

# BROADSIDE

Volume VIII, #3

November 2002

## 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.

## From Your AEMA Board

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Lego harpsichords, second generation AEMA, organists.

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**Atlanta Baroque Orchestra Performs *Messiah* with Emory Concert Choir**

*By Martha Bishop*

In what is being billed as the first Atlanta performance of Handel's *Messiah* with period instruments, the Atlanta Baroque Orchestra will join Eric Nelson's Emory Concert Choir and guest soloists Judith Overcash (soprano), Steven Rickards (countertenor), Kim Childs (tenor) and Jeffrey Snider (bass). Two performances will occur: at 8 pm on Sat. Nov. 23 at Peachtree United Methodist Church, and at 3 pm Sun. Nov. 24th, in Conyers at the Conyers Arts Center.

Though not actually the first performance on period instruments, it will be a much more historically inspired performance. With the advent of AEMA, the founding of the Atlanta Baroque Orchestra and other more recent early music organizations, the quality of performance in Atlanta has improved greatly both technically and in terms of style. Early music performers everywhere are now getting better training at an earlier age, instruments are improving in terms of historical design and set-up, and our knowledge of performance practice as based on historical treatises has grown by leaps and bounds.

The Atlanta Baroque Orchestra is very grateful to its parent organization AEMA for its support during its formative stage as it joins the mainstream of highly reputable Baroque ensembles nationwide.

The Atlanta Baroque Orchestra's *Messiah* will bring to Atlanta several qualities that local *Messiahs* do not bring; are truly not able to bring with the use of modern choral style and modern instruments. But it seems time to introduce Atlanta audiences to the *Messiah* that Handel might have heard, with instruments more able to blend with voices and with other like instruments, with a chorus of young translucent voices perfectly in tune, and with soloists capable of clarity, flexibility, and virtuosic and stylistic ornamentation. The phrasing and articulation of 18<sup>th</sup> century music for both voices and instruments is a far cry from the phrasing and articulation of the typical church choir *Messiah* with a "pick-up" orchestra. The Atlanta Baroque Orchestra performance will have 45 singers and 20 instrumentalists, a complement much more akin to the Dublin premiere in 1742. During the

*Continued on page 2*

THE ATLANTA  
EARLY MUSIC ALLIANCE

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PUBLICATION SCHEDULE

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SUBMISSIONS

We gladly welcome articles and letters but reserve the right to edit all submissions. *E-mail submission is preferred.* Each must include the author's name, address and phone number. Letters must be signed.

MAIL submissions to Patricia DeWitt, [patdewitt@shorter.edu](mailto:patdewitt@shorter.edu), [grocheio@hotmail.com](mailto:grocheio@hotmail.com), or 19 Rosewood Road, Rome, GA 30165.

[Include your submission as part of your email message or as an attachment. Do not use file compression.]

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AEMA also maintains a website at [www.atlema@earlymusic.net](http://www.atlema@earlymusic.net).

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second half of the 18<sup>th</sup> century, scarcely 35 years later, performances were already boasting casts of hundreds, and by the late 19th century cast were even more gargantuan.

The Atlanta Baroque Orchestra has engaged soloists of the highest quality with extensive training and experience in Baroque vocal techniques. This will be a performance which will inspire every vocalist who has ever sung any of *Messiah's* famous arias. Judith Overcash, our soprano soloist, regularly performs in a variety of settings and styles that range from medieval to twentieth-century. She has appeared with a number of period ensembles and orchestras, including the Atlanta and Seattle Baroque Orchestras, Apollo's Fire, the Columbus Bach Ensemble, and the Dayton Bach Society, as well as with a number of modern orchestras, the Texas Early Music Project, and on music series at the Cleveland and Toledo Museums of Art. She is particularly known for her lovely, ornamental subtlety in early music performance; the Cleveland Plain *Dealer* noted this in describing her as having "a keen awareness of Baroque style". Not only does she sing, but Dr. Overcash is a sought-after lecturer on the editing and history of performance, musical rhetoric and Baroque ornamentation. She is currently completing a new edition of medieval music with Middle English texts. Atlanta singers will remember Judith's outstanding performance in last March's "Double Delight" Atlanta Baroque Orchestra concert when she sang Vivaldi's "In turbata mare irato" and Handel's "Tra la Fiamme."

