



BROADSIDE

Volume VIII, #7

May 2003

New AEMA Board Members Elected

From left to right: David Buice, Nancy Buss, and Kurt-Alexander Zeller



The Nominating Committee and the AEMA Board of Directors express their appreciation to the five nominees who graciously gave their consent to be a candidate in our annual election.

David Buice is currently harpsichordist-in-residence at Oglethorpe University museum. His performances have been broadcast on Public Radio and Television as well as on the Turner Broadcast System. David is a founding member of the Southeastern Historical Keyboard Society and has recordings on both harpsichord and Lautenwerck.

Nancy Buss retired after the dual careers of legal secretary and music teacher, having earned a master of music from Georgia State University in 1977. She was a founding member of the

Atlanta chapter of the American Recorder Society. Currently, she teaches recorder, plays in several ensembles, and directs the Chancel choir at Oakhurst Presbyterian Church.

Kurt-Alexander Zeller is currently director of vocal activities and Opera at Clayton State College and State University. His past activities have included serving as a board member of the Early Music Guild of Oregon, performing and recording with the Terra Novum consort, and acting as a presenter in EMA roundtables at the Berkley Festival of Early Music.

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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Dear AEMA members,

The new AEMA membership year is almost upon us and it is time to renew your membership. This year will be an exciting year for AEMA. In addition to the great member benefits to which you are accustomed, AEMA plans to offer another Concert Series in the 2003-2004 season. This series will showcase the best in local and touring early music groups. Watch for the announcements in upcoming issues of *Broadside*. AEMA also has a newly formed Education Committee which will plan workshops, lecture and master classes. The committee welcomes suggestions from members.

The fall issue of our popular newsletter the *Broadside* includes our yearly AEMA concert calendar with

updates in following issues. These two items alone are worth the price of membership! AEMA will also publish an updated member directory with information about members (such as areas of music interest and expertise) that will help you find people with similar interests.

A membership form is enclosed in the newsletter. Please complete and return the form before June 30 so that you will receive the very next issue of the *Broadside* and be kept informed of all the exciting events coming up this year.

Thank you for your support of AEMA.

Johnette Crum, Membership Coordinator

THE ATLANTA
EARLY MUSIC ALLIANCE

BOARD OF DIRECTORS

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Patricia DeWitt, Newsletter
Editor

PUBLICATION SCHEDULE

Broadside is published monthly except for summer; longer issues are published three times a year. The copy deadline is the 20th of each month.

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.]

Broadside is the newsletter of the Atlanta Early Music Alliance. It is published for members and other subscribers.

AEMA also maintains a website at www.atlema.org

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Ritornello Shares the Stage

by Pat DeWitt

With two guest artists, bass Shawn Charlton and gambist Paul Miller, Ritornello offered a cornucopia of interesting music at the final concert of the AEMA Early Music Concert Series. A recurring theme, or loose ritornello, was the Leipzig Thomaskirche cantor search of 1723: chamber music of the burghers' first-choice composer, Georg Philipp Telemann, and of their third-choice composer, J. S. Bach. This ritornello had two variations: vocal/instrumental and instrumental trio.

In the field of late German Baroque so well exemplified by Bach and Telemann, Ritornello was significantly aided by the intelligent and sensitive interpretation of Mr. Charlton. His German diction was excellent and he conveyed a keen understanding both of the words and the feelings they suggested. In supporting roles as well as in more conspicuous duetting with the singer, the regular members of Ritornello performed well: Jonathan DeLoach and Jody Miller, recorders; Christopher Harrell, harpsichord; Susan Patterson, viola da gamba.

The first and longest piece, Telemann's cantata "Entzückende Lust", featured Susan Patterson in a solo role with Paul Miller holding down the continuo. The low voices of the solo parts helped make this cantata, with a more consistently positive text than other Telemann cantatas of this series, a rather gorgeous production. Another movement from a Bach cantata, with two recorders, was attractively realized except for some balance problems. The final vocal-instrumental selection was a furious aria from a Telemann *singspiel* which cast Charlton in the role of an offended yet loving imperial father, a role he played most convincingly, even though accompanied by two "sweet flutes." The audience deserved an explanation of why (or if?) Telemann originally scored for those.

Bach and Telemann were also represented by trio sonatas. The first, a transposition of the Bach Trio Sonata in G Major for two flutes, was a little stodgy in the fast movements, and the two voices of the recorders were hard to distinguish. However, it must be observed that whenever DeLoach and Miller play together, their common musical concept and impeccable intonation help the music

succeed. The second featured DeLoach and Paul Miller on the solo parts, and the contrasting instruments enhanced a feeling of spirited competition.

The divergent musical offerings included a *concert* for two bass violas da gamba by François Couperin and two division pieces, one for recorder by Jacob van Eyck and one for viol by Tina Chancey, a modern gambist. Because French Baroque music in general may be considered to be 25% mastery of the notes and 75% mastery of the style, the Couperin was the most in need of additional study. The Chancey piece, not in a modern but in an early 17th century style, provided a note challenge which Susan Patterson met. Jody Miller added the insouciant flair which a knowledgeable audience expects to his rendition of divisions on a folk-song from *Der Fluyten Lust-Hof*.

