

BROADSIDE

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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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Harpsichord For Sale!

A Pragmatic Approach To Investing In An Early Keyboard Instrument

By Adam J. Decker

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If one looks hard enough, one will come across innumerable early keyboard instruments that are for sale at any given time. This article is intended to help the early music enthusiast to make an intelligent and informed decision when it comes time to purchase a harpsichord. Whether you are shopping the Internet, visiting local builders or even considering building a kit, you must be confident in your own research and knowledge of the instrument.

What will I use it for?

The fundamental question in purchasing a harpsichord is to determine its purpose. For the non-keyboard player, I would expect the need to be in the form of a good continuo instrument, but I know many instrumentalists who are either amateur or professional keyboard players in their own right. Their needs are best met in the form of a combination continuo/solo instrument.

Also, do you need the keyboard to transpose? Transposing is the ability of the instrument to be played at Baroque pitch of A=415 Hz or modern pitch of A=440 Hz. I recently completed a French double manual harpsichord that is double transposing, in which the keyboard is shifted even further to allow the instrument to be played at A=392 Hz. This pitch is very dark and rich in tonal color, perfect for solo French literature, but not practical for today's ensembles.

So what is the perfect harpsichord? If I answered that question it would solely be my viewpoint.



Two-manual Flemish harpsichord by Adam Decker

There exists a certain harpsichord sound in my mind that is ideal to me. There will be a certain tone that will ultimately appeal to you when you hear it. I suppose that is why a \$60,000 Steinway piano can sound bland and insipid in my ear when used to play a Bach invention.

Basics to consider

We might legitimately compare a harpsichord and a diamond ring. As you may be aware, diamonds come in many varieties depending on factors of color, clarity, cut etc. For sale are the finest ones, having almost no blemishes, all the way down the scale to diamonds with carbon deposits. In between lies a seemingly infinite number of stones with something for everybody.

To help answer the question "What will I use it for?", there are a number of factors that must be addressed. The first is the national styles in which

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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, 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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Two-manual French harpsichord by Adam Decker

harpsichords were built. The Italian, Flemish and French styles represent the bulk of extant modern reproduction harpsichords in the United States today. Other styles of harpsichord include the English and German instruments, which are not described in this article. A modern reproduction harpsichord is one that has been built from the latter half of the 20th century to the present, along historical lines from the 16th-18th centuries.

Beyond that, one must consider single- or double-manual, keyboard range and choir disposition. Inside a harpsichord are rows of jacks (slender slips of either wood or Delrin, each of which hold an individual plectrum that plucks the string). Each row of jacks constitutes a choir which can either produce sound at eight-foot, four-foot or in some instances sixteen-foot pitch. These terms come from organ terminology, in which great C (two octaves below middle C) on the organ would sound through an eight foot pipe. This also represents the unison pitch on a piano. Four-foot pitch is indicative of notes that sound an octave higher while the sixteen-foot represents an octave below the eight foot pitch.

“Disposition” refers to groups of choirs in a harpsichord. The disposition was varied historically to create different sounds as well as to increase the instruments’ dynamics. For example, the historical disposition for Italian

harpsichords was usually two eight-foot choirs, or 2x8’ for short.

Italian

The Italian harpsichord certainly fills a niche in today’s active early music collegiums. Light in construction and easily transportable this harpsichord is the workhorse for many early music ensembles. The tone is sharp and decisive, which allows it to pervade through the group with ease.

The instrument can be easily distinguished from other harpsichords by the very deep curve in its bentside, its case walls which are usually constructed from thin cypress (about 3/16”) with delicate cypress moldings, and its long, slender appearance. Some Italian harpsichords are termed “inner” instruments in which the actual harpsichord can be physically placed inside a sturdy painted case fitted with a lid. Historically, these outer cases were

adorned with such items as leather or gems.

Since Italian instrument construction is somewhat simplistic and decoration kept to a minimum, these instruments can be less costly than Flemish or French instruments. In the marketplace today, I have seen new Italians priced in the range of \$6,000 -\$11,000. They represent an excellent choice for continuo performance, but work equally well for solo Frescobaldi, the English virginal masters, and of course, Scarlatti.

Flemish

Between the crispness of the Italian instruments and the efflorescent tone of the French, lies the mellifluous tone of the Flemish harpsichord. It is no wonder the Ruckers family of Antwerp dominated harpsichord building during the early years of the 17th century. Their harpsichords became so highly prized in western Europe that 18th-century French builders would take an extant instrument and not only extend the limited keyboard range (usually 45 notes), known as *grand ravalement*, but add another eight-foot choir and possibly another keyboard.