Steven Rickards is one of America's finest countertenors. His early music background includes performances with Joshua Rifkin's Bach Ensemble with performances throughout the United States, Europe, and Australia. He has also performed with The American Bach Soloists, Chanticleer, Ensemble Oubache, the Gabrieli Consort, Chicago's Music of the Baroque, the New London Consort, The St. Paul Chamber Orchestra, the Seattle Baroque Orchestra. He has sung at Carnegie Hall with the Oratorio Society of New York and in France as a soloist with The Festival Singers under the direction of Robert Shaw. He has recorded for the labels Chanticleer, Decca, Dorian, Four Winds, Gothic, Harmonia Mundi, Koch, Newport Classics, Smithsonian, and Teldec. Rickards can also be heard on the Naxos label where he has recorded two solo albums with

lutenist Dorothy Linell of the songs of John Dowland and Thomas Campion.

Kim Childs, our tenor soloist, is a frequent soloist on the concert stage. An early music enthusiast, he has performed Monteverdi's *Combattimento di Tancredi et Clorinda*, Handel's *Acis and Galatea*, and most recently, *Israel in Egypt*, all with Ft. Worth Early Music. With the Dallas Bach Society he has performed as Evangelist in J. S. Bach's *St. John Passion*, Monteverdi's *L'Orfeo*, Handel's *Messiah*, Mozart's *Requiem*, and numerous J. S. Bach works, including the B Minor *Mass* and *St. Matthew Passion*, among others. His performances with the American Bach Soloists under the direction of Jeffrey Thomas have included Bach's B Minor *Mass*, Schubert's *Mass in G*, and Handel's *Messiah*. With the University of Texas at Dallas, he has sung under noted composer Robert Rodriguez in performances of Stravinski's *Mass*, concert suites from the Monteverdi operas *L'Incoronazione di Poppea* and *L'Orfeo*, and Mozart's *Credo Mass*. He is the director of music at Unity Church of Dallas and is presently pursuing a doctoral degree in choral conducting at the University of North Texas in Denton.

Basso Jeffrey Snider is a native of Buffalo, New York, and received both bachelor's and master's degrees from Indiana University. He received the Doctor of Musical Arts degree from the University of North Texas in 1996. In 1998 he returned to the University of North Texas as an Associate Professor in the College of Music and now serves as chair of the Division of Vocal Studies. In 1997 he performed the title role in Mendelssohn's *Elijah* with the Bel Canto Chorus of Milwaukee as winner of its Regional Artists Competition. In 1991 he placed second in the Marguerite McCammon Competition in Fort Worth. In 1990 he was a recipient of a Dallas Opera Career Development Grant. He has placed third in the Southwest regional finals of the Metropolitan Opera National Council Auditions and been named "Singer of the Year" by the Dallas/Fort Worth chapter of the National Association of Teachers of Singing. Dr. Snider has sung the bass solos in Handel's *Messiah* many times, including performances with the First United Methodist Church of Fort Worth, Highland Park Presbyterian Church in Dallas, and at the "Messiah Festival" in Lindsborg, Kansas. Additionally he has performed as soloist in a number of Romantic and modern works.

The Atlanta Baroque Orchestra, besides having its full compliment of strings (including theorbo), Baroque double reeds, portative organ and harpsichord, will add two trumpets and historical timpani. Atlanta has never before been host to a Messiah orchestra with such an array of authentic instruments so well played.

The Atlanta performance will be given in the new sanctuary of Peachtree United Methodist Church, and it is truly an awe-inspiring space. The room is beautiful and cathedral-like, and nothing has been spared to assure

its excellent acoustic. The Atlanta Baroque Orchestra is truly fortunate to have this venue for its *Messiah* performance. The sanctuary will seat about 800 people, so we hope all AEMA member will come to help to fill it up!

An added attraction will be a free pre-concert reception and lecture given by Dr. Patrick Allitt. It will begin at 7:15 p.m. in the Hall of the Apostles (downstairs from the PRUMC sanctuary, where the concert is taking place). Dr. Allitt is Professor of History at Emory University and Arthur Blank Family Foundation Fellow. He will be lecturing on Handel, his Oratorios, and *Messiah*, but don't expect a stuffy boring lecture! Patrick, in his authentic British accent will give us some wonderful wisdom and anecdotes.

