>.

Claudio Monteverdi

Vespers (1610)

performed by

New Trinity Baroque

conducted by Predrag Gosta

(see concert listing on page 3)

March 10, 2002, 8 P.M.

Peachtree Christian Church,
1580 Peachtree St. NE
Atlanta, GA 30309; Online at

www.peachtree.org

For tickets and more information,
including directions to the church,
please visit NTB's website at
www.newtrinitybaroque.com or call

770-638-7554.

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The Atlanta Early Music Calendar



February

- Sat 9 David Daniels, countertenor. 8:15 pm, Spivey Hall, Clayton College & State University, Morrow. \$35. 770-961-3683. www.spiveyhall.org
- Thu 14 Ellen Hargis, soprano & Paul O'Dette, lute. 8:00 pm, Williams Hall, Oxford College of Emory University, Oxford. Free; reservations required one week prior to event due to limited seating. 770-784-8888 (music dept.). www.emory.edu/OXFORD/arts
- Fri 15 Oberlin Baroque Ensemble. Michael Lynn, recorder; Marilyn McDonald, Baroque violin; Lisa Crawford, harpsichord; Katherina Meints, viola da gamba. 7:30 pm, RiverCenter for the Performing Arts, Columbus. \$14. Tickets available through www.tickets.com, 888-332-5200. www.riverarts.net
- Sun 17 Oberlin Baroque Ensemble. The Tallahassee Bach Parley's Guest Artist Concert. 4:00 pm, Opperman Music Hall, Florida State University, Tallahassee, Florida. 850-644-6509 or www.freenet.tlh.fl.us/Bach_Parley

March

- Tue 5 Academy of Ancient Music. Christopher Hogwood, conductor; Robert Levin, fortepiano. 8:15 pm, Glenn Auditorium, Emory University, N. Decatur Rd. at Oxford Rd., Atlanta. 404-727-5050 (box office). www.emory.edu/ARTS/
- Fri 8 Metro Baroque Chamber Players. French Baroque music of Hotteterre, Loeillet, Couperin, Naudot, and Rameau. AEMA "Concerts at St. Dunstan's". Arietha Lockhardt, soprano; Ron Dennis, recorder; Mirna Ogrizovic, Baroque violin; Daniel Pyle, harpsichord; Eckhart Richter, Baroque 'cello. 8:00 pm, St. Dunstan's Episcopal Church, 4393 Garmon Rd., Atlanta. Suggested donation: \$10 general; \$7 AEMA members, students

& seniors. 404-296-6703 or <recorder69@aol.com> (Jody Miller). www.atlema.org

- Sat 9 Metro Baroque Chamber Players. Repeat of above program. 8:15, Episcopal Church of the Epiphany, 2089 Ponce de Leon Ave., Atlanta. \$15 general, \$10 AEMA members, students & seniors. 404-634-4268 (Eckhart Richter). **Repeated** Sun. Mar. 10 at Oglethorpe University Museum of Art, 4484 Peachtree Rd. (near Ashford-Dunwoody Rd.), Atlanta. Same prices as 3/9. Directions: 404-364-8555.
- Sat 9 New Trinity Baroque. Claudio Monteverdi: "Vespro della Beata Maria Vergine" (1610). NTB with the Washington Cornett & Sackbutt Ensemble, Michael Fields, theorbo (England), James Gallagher, baroque violin (Dallas, TX), Mark Husey, organ/harpsichord, et al. Conductor: Predrag Gosta. \$30 general, \$15 Friends of NTB. St. Jude the Apostle Catholic Church, Sandy Springs. www.earlymusic.net/newtrinity. **Repeated** Sun. Mar. 10 at Peachtree Christian Church, Atlanta.
- Fri 15 I Musici (chamber orchestra). All-Vivaldi program, including *The Four Seasons*. 8:00 pm, University of Georgia Performing Arts Center, Athens. \$29, \$33. 706-542-4400 or 888-289-8497. www.uga.edu/pad
- Sat 16 Jody Miller, recorder. Chamber music recital. 8:00 pm, Maclean Auditorium, Agnes Scott College, 141 E. College Ave., Decatur. Free. 404-296-6703 or <recorder96@aol.com> (Jody Miller).
- Sat 16 Atlanta Baroque Orchestra. "Double Delight." Vivaldi's cantata *In mare turbata* featuring Judith Overcash-Rubin; J. S. Bach's Concerto for Oboe & Violin featuring George Riordan, oboe, & Karen Clarke, violin. 8:15 pm, Peachtree Road United Methodist Church, 3180 Peachtree Rd., Atlanta. \$25. 770-537-0744 (Janice Joyce).