For most purposes, the Flemish harpsichord is a good overall instrument to purchase. Considering that the Flemish harpsichord is the most popular harpsichord in existence today, it represents a wise investment for the consumer. A practical instrument to own would be a single manual, GG-d” (56 note) keyboard range with 2x8’ and buff stop disposition. (The buff stop is comprised of little felt pads that when placed against one of the choir of strings, produces a very soft, harp-like sound.)

Assistance with newsletter logistics is provided as a service project of the Zeta Epsilon chapter of Phi Mu Alpha Sinfonia, National Music Fraternity, at Shorter College, Peter DeWitt, faculty advisor.

Flemish harpsichords, unlike Italians, can have two keyboards. This double manual configuration can give the keyboardist more musical options for repertoire. Aside from being a utilitarian device (for instance, useful in Bach's *Italian Concerto*), the double manual can be used to display the instrument's wide range of tonal color.

The typical disposition of a double manual Flemish harpsichord is 2x8', 1x4'. One eight-foot and four-foot choir on the lower manual and a single eight-foot choir on the upper. The upper manual can be coupled to the lower manual, to expose all voices of the instrument at one time, by pushing the upper manual forward. To disengage, the performer gently pulls the upper manual back.

Flemish harpsichords look their best when the case is painted in an earth-tone pigment, accompanied by authentic style Flemish block printed papers in the keywell and the case rim above the soundboard. Their soundboards are often painted in tempera and somewhat crude and naive in style, but the effects are nonetheless stunning. One might also find a *faux marbre* band wrapped around the case with Flemish papers on the inside of the lid including a Latin motto.

The Flemish works well in continuo use, but can work equally well as a solo instrument. If you are a serious harpsichordist, two manuals would meet all your keyboard and continuo needs. For strict continuo use, save your money and go with a reliable single-manual instrument.

Expect to pay more for an instrument with two manuals. In the marketplace today, I have seen newly-built Flemish harpsichords priced between \$9,000- \$16,000 for single manuals and \$13,000- \$18,000 for double manuals. There is also an abundance of good reliable used instruments that will require further discussion later.

French

The pinnacle of harpsichord making came in the form of French instruments of the late 18th century. These full five-octave, double manual harpsichords were stunning to say the least. The French harpsichord seemed to possess a certain refinement the others lacked. With its rich, booming bass tones and round, fluty treble, nothing suits 18th century French keyboard music like a French harpsichord.

The French harpsichord is not ideal as a practical continuo instrument. These instruments typically expose solo literature very well, but the complexity of their tone can get somewhat lost in the ensemble. As far as price is concerned, I have seen newly built French instruments topping out at about \$32,000.



Italian Harpsichord
Without Outer Case

*Arbor eram vilis quondam sed
viva tacebam. Nunc bene si
tangor mortua dulce sono.*

*Once I was a worthless tree,
but in life I was silent. Now in
death, if I am played well, I
sound sweet.*

Custom-built or rebuilt?

Commissioning a custom-built harpsichord allows you to be an active participant in the building process. When you commission a maker to build an instrument, you are ultimately in control. You will be

spending a lot of money in the process, so your voice needs to be heard.

When shopping around for a harpsichord or for a maker to build your instrument, it is very important to play as many instruments as possible. Since no two instruments are alike, you will certainly experience many different sounds, styles and keyboard touch.

By touch, I refer to the way the keyboard feels under your fingers while you are playing. Is the touch hard or too soft? Does the touch seem to feel like the consistency of oatmeal? Every harpsichordist has a personal preference for touch. I like an instrument where there is the maximum volume with the least resistance from the pluck.

A good builder will allow you to play upon the harpsichord once the action has been installed and before it is decorated. Once the harpsichord is to your liking, you can proceed on to choosing your decoration.

Regarding payment, a popular business practice is to split the cost into thirds: one-third paid up front, allowing the case parts to be assembled and musical action installed. The second third is due before decoration is begun; and the balance (final third) due upon delivery and satisfaction with instrument.

The sale should not end with delivery. Continued technical support from your builder is imperative, and the builder should invite any questions following the instrument's delivery as part of the sale. Your builder should supply you with a short maintenance course, covering such topics as tuning advice, changing strings and voicing plectra, plus and any tools you may need to complete any minor repairs. Remember, there may not be a harpsichord technician nearby to help with such matters.