Since its organization in 1997 the Atlanta Baroque Orchestra has presented Atlanta audiences with several premieres with original instruments, notably Bach's *St. John Passion* and Vivaldi's *Four Seasons* and others. But for those historians in AEMA, about that really first original instrument performance of *Messiah*, which only a few AEMA people were around to remember: it was rather a landmark for its time, and one which took quite a bit of doing to bring off. The performance would have taken place in about 1986 (we didn't date programs then) and was produced by James Faller with the Masterworks Chorale at St. John's Lutheran Church. James, an Emory graduate, was one of the most avid in presenting Baroque performances on original instruments. The players included Baroque violinists Doug Stevens, Elizabeth Phillips, and Patricia Vas Dias, cellist Brad Knobel who has played with Atlanta Baroque Orchestra, Baroque oboists Martha Bishop (yes!) and Marsha McFarland; trumpeter Keven Eisensmith, timpanist Karen Hunt, and director/harpsichordist James Faller. The program notes stated: "The Baroque instruments used in today's concert are tuned one half step lower and are significantly modified in construction. The overall sound is less piercing, yet brighter and lighter than modern instruments. Baroque articulation techniques also contribute to a lighter and brighter effect which gives the unique sonority of the ensemble." I'll admit the singers were a little on the operatic side, but we were certainly trying hard with what we then had to work with! That performance was nearly 20 years ago, when authentic performing was in its infancy and few schools offered any training in Baroque performance, so we had little resources to draw on.

History shouldn't be just dismissed or swept under the table. But Atlanta Baroque Orchestra is a world apart from the above mentioned group, and AEMA is a vast improvement in the organization/promotion/supportive department which didn't exist at all then. Our goal now should be, as AEMA President Eckhart Richter pointed out in his recent article, to unify the various groups in Atlanta, be they amateur or professional or somewhere in-between, "to continue to promote professional excellence by providing needed support to deserving local talent as well as inviting distinguished guest artists. " This goal of AEMA is the goal of Atlanta Baroque Orchestra as well, so we cordially invite you to our concert to help us achieve this goal.

Ticket information: \$25 regular admission, \$15 seniors and students with i.d.; purchase two tickets of same price and get one free; available in advance by telephone: 770-537-0744, by mail-inform available online

at [www.atlantabaroque.org](http://www.atlantabaroque.org), or at the door.

**REPEAT CONCERT:** This concert will be repeated at the Conyers Arts Center in Conyers, Georgia on Sunday, Nov. 24 at 3:00 p.m. for information call: 770-922-3143.

## A Message from Your AEMA Board

by Eckhart Richter

Dear members of AEMA,

Your present board is eager to encourage and promote more participation of our membership at large in the activities of our organization. As a first step toward implementing this goal we are forming an Education Committee to be chaired by our new board member and treasurer, Jorg Voss. The other members of that committee, however, are to be selected from AEMA members who are not currently serving on the board.

The basic charge of the committee is to draft for the board's consideration a list of concrete proposals designed to encourage and support the activities and participation of all of our members, especially of our "amateurs" in the original meaning of that word, namely "lovers of music". To stimulate your thinking on this issue we are citing some sample proposals without regard to their merits or drawbacks. They are not intended as actual recommendations or meant to prejudice the envisioned committee's deliberations in any way whatsoever, but merely to excite your interest and elicit your response.

Sample proposals are:

Organize a mixed consort day, i.e. an informal concert similar to the one held annually by the Atlanta Recorder Society.

Provide more opportunities for group "sing & play alongs" such as we have had at our annual AEMA membership meetings.

Invite amateur groups to provide TAFELMUSIK at AEMA organized social events.

Publicize on a regular basis amateur activities in Broadside [This is a no brainer--just send them in! Ed.]

Devise a detailed questionnaire to be sent to all AEMA members to elicit their suggestions and enable the board to have a better understanding of the direction the membership would like to see AEMA taking.

Plan more field trips.

Organize workshops with special emphasis on joint music-making by amateurs and professionals.

Sponsor lecture-demonstrations relating to the history and performance of Early Music.

Provide stipends to selected students to encourage participation in Early Music workshop etc.