JOIN AEMA!

To join, please clip this form, fill it out and send it, with your check made out to "The Atlanta Early Music Alliance," to AEMA, P.O. Box 663, Decatur, GA 30030. For more information, or a sample newsletter, call 404/296-6703. (NOTE: an AEMA membership now runs from July 1st to June 30th each year. Membership applications received January 1st or later will be prorated by 50%.) Volunteers, suggestions and contributions are needed and welcomed—please note your interest below! Don't forget that many employers match charitable donations made by their employee—yours may be one that does.

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The Alliance: News of AEMA People and Communities

To the Editor:

I appreciate your having published the notice about the Goliards' recent performance in Nashville. There is, however, one little thing that I would like to correct, for reasons that I hope will be made clear below.

The auditorium at the Frist Center for the Visual Arts seats two hundred and fifty people, and the beginning of our performance was somewhat delayed because there were far more people who wanted to get in than there were seats in the auditorium, so the museum staff compiled a waiting list. Eventually, some of the people from that list were admitted as standees, and the actual size of the audience would have been closer to three hundred than the "one hundred plus patrons" mentioned in the article.

I feel that this is important for two reasons: First, obviously the Nashville people know a thing or two about publicity that nobody here (I emphatically include myself in this criticism) seems to know. Second, and more importantly, it underscores the apathy and inertia one encounters in attempting to lure supposed Early Music enthusiasts to concerts in Atlanta. Most performing ensembles in the Atlanta area are all too familiar with audiences that consist of thirty to fifty souls (and we do indeed feel gratitude for these stalwarts), a number that precludes the long-term financial survival of any ensemble.

Over the years, I have made a sincere effort to attend performances by local Early Music ensembles, even though this involves a one-hour-plus drive for me (I live in Athens). Often, the genre of music being performed is as alluring to me as, say, a comparative tasting of various brands of milk of magnesia (I have never believed that all Early Music was

created equal). Nevertheless, I have felt that I had a kind of *duty* to support the home team, as it were. If you are reading this, so should you.

John Hillenbrand
495 West Rutherford Street
Athens, Ga. 30606

The Atlanta Recorder Society will host its Consort Day for Recorders and Historical Instruments in Maclean Auditorium at Agnes Scott College on Saturday, March 23, 3:00-5:00 PM. Interested ensembles or individuals are invited to perform in this collage of mini-concerts that involve recorders and/or other historical instruments. Registration is \$5.00 for soloists and \$10.00 for ensembles. Please contact Ron Hancock at 404-633-2108 or ronhancock@earthlink.net for information. The deadline is February 20.

Medieval Praise Choruses in Italy

The Dutch Stichtung Compagnia is organizing a medieval lauda workshop for August 2002 in Umbria, Italy August 19th through 21st, 2002. Laude are medieval songs of praise which were sung by companies of laypeople who met daily for special devotions. Participants will learn the Umbrian dialect, medieval modes, and singing. The course is open to both singers and instrumentalists, and has a distinguished faculty: Lida Dekkers, Eric Mentzel and Arwen Bouw. Anyone interested in learning more about this workshop may call John Hillenbrand at (706) 546-0344 or Lida Dekkers at (011) 31 (0)313 450 478 (Keep the time difference in mind).

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