A less expensive option is to purchase a rebuilt harpsichord, an instrument that has already been refurbished. The refurbishment typically includes new strings, freshly voiced plectra (either Delrin or Celcon), stabilization of any structural anomalies and complete redecoration. What is a rebuilt harpsichord? A rebuilt harpsichord is an instrument that has been fully refurbished. Buying a rebuilt harpsichord can save the consumer about half the cost of a custom built instrument.

A rebuilt instrument comes in many forms: a kit that has been neglected or never completed, an older shop-built instrument in need of an overhaul, or an instrument found at an estate sale or auction. A reliable rebuilt Flemish single manual harpsichord can be obtained for about \$5,000 and up.

A quick word about harpsichords for sale on the Internet: if you plan on purchasing a harpsichord through one of the various web auction sites, please be cautious. *Caveat emptor* should be your motto. You may be purchasing a box of headaches. Instead, visit the websites of various reputable makers and dealers.

The best way to find the right instrument for you is to either visit the maker in person or attend trade shows (such as the Boston early Music festival this June) and compare different instruments side by side.

Visit Adam's webpage at www.harpsichordatlanta.com
Please see the note under *The Alliance*, p. 8.

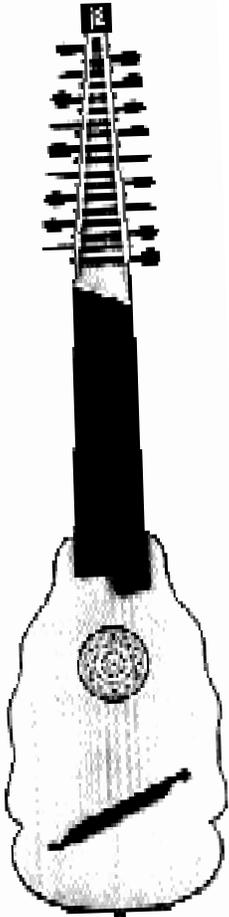
News Flash! New Trinity Group Performing in New York

A four-person ensemble of New Trinity Baroque (NTB) has advanced to the semi-finals of the Concert Artists Guild 2003 Competition, to be held in New York City, March 3-5, 2003.

In October of 2002, four members of the ensemble (James Gallagher and Martha Perry, baroque violins, Joshua Lee, viola da gamba, and Predrag Gosta, harpsichord and Artistic Director) gathered for a week to record selections of the 17th century Trio Sonatas and Chaconnas by Italian, German and English composers. This material was sent to Concert Artists Guild (www.concertartists.org) in November. In mid-

January of this year, after an initial screening of recorded materials, a positive response was received from CAG that NTB passed the second “round” and has been invited to appear live in New York in early March of this year. NTB will compete with other promising ensembles from the United States and all over the world.

In addition to the honor of CAG recognition, NTB will celebrate its fifth anniversary on March 27. Patrons are encouraged to check the website, www.newtrinitybaroque.com, for further information.



Member Profile

Cal Johnson Covers the Globe and the Centuries

Editor: I asked Cal Johnson, long-time AEMA member and former board member, to describe the honor he recently received at Agnes Scott College and a little about the distinguished teaching and faculty leadership, performance, and scholarship that have marked his career.

At the May Commencement, 2002, the Chairman of the Board of Trustees announced new holders of endowed chairs. I am now the Charles A. Dana Professor of Music, which acknowledges all the varied roles and work I have been doing at the college as a faculty leader. In recent years I have served as Chair of the Music Department, been Chair of the Curriculum Committee through some major shifts in our overall program, and was co-chair with the President of the College on the Mission Taskforce, charged with rewriting the college’s mission statement. I have recently published a number of books (England: 1730-1830; England: 1660-1730; Italy: 1550-1650, all Wayne Leupold Editions), and released a 2-CD set (Olde English: Calvert Johnson Plays Five Historic Eighteenth-Century English Organs, Calcante Records CAL-035).

At a liberal arts college one teaches whatever needs teaching—often outside one’s primary area of preparation! While I do indeed have a number of organ and harpsichord students, I also teach History of Music before 1750, History of Sacred Music (Judeo-Christian traditions), Sacred Music of World Religions (the non-Judeo/Christian traditions), Women in World Music (our version of intro to world music), and Women in Music (the Western traditions). This year I will lead the Senior Seminar for the first time—with the topic of Musical Traditions of Latin America.