We invite any of you who would like to be on this committee to make your wishes known to us soon. Our board is also inviting AEMA members who may not wish to serve on the proposed committee to volunteer their services to AEMA in capacities congenial to them, whether that be helping our organization in conducting its business, helping out at AEMA sponsored events and

so forth. Simply let us know how you would like to serve our organization. We are open to your ideas and proposals.

All communications should be sent to your president Eckhart Richter, e-mail: eckrose@mindspring.com, fax: 404/634-4268.

*The AEMA Board Executive Committee*

## Review: Jennifer Phillips and Jeanne Johnson-Watkins Open AEMA Series

*by Pat DeWitt*

Jennifer Phillips, harpsichordist, and Jeanne Johnson-Watkins, Baroque violinist, got the AEMA Early Music Concert Series off to a fine start Sunday afternoon, October 27. The focus of the concert was the fascinating composer Elizabeth-Claude Jacquet de la Guerre, concentrated in two contrasting Suites for harpsichord alone and two Sonatas for violin and harpsichord. Ms. Phillips opened and closed the program with two Chaconnes excerpted from other suites.

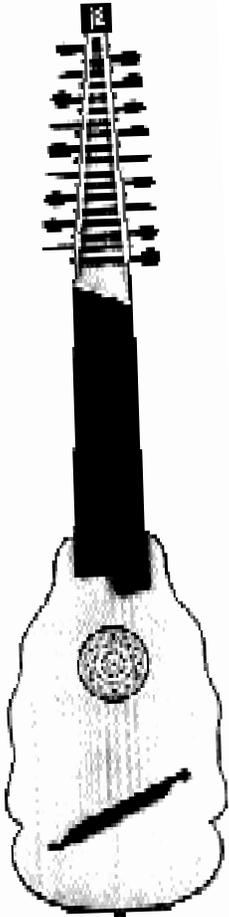
Phillips has been studying and performing the music of Jacquet de la Guerre for several years. She favored the audience with interesting comments on the suites, published in 1687 and 1707, and on the violin sonatas. The latter were strongly influenced by the Italian composer Corelli, whose music Jacquet de la Guerre and a circle of friends studied in secret because it was forbidden by Lully, the chief court composer of the day. The suites were both based on dances, while the sonatas were in the "church" style with abstract rounded binary form and texture featuring imitation. The second-performed suite, in d minor, actually had more contrast of texture and more varied movements, including an unmeasured prelude which Phillips realized very effectively.

Both of the artists have been winners of Early Music America Professional Development Awards. However, their styles could scarcely have been more contrasting. Johnson-Watkins played with a dashing brilliance that made one worry about the ownership of her soul. She dramatized the music, already played at a frightening tempo, with dynamic contrast and agogic accent. Her music seemed to fly from the beginning of a phrase to its conclusion. Phillips' style in the harpsichord solos had authority but great economy of expression. She maintained a constant, peaceful flow of melody and ornamentation in each dance movement, acknowledging correctly the character of the dance involved but never varying the beat or introducing a momentary silence. I find rhythm more compelling when a steady beat and constant sound are varied somewhat to give a feeling of accentuation and a sense of arrival at important points. However, the ensemble of the two artists in the sonatas

was excellent.

Phillips' harpsichord, by Thomas and Barbara Wolf after Hemsch, added significantly to the audience's enjoyment. Its harmonic-rich tone was very appropriate to the French music, and was obviously lovingly maintained. Because of its richness, it helped create a ravishing tonal effect with the late 18<sup>th</sup>-century violin played with great warmth of tone by Johnson-Watkins.

At the beginning of the concert, Phillips announced that she and Johnson-Watkins had decided that the music they were about to perform represented a peace and joy that we need especially in these times. The audience indeed appeared to be thoroughly charmed with the peace of Phillips and the joy of Johnson-Watkins.



Jennifer Phillips

## Review: Atlanta Baroque Orchestra Presents Monica Huggett in "Concerto!"

by Rainer Beckmann

On Friday night, October 25, the Atlanta Baroque Orchestra presented a memorable and highly entertaining concert in the new sanctuary of Peachtree Road United Methodist Church in Atlanta.

For that occasion, the orchestra was joined by Monica Huggett, one of the world's most renowned and leading baroque violinists, who set the important accents in a program entitled "Concerto." Featuring concertos by composers such as Antonio Vivaldi and Johann Sebastian Bach, the concert in the first instance intended to demonstrate musical competition as one of Baroque music's basic concepts. (The Latin word "concertare" also means "to compete.")