The Ritornello concert had the air of sharing beautiful and interesting musical discoveries with the audience. This would have been enhanced by more commentary for the audience, and such commentaries might have provided more continuity over the inevitable stage

Snapshots from the Annual Membership Meeting May 3, 2003

will be shown through the following pages.
Photos are by the versatile Jody Miller.



Eckhart Richter, current president of AEMA

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.



Mickey Gilmour plays recorder; below, Gilmour and Henry Kahn



Johnette Crum and Pamela Woodcock



Jorg Voss conducts the playing session.



Education Committee members: Kurt-Alexander Zeller, Jane McLendon, Susan Patterson, and Jorg Voss



Zeller plays harp



The Atlanta Early Music Calendar

Updates



May

18 **Atlanta Recorder Society**. Spring concert. 3:00 pm, St. Mark United Methodist Church, 781 Peachtree St. Free. 404-633-2108.

newtrinitybaroque@earlymusic.net, or by calling toll-free 1-866-EARLYMUSIC.

June

7 **Atlanta Sacred Chorale**. Eric Nelson, *conductor*. 8:00 pm, Emerson Concert Hall, Schwartz Center, Emory University. Donations appreciated. 404-727-5050. www.emory.edu/ARTS

15 **New Trinity Baroque**, Lilburn, All Saints Lutheran Church, 7:30 PM (program as above).

July

8 **David Buice**, Oglethorpe University Museum of Art, 7:30 PM. Ensemble works by Henry Purcell, Heinrich Schutz, Girolamo Frescobaldi, Giulio Caccini, John Dowland, and Philbert de Lavigne, with Karen and Sandy Calloway; J. S. Bach's Sixth "English" Suite for solo harpsichord, and solo keyboard music of Frescobaldi and Peter Philips, played on harpsichord and lautenwerck. General Admission: \$15.00; OUMA Members, OU Faculty & Staff, AEMA Members, and Senior Citizens: \$10.00; Students: Free. The Oglethorpe University Museum of Art Skylight Gallery, 4484 Peachtree Road, N.E. 404-364-8555 <http://museum.oglethorpe.edu>

14 **New Trinity Baroque**, Atlanta, Episcopal Church of the Epiphany, 8:15 PM. "Selva Morale e Spirituale" by Claudio Monteverdi. New Trinity Baroque, directed by Predrag Gosta, with Leif Aruhn-Solen (Sweden) and Kevin Sutton (Dallas), tenors, Michael Fields, chitarrone (England), et al. The tickets for all concerts are \$20 regular, \$15 Friends of NTB, Members of Early Music Network and ArtsCard members, and only \$5 for students (with Student ID). More information at www.newtrinitybaroque.com, by emailing

Editorial: Some Observations on Musical Performances

by Pat DeWitt

John Cage once said that recordings would be the death of music. At least so far, music appears to be surviving, but recordings have certainly made important changes in the musical scene. Listeners have access to music around the world and through the ages through recordings which themselves will ultimately be available instantly via the Internet. Moreover, recordings can bring us the very best performances available. Given these facts, what point is there in producing, attending, or promoting public concerts of early music? First of all, I personally prefer live music, because there is so much more to appreciate than in a recording. You never have to worry about the sound reproduction. You have the whole spectrum of human interest—you can watch the performers interact with the music as they recreate it for you to take part. You set aside the time and give the music the full attention it almost never gets when you listen to a recording. However, quality does matter.

Since I started reviewing for the Broadside, (with Pat Nordstrom) I have tried to listen carefully so that I can learn to discern and describe what makes the best performances. I listen intently to what makes the music moving in every sense. An excellent performance of any kind of music communicates to the audience the tension and release that make the music come alive. It does this, to be sure, through whatever means are appropriate to the style involved, but I believe these means are always available if one really studies the style and joins one's own musical intuition with it.

Sometimes, early music people get so involved with "historically informed performance" that they forget that it is music first and foremost. Suzanne Langer in *Feeling and Form* said that music is a

shaping of time: music shapes time in the mind of the listener, using sound as a means. If that shape is flat, or if there is no feeling of movement, it is not interesting. In Baroque music, for example, there should be movement within the motive, within the phrase, with everything accumulating to a goal. I heard Stanley Ritchie coach the Atlanta Baroque Orchestra several years ago, and he had them play the first period in the music with just the most important notes (leaving out the figuration) to see how it made an arch and where the high point was. Simple perhaps, but so important. In plainsong and other earlier music, the feeling of forward motion may be replaced by a feeling of oscillating movement, like the sea.