My research interests are early keyboard music (Renaissance, Baroque, Classic eras), especially of Spain, Italy, England, and the Netherlands (i.e. modern Netherlands, Belgium, Luxembourg, and nearby areas



of France and Germany)—but I don’t ignore France and Germany! Nor do I ignore organ repertoire of the 19th and 20th centuries. In fact, a recent specialty is organ and harpsichord repertoire of other under-represented groups, including blacks (African-Americans, Afro-Caribbeans, Afro-English, Africans, etc.), Hispanics (including Latin Americans), Asians (including Asian-Americans), and of course, women composers for organ and harpsichord and even fortepiano of all eras and nationalities. So I suppose you could say I’m always at the periphery—pushing the edges and not feeling constrained by the “canon.”

Last year I performed an organ recital of works by women at the national meeting of the College Music Society in Santa Fe, NM; gave a lecture-recital on the organ works of Florence Price and a lecture on the compositions of Margaret Bonds at a Festival/Conference of African and African-Diaspora Music in New Orleans; performed a harpsichord and organ recital of Asian composers at Agnes Scott College; and organized a conference on Hildegard von Bingen in Maui, Hawaii, where I played an organ recital (works based on Hildegard’s chants or by women composers) and gave a

paper on themes found in Hildegard's writings (hence, in the texts of her music).

In January 2003 I gave a recital, lecture-recital, and a lecture on Asian music for harpsichord and organ at a conference in Honolulu, sponsored by the University of Hawaii/West Oahu, at the U of Hawaii/Manoa, and at St. John's Episcopal Church on Maui. The recital of Asian organ and harpsichord music was well received, as were my two papers on the topic. And there seems to be some interest elsewhere around this topic—I will be playing recitals of Japanese harpsichord music (all written within the last 20 years) in April at the University of Maryland/Baltimore for a conference on Japanese Music Today, and in May for the national, joint meeting of the various historic keyboard societies at the University of South Dakota, in July in Japan.

I'm also giving a recital/demonstration of new editions of early organ music at the regional convention of the American Guild of Organists in Charleston, SC in early June. And I'm giving an organ recital of works by black composers at a conference on African and African-Diaspora music at Cambridge University in the UK in early August. I'm waiting to hear about some other opportunities to perform the Asian and Black programs.

And yes, I'm continuing to perform the "canon." For example, in the fall I had a chamber music recital at Agnes Scott College (with Kelly Via on flute, Jody Miller on recorder, Martha Bishop on cello, and the college's student string quartet), including a Boismortier Sonata for Flute and Harpsichord, Quantz Trio Sonata, Hans-Martin Linde Trio for recorder, flute, and harpsichord, Soler Quintet for organ and string quartet, Libby Larsen Fantasy on 'Slane' for flute and organ, and Jehan Alain's Trois Mouvements for flute and organ.

In November I played the dedicatory recital on the newly installed Austin organ at Holy Family Episcopal in Jasper: Mendelssohn Sonata 4, Bach Schübler Chorales, Stanley Voluntary op. 5/8, Hovhanness' Prayer of St. Gregory with trumpet, Robert Greenlee's award-winning Three Spirituals for Palm Sunday (in Gospel style), one Ethel Smyth chorale prelude, Gigout Scherzo, and Widor's Adagio and Toccata from Symphony 5.

Surely this variety of programs demonstrates that one can play outside as well as inside the canon with success! I only wish more musicians would be braver and tackle works by women and other under-represented groups, repertoire by composers from lands other than France and Germany, and from all style periods.

Editor: Can you discern any common thread among your varied interests?

Probably the common thread is exploring under-represented repertoires for organ and harpsichord, including Women composers, Black composers (African, Afro-Caribbean, African-American), Hispanic and Latin-American composers, Asian composers, and New Music (especially by Americans). I do all this and still play the organist's canon (Bach, Mendelssohn Widor, Franck, Couperin, Messiaen, etc. etc.).

Early musicians should not just be satisfied with their own canon, but consider under-represented repertoires within the field of Early Music itself:

Spain (how many organists/harpsichordists know much Spanish Renaissance, Baroque, or Classic repertoire other than a couple of Scarlatti sonatas?)