Especially in the first half of the concert, the chosen pieces resulted in a highly dynamic dramaturgy. The development towards a climax in the end of the first half of the concert, honored by the audience with a spontaneous standing ovation, started already before a single note was actually played. Whoever is listening to the Atlanta Baroque Orchestra for the first time or never before had had a similar experience with a chamber orchestra performing on period instruments (or copies of them) might be surprised to see the five violins, two violas, and even the theorbo being played with the musicians standing up, in an obviously more active position. Paintings from Vivaldi's famous women orchestra at the Ospedale della Pietà in Venice show a similar performing practice.

In the first work of the program, a Concerto grosso in B flat major for violin and violoncello by Vivaldi, the two string solo instruments were constantly dialoguing, challenging, or competing with each other. Brent Wissick (violoncello) acted in the piece as an equal partner matching Huggett's extremely agile and forward pushing violin playing. The orchestra accompanied the two soloists full of attention, with good intonation and contact, apparently enjoying themselves and the music very much. Next, Heinrich Ignaz Franz Biber's humorous and programmatic *Batalia* surprised the public's 21<sup>st</sup> century ears. Special effects and tone painting (for example bass imitating a drum, violoncello and bass producing battle sounds), passages of extreme virtuosity, as well as the most absurd dissonances (answered with laughter and chatting in the audience) made all part of an unexpected spectacle, which became even more delightful with the idea that the "battle" between two parties was actually taking place in a tavern (of course with a lot of drinking involved) and not on the fields. The orchestra mastered the challenges of the music in a highly inspired and very present way of playing. Further, Monica Huggett's contribution included some of the most expressive and touching sounds of the whole evening by the occasional use of portamento ("sliding tones", glissando), reminding one of languishing gestures or "lamenting."

The solo Concerto for violin in D major, "Il Grosso mogul," was another high point of the concert. Here, competing with the technical and expressive boundaries of her instrument, Monica Huggett got the chance to show her rhetorical possibilities in the slow movement, which itself is already much more elaborated than the typical Aria movement of the first Vivaldi concerto. The listeners were also captured by the unfamiliar and exotic sounds with which Vivaldi intended to relate his work to music and culture of the Far East. Nevertheless,

most attention was given to the two extended violin cadenzas in the outer movements of the piece, full of "circus-tricks" according to Huggett's own words. They enabled Huggett to demonstrate once more all her virtuosity and brilliant technical skills in her own energetic approach. At the end of the piece, her playing became so fast that it was not possible to hear an order of single notes anymore. Groups of tones sounding together as floating clouds were the final devices to provoke the enthusiastic reaction of the audience as mentioned before.

After the intermission, Monica Huggett presented three short compositions by Thomas Baltzar, Johann Schop, and Nicola Matteis. In a more intimate setting, she was joined only by artistic director Lyle Nordstrom, theorbo, and Daniel Pyle, harpsichord, who accompanied her with sensitivity and flexibility. For Bach's second Brandenburg Concerto, the last piece on the program, the whole orchestra came back, now extended by George Riordan, oboe, Keith Collins, recorder, and William Scharnberg, horn. Even though the piece, which combines a solo violin with three solo wind instruments in such a unique way, would have deserved more preparation, two details in the interpretation should be mentioned. First, Huggett's deep musicality expressed in the richest sounds of her instrument, something one might have missed before in Schop's *Lachrimae*, created more appetite for Huggett playing Bach in the slow second movement. And second, her expressive and dynamic way of directing the beginnings of the fast movements raised the interesting question of how she could have stimulated and guided the orchestra as a conductor as well.

Altogether, one wishes for his own and everyone's pleasure and inspiration that the Atlanta Baroque Orchestra will succeed in the future in bringing to Atlanta such outstanding and masterful musicians as Monica Huggett.

### Know Your Reviewer: Rainer Beckmann

**Rainer Beckmann** was born in Wuppertal, Germany. He received the *Docerend Musicus* diploma in 1994 and the *Uitvoerend Musicus* diploma in 1996 from the Utrecht School of the Arts, the Netherlands, studying recorder with Heiko ter Schegget, Baldrick Deerenberg, and Marion Verbruggen. He was a professor at the State University of Ceará, Brazil, from 1997 to 2001. He moved to Atlanta in January 2002 and is pursuing doctoral studies in music history at the University of Georgia.