An excellent musician gives the music all the energy and all the mental and physical focus he or she has, in a disciplined way, of course. I have heard several outstanding examples of this at Spivey Hall: for example, Andrew Manze, the early violinist, was one of the most intense performers I've ever heard. This intensity is not the same as stylistic Romanticism as in 19th/20th century repertoire; that is long, long lines and melody/harmony and blended tone-color and lots of other things. I believe that it is wrong to cite "feeling" as a style characteristic: it is the way the feeling is expressed that marks the style.

If I have spoken of the inspiration aspect of musical performance before the technical, that is because it is far more interesting to me. The best early music performers I have heard at Spivey, including Andrew Manze, the King's Noyse, Chanticleer, as well as Farallon in the AEMA series and the best moments of the Atlanta Baroque Orchestra, are beyond technically proficient to the point where neither

they nor the audience are even conscious of it as an issue. Not many of us are going to be that good, but maybe we can keep the audience from being conscious of how hard we are working to play a piece. Technical issues should not take the stage. I have heard convincing performances that, although not perfect technically, were convincing because they showed an understanding of the shape and the feeling of the music. By contrast, it means nothing to me how rapidly someone can produce notes, unless this virtuosity is used for musical effect.

I also feel that the interaction with the audience counts. We know that public concerts as we know them only began in the 17th century, and that even then the audiences were physically closer to the musicians than they are today, so in early music we value an intimate atmosphere. Performers might also recall that, in those old days, the real nobility was on the other side of the footlights! I enjoy being addressed informally from the stage, and I appreciate visual appeal that enhances the atmosphere appropriate to the music.

When writing reviews, I try to give the reader a sense of the quality of the event reviewed, along the lines mentioned above. I do try to be as positive as possible, but I believe that to praise everyone equally is to slight those that are really outstanding and to do a disservice to our readers. I try to be very specific about what was best, because each concert is unique. Writing this kind of review is not easy or quick to accomplish, and I have found few people willing and able to do it (if you are, please write or call!)

Now, I have been writing about quality as if one yardstick applied to all. Those familiar with the concept of quality in industry, health care, or education may have heard the definition "fitness for purpose." In this connection, we in early music are conscious that, long before recordings with their ideal, frozen performances, public concerts also changed the music scene irrevocably. We do not usually apply the same standard to background music that we do to concert music. For example, I am much more accepting of any kind of music that drifts in on the breeze while I'm having a cool drink on a patio, as

long as it's not too disturbing; disturbing music can help me keep awake while driving (up to a point). Does all our music have to be presented in a circumstance that invites comparison with Spivey Hall? What is the quality yardstick or yardsticks that AEMA should use to accomplish its mission of "fostering enjoyment and awareness"—? As editor of the *Broadside*, I would welcome discussion on this topic. For example, it might influence the choice of which concerts to review and who should review them. Not every performing organization aims to be in the arena of the international artists heard at Spivey Hall. The latter have rarely been reviewed in the *Broadside* because local artists and the AEMA series are given priority—has this been a mistake? Should performances of a less-professional quality be recognized also, and if so, how?

Last summer, as a member of the committee reviewing audition materials for the first AEMA Concert Series, my "reviews" had more direct consequences than usual. Since I believed that our mission was to put together a concert series that would be professional enough to impress the community with the seriousness of early music as concert repertoire, I judged according to that standard. Others, who believed that the primary purpose of the series was to provide a venue for AEMA member organizations, were not pleased. It is possible that, if the concept of quality as fitness for purpose had been well understood by all before the review began, difficulties might have been avoided.

For those performers aspiring to excellence, I offer some observations, some of which are based on personal efforts resulting in varying degrees of lack of success, some on observation of others. There are many reasons why many of us try and only a few make it to the top. The quantity of effort does count: the hours spent in rehearsal, individual practice, score study, performance practice research, and general study of musical and cultural background. The quality of effort counts too: knowing where to look for information in primary and secondary sources; being willing to learn from other

Continued on back page.

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 _____

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Volunteer Donation Suggestions

Membership Categories
 Sustaining \$200
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The Atlanta Early Music Alliance
P. O. Box 663
Decatur, Georgia 30030



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<http://www.atlema.org>

Editorial *continued*

performances, coaches, and teachers; aiming for specific goals during rehearsal; knowing how to practice. Pat Nordstrom once said to me, after a very fine concert by The Merry Band, "we just can't compete with groups that have more time to rehearse." She knew that to make each moment of the music as perfectly realized as possible takes both time and critical self-awareness. There is a limit to how good a group even of fine individual performers can get in two hours a week.

Going back to "quality management", putting together the right team is a crucial element, and it is extremely complex. I believe that ruthlessness may be an essential attribute of an artistic director, unless he or she is very lucky. Just because people are our friends doesn't mean they are the best musical team members. On the other hand, friendship can help generate motivation. The hours spent recruiting performers and arranging rehearsals and performances are part of the team-building and weigh heavily in the director's effort.

Then there is talent, that layman's reason for everything. The love of music and the ability to excel in it are not the same thing, yet both are necessary. Many music majors are such because they have been told they were talented, and they are