England (what organists study early English organ music other than one or two Stanley Voluntaries? most harpsichordists study some of the Virginalists, but don't know the rest of the English harpsichord repertoire)

The Netherlands (most organists and harpsichordists study a couple of Sweelinck pieces and know no other repertoire—and nobody knows the late 18th century repertoire!!!—even if Gustav Leonhardt thinks it is tacky)

Italy (every self-respecting keyboardist learns some Frescobaldi, but seldom do they explore deeper or broader)

Editor's note: Cal's published music collections are an excellent way to expand repertoire for the keyboardist. A Wayne Leupold Editions website is "coming soon" at <http://www.wayneleupold.com/>.

Important Announcement: Upcoming Playing Opportunity

Charles Tucker, an avid Recorder and Viol player, School Music Teacher and Church Music Director in Pensacola, has invited interested Early Music practitioners to bring their instruments and talents to Pensacola and present a Concert to the community. The objective is to expose an audience there to the sounds of Early Music.

Place: St. Paul Lutheran Church at 4600 N. Ninth Avenue, Pensacola, FL 32503, Phone # 850-438-5229

Dates: February 14-16, 2003

Cost: \$35 per person (primarily for sheet music, mailing, reception and Saturday lunch, but not for motel costs).

Accommodations: The parishioners of St. Paul's will be hosting the participants. For those who would rather stay at a Motel, special rates are offered by the Hampton Inn (1-850-478-1123) across from the Pensacola Regional Airport.

Contacts: Jorg Voss, 770-998-3575 or Email Jorg@JFV.com; Charles Tucker, 850-432-7468 or Email Charleshtu@aol.com See the website, <http://www.stpaul Lutheran pns.org/index.html> and click on the "have you heard?" "Upcoming Early Music Concert".

Music: Sheet Music will be mailed to participants before the weekend, provided that registration occurs early enough for mailing. It will be yours to keep.

Proficiency on your instruments should be "high intermediate" to "advanced". (We will have only three rehearsals before the concert).

Instruments: Voices, Viola da Gambas, Recorders, Krumhorns, Shawms, and other "Early Instruments". The performance will include Choral and Instrumental Music

This should be a beautiful experience with kindred minds and music which we all love.



The Atlanta Early Music Calendar



Updates

January 2003

- 31 Red Priest. Baroque Fantasy: works by Vivaldi, Le Strange, Purcell, Bach, Tartini ... and much much more! 8:00 pm, Ramsey Concert Hall, UGA Performing Arts Center, 233 River Road at Carlton St. on UGA campus, Athens. \$19. 888-289-8497. www.uga.edu/pac

February 2003

- 16 Atlanta Baroque Orchestra. "Music Then, Music Now." See Preview below. 3:30 pm, Peachtree Road United Methodist Church, 3180 Peachtree Rd. \$25 general; \$15 students & seniors (season ticket \$50). 770-537-0744. www.atlantabaroque.org
- 21/22 Clayton State University. Joseph Haydn's *Il mondo della Luna*. 8:15 pm, Spivey Hall; \$10. www.spiveyhall.org
- 25 Virginia Hutchings, piano. J.S. Bach's "Goldberg Variations." 7:30 pm, Gould Room, Episcopal Cathedral of St. Philip, 2744 Peachtree Rd. \$15 general; \$10 students & seniors. 404-365-1052, www.stphilipscathedral.org

- 28 Emory Baroque Artists (faculty ensemble: Elizabeth Packard Arnold, soprano; Jody Miller, recorder; Shawn Pagliarini, Baroque violin; Martha Bishop, viola da gamba & Baroque cello; Christopher Harrell, harpsichord). "Florilgium primo": works by Bach, Purcell, Telemann & Biber. 8:00 pm, Emerson Concert Hall, Schwartz Center, Emory University. Free. 404-727-5050. www.emory.edu/ARTS

March 2003

- 4 David Buice, harpsichord. "Domenico Scarlatti: Intimate & Incendiary." 7:30 pm, Oglethorpe University Museum of Art, 4484 Peachtree Rd. \$15 general; \$10 AEMA members & seniors; students free. 404-364-8555. <http://museum.oglethorpe.edu/programs.htm>
- 7 Ensemble Corund & Capriccio Basel (Swiss chamber chorus & period-instrument orchestra). J.S. Bach's Mass in B minor. 8:00 pm, Hodgson Concert Hall, UGA Performing Arts Center, Athens. \$29, \$33. 888-289-8497. www.uga.edu/pac

Preview: Atlanta Baroque Orchestra Performs Contemporary and Early Works Feb. 16

Sporting a new twist, the Atlanta Baroque Orchestra, Lyle Nordstrom, Artistic Director, will present a work composed in 1995, John Tavener's *The Song of the Angel*, as well as masterworks by J.S. Bach, Handel and Telemann, on its third subscription series concert on Sunday, February 16 at 3:00 p.m. The concert, under the leadership of violinist Stanley Ritchie, will be held at Peachtree Road United Methodist Church, 3180 Peachtree Rd., N.E., Atlanta (in Buckhead). The ABO will be joined by the DeKalb Choral Guild.