# The Atlanta Early Music Calendar

## Updates

### November

- 10 Dorian Consort of Atlanta (Robin Gieniewski, lute; Martin Rudy, recorder & trumpet; David Kinrade, harpsichord; Roberta Jacobs, cello). 5:15 pm, Episcopal Cathedral of St. Philip, 2744 Peachtree Rd. Free. 404-365-1052, [www.stphilipscathedral.org](http://www.stphilipscathedral.org), [www.dorianconsort.com](http://www.dorianconsort.com)
- 10 Agnes Scott Faculty Chamber Concert. Calvert Johnson, harpsichord; Kelly Via, flute, Martha Bishop, cello & viola da gamba; Jody Miller, recorder; et al. Works by Quantz, 3:00 pm, Maclean Auditorium, Agnes Scott College, Decatur. Free. 404-296-6703.
- 15 Bryan Bishop, harpsichord: "Music of many Lands." 8 pm, The Unitarian Universalist Congregation of Gwinnett, 12 Bethesda Church Road, Lawrenceville (off Ronald Reagan Parkway). Free admission. See article in AEMA Communities, page 8.
- 16 New Trinity Baroque. <sup>3</sup>Arias for Farinelli<sup>2</sup> with Terrance Barber, countertenor. Works by Porpora, Hasse, Broschi, et al. 8:15 pm, Episcopal Church of the Epiphany, 2089 Ponce de Leon Ave. at E. Lake Rd. Contact ensemble for ticket prices. 770-638-7554. [www.newtrinitybaroque.com](http://www.newtrinitybaroque.com)
- 17 New Trinity Baroque. <sup>3</sup>Arias for Farinelli<sup>2</sup> (see above). 4:00 pm, Rock of Ages Lutheran Church, Stone Mountain. Contact ensemble for ticket prices. 770-638-7554. [www.newtrinitybaroque.com](http://www.newtrinitybaroque.com)
- 17 Collegium Vocale (one of the oldest community choruses in the Atlanta area). Kevin Hibbard, director. Works ranging from motets of the European masters to the contemporary expressions of Scandinavian composers Rautavaara & Hovland. 8:15 pm, Spivey Hall, Clayton College & State University, Morrow. \$15. 770-961-3683. [www.spiveyhall.org](http://www.spiveyhall.org)
- 21 Emory Early Music Ensemble. Jody Miller, director. <sup>3</sup>German Song & Dance<sup>2</sup>: Renaissance works by Susato, Praetorius, et al. 8:00 pm, Performing Arts Studio, 1804 N. Decatur Rd., Emory University. Free. 404-727-5050. [www.emory.edu/ARTS](http://www.emory.edu/ARTS)
- 23 Atlanta Baroque Orchestra. Handel's Messiah. Premiere professional period-instrument performance in Atlanta. Judith Overcash, soprano; Kim Childs, tenor; Emory University Concert Choir, Eric Nelson, director. 8:15 pm, Peachtree Road United Methodist Church, 3180 Peachtree Rd. \$25 general; \$15 students & seniors (season ticket \$50). 770-537-0744. [www.atlantabaroque.org](http://www.atlantabaroque.org)
- 24 Atlanta Schola Cantorum. David Davies, director. AEMA Early Music Concert Series. 4:00 pm, Decatur Presbyterian Church, 205 Sycamore St., Decatur. \$15 general; \$10 AEMA members, students & seniors. [www.atlema.org](http://www.atlema.org)



### An Announcement from the Goliards of Atlanta:

Due to illness, the Goliards concert on November 24 has been cancelled. We will hope to produce some kind of a performance season beginning in 2003.

## An Early Music Reviewer Hears Carlo Curley

by Pat DeWitt

For those who are unaware of such things, Carlo Curley is an organist who studied with and is said to have inherited the mantle of Virgil Fox. For those unaware of Virgil Fox, he was mentioned in the famous parody or contrafact attributed to Catherine Crozier, setting new words to Bach's chorale prelude for organ on "Wachet auf", to wit: "Don't use the vox like Virgil Fox—his stops are quite unholy!" Nevertheless, hearing Fox was said to be an experience, and since I never had this, I was anxious to check out his heir. Curley recently gave a dedicatory recital on a large Allen organ in Rome.

This mini-review is certainly not a fair assessment of the concert as a whole, only of those aspects of interest to members of an organization whose purpose is to promote historically informed performance.

I was definitely not disappointed as to the qualities mentioned on Curley's website: popularity and larger-than-life personality. Moreover, he is a phenomenally gifted musician who can do whatever he wants to do. What he wants to do is to be successful as a concert organist who can appeal to a broad audience, and in order to do this, he uses a mode of expression that is optimized for the large orchestral-style organ of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and its music. The best performances on the program were of 20<sup>th</sup> century French music. I would be happy to hear him play this repertoire anytime, preferably on a pipe organ.

So we have here an outstanding artist approaching early music as a part of his repertoire. Almost all organists play Baroque music, and Curley is no exception. He ripped through the d minor Toccata and Fugue of Bach in a fine fury, and added a chorale prelude which he used to show off various solo stops. He also programmed a Handel concerto arranged for organ alone, with a cadenza combining the work of Best, Dupré, and Fox. The cadenza itself was a sort of reception study of Handel: the feelings that acquaintance with the concerto provoked in the imaginations of the contributors from three different times. For the listener it was as if all sorts of unrelated music suddenly erupted from the score for the sole purpose of amazement. Not that this wasn't done in Handel's day, of course—but not using unrelated styles and sounds.

In talking later about the performance of the Baroque selections, my husband noted that they were dramatic, and the Baroque is assuredly a dramatic period of music, but Curley's drama was not Baroque drama. The articulation in contrapuntal sections was clean, but it wasn't Baroque articulation. And yes, his stops, tending to be either on the prissy/weak or the bombastic/orchestral side, were pretty unholy.

When you talk with your music-loving friends, don't say non-specialists do it wrong. Just say, "Come and hear it the way the composer did." Or, "...before it was colorized."

## 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.

Name \_\_\_\_\_

Address \_\_\_\_\_

E-mail/Fax \_\_\_\_\_ Phone \_\_\_\_\_

Membership category \_\_\_\_\_

New or Renewing? \_\_\_\_\_

Volunteer     Donation     Suggestions

### Membership Categories

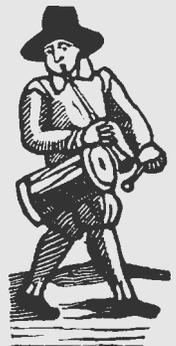
Sustaining \$200

Supporting \$100

Groups/Institutions \$45

Families \$30

Individual \$20



## *The Alliance: News of AEMA People and Communities*

### Around the World in Eighty Minutes

A Harpsichord Recital by Bryan Bishop. Friday, Nov. 15, 2002, at 8 pm. Free admission. The Unitarian Universalist Congregation of Gwinnett, 12 Bethesda Church Road, Lawrenceville (off Ronald Reagan Parkway). For more information, call 770-717-7913. Music of many Lands: by Bach, Byrd, Couperin, Hovhanness, Scarlatti, and others.

Naturally, the editor was interested in anyone with such a famous name. He is the son of Martha Bishop!

Bryan Bishop has been active in the Atlanta area for over a half dozen years as a pianist and harpsichordist. He has been involved with a number of Atlanta's concert organizations, including the Georgia Sinfonia, the Metropolitan Chamber Players, and the Atlanta Concert Band, and is the regular pianist and choir accompanist for the Unitarian Universalist Congregation of Gwinnett. While attending Clayton College and State University, he studied harpsichord with Dr. Daniel Pyle.

### Department of Boundless Creativity

My son sent me a link to the website of a very creative person named Henry Lim, who appears to reside around UCLA. In addition to large Lego sculptures and piano music (which you can hear on the website in MP3), he has built a harpsichord completely, except for the strings, from Legos. To quote from the website:

Specifications include a 1 x 8' disposition, single manual (one keyboard), 61 note range (5 octaves, C-c<sup>'''</sup>, A415), 6 x 3 ft. dimension, approximate 150 lbs. weight, and an estimated 100,000 LEGO piece count. The strings (brass gauges .012-.018 and steel gauges .008-.012) exert approximately 325 lbs. of tension.

You can also hear the harpsichord in MP3 on the website. How does it sound? You be the judge!

<http://www.henrylim.org/Harpsichord.html>

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