During this concert, the orchestra will salute its founder, Lyle Nordstrom, who is stepping down as artistic director after this appearance. Nordstrom, who directed the orchestra from its beginning in 1997, will continue as director of early music activities at the University of North Texas.

Tickets for the ABO concert are available in advance by telephone at 770-537-0744, at the door, or by online form at www.atlantabaroque.com. Prices are \$25 regular admission, \$15 seniors and students with i.d.

PROGRAM: "Music Then, Music Now"

Georg Philipp Telemann : Tafelmusik Suite in E Minor for flutes and strings, with Catherine Bull and Janice Joyce, flutes

Johann Sebastian Bach: Concerto in E Major for violin and strings, with soloist Stanley Ritchie, Baroque violin

John Tavener: Song of the Angel, with Lynn Eustis, soprano

George Frideric Handel: O Sing unto the Lord (Chandos Anthem #4), with Lynn Eustis, soprano, Kim Childs, tenor, and the DeKalb Choral Guild

The guest artists are Stanley Ritchie, Baroque Violin; Lynn Eustis, soprano; Kim Childs, tenor; DeKalb Choral Guild, Bryan Black, director.

Stanley Ritchie is a faculty member at Indiana University, reflecting his position as one of the world's leading exponents of Baroque and classical violin. He has specialized in early violin following a career as associate concertmaster of the Metropolitan Opera Company and first violinist of the Philadelphia Quartet. He is a founding member of The Aston Magna Academy, Duo Geminiani, and Three Parts Upon A Ground, and has collaborated with many early music specialists including Malcolm Bilson, Anner Bylsma, Christopher Hogwood and Roger Norrington, recording with the Harmonia Mundi, Focus, Nonesuch, and L'Oiseau Lyre labels.

Lynn Eustis, soprano, joined the faculty at the University of North Texas College of Music in 1999. She appears regularly as a soloist with organizations that include the Dallas Symphony Orchestra, Concert Royal (New York), the Dallas Bach Society, the Atlanta Baroque Orchestra, Fort Worth Dallas Ballet, the Williamsport Symphony, and Fort Worth Early Music. She has performed over thirty operatic roles, including the title role in *Lucia di Lammermoor*, *Rosina* in *Il barbiere di Siviglia*, *Marie* in *The Daughter of the*

Regiment, Pamina in *The Magic Flute*, and Susanna in *Le nozze di Figaro*, with companies such as the National Opera Company, the Brevard Music Center, the Ash Lawn-Highland Festival, and the European Opera Centre (Belgium). A native of Long Island, New York, Dr. Eustis is a frequent lecturer on music of the Holocaust.

Kim Childs, tenor, is a frequent soloist on the concert stage; Atlanta audiences will remember him as soloist with ABO's production of Handel's *Messiah* this past November. An early music specialist, he has performed Monteverdi's *Combattimento di Tancredi et Clorinda*, Handel's *Acis and Galatea*, and *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. 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*. He is the Director of Music at Unity Church of Dallas and teaches early music voice students at the University of North Texas.

NOTES ON THE MUSIC, by Artistic Director Lyle Nordstrom:

JOHN TAVENER: "The Song of the Angel" — Although there is a wealth of twentieth century music for recorder and harpsichord, one rarely thinks of Baroque orchestras and contemporary music in the same mind. In 1995, Paul Goodwin and the Academy of Ancient Music decided to commission music for Baroque orchestra from John Tavener, feeling that his style would fit the sound of early instruments very well. One of the most beautiful pieces of their recording is "The Song of the Angel" for strings and solo soprano (only vocalizing). Tavener's instructions say: "The music should be sung and played with a restrained ecstasy. It should not bring pounding of the heart, nor should it lead to melancholy. Like all the music of the East, it should reveal in tranquility an eternal angelic, ecstasy breath which liberates and humanizes."

TELEMANN: *Tafelmusik, Suite in E Minor* — Telemann published his "Musique de table" (Banquet music) in 1733 which included music for three "productions." This music certainly provided entertainment for many sumptuous Baroque feasts for not only the palate but the ears as well. This collection of music includes some of Telemann's finest music in a variety of genres, concerti, quartets, solos, etc. This concerto for two flutes from the second production is considered one of his finest where solos are taken not only by the flutes, but strings and cello as well.

J.S. BACH: *Violin Concerto in E Major* — Bach has left us a wealth of material for voices and orchestra as well as keyboard works. Though there are by far fewer works for orchestral instruments, most of them are rightfully famous as masterworks of the idiom. The *Concerto in E Major* for violin and strings, is one of only two solo concerti for violin but the intricacy of the counterpoint and the vivaciousness of the melodies has given it place among the masterworks of Baroque violin concerti.

HANDEL: *Chandos Anthem No. 4 "O Sing unto the Lord"* — The Duke of Chandos employed Handel for 18 months or so starting in 1717. As a composer in residence, he completed among other things, eleven anthems for soloists, chorus and orchestra. Outside the mainstream of London church music, these anthems reflect the noble breadth and worldly opulence of the ducal splendor of the palatial grounds at Cannons and the regal pretensions of the Duke. Even though they were composed for smaller forces than usual (no viola and rarely alto singers), there is a richness to the ideas. "O sing unto the Lord" (Chandos anthem #4) is one of the finest especially the arias for soprano and tenor where the exhortation to "sing unto the Lord" from the soprano and the tempest of the sea in the tenor aria are among Handel's most engaging arias.

For further information contact: Daniel Pyle or Catherine Bull: 404-627-9077, danielpyle@mindspring.com

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 Atlanta Early Music Alliance
P. O. Box 663
Decatur, Georgia 30030



The Atlanta Early Music Alliance

<http://www.atlema.org>

The Alliance: News of AEMA People and Communities

Thanks to **Adam Decker** for the great advice on choosing a harpsichord. He is a member of AEMA as well as founder/owner of Early Keyboards of Atlanta. He specializes in the sale, construction, repair and rebuilding of harpsichords, clavichords and virginals. You may contact him at 770-917-1960 or visit him at www.harpsichordatlanta.com.

In connection with the concert by Farallon, **Letitia (Tish) Berlin and Frances Blaker** will be available for school demos, masterclasses, etc. the morning of March 24 or early that afternoon. The fee for something like that would normally be \$500, but they are willing to negotiate. Contact them at tish-feb@mindspring.com or francesbl@msn.com.

Jody Miller is expecting a record enrollment of around 15 students in the Emory Early Music Ensemble. He writes that his work there is going very well: in addition to students, including a private recorder student, he has a phone, an office, and a computer! The ensemble performed a Telemann cantata last fall and will be working up a program of Venetian polychoral music for the spring.

Response the "Broadside" Appeal Regarding the Education Committee

Eckhart received an e-mail from Kurt Alexander Zeller, the new head of Opera and Choral Activities at Clayton College and State

University (770-961-3626), expressing possible interest in serving on the Education Committee; Jorg will contact him. Also, Pat DeWitt offered to help with a particular project (such as a member "play-in") rather than the ongoing commitment of serving on the Committee.

AEMA Nominating Committee

The Bylaws state that elections for Board members should be held in early spring before the annual meeting in April. The ballots should go out by early March. The Nominating Committee should consist of 3 Board members (Johnette Crum; Kim Henry, taking the place of Jorg Voss; Jody Miller will be asked to serve) and 2 non-Board members (Martha Bishop, John Nelson). The Committee will present a slate of names at the next Board meeting in early February.

AEMA will be co-sponsoring a workshop by Stephen Preston

in April with the Atlanta Flute Club. Stephen Preston is one of the leading musicians in the development of early music performance in the UK and Europe, and one of its most respected figures. His area of expertise extends from the 17th to the 19th centuries and he is at home with the music of Bach and Mozart as he is with Schubert and Weber. For further information, contact Eckhart Richter at 404-634-4268 or eckrose@mindspring.com.

RareSong, a madrigal group composed of Pat and Pete DeWitt, Julie and Terry Lowry, and John Blankenship, will perform for a state association of accounting professors in Rome on February 7. Go figure! (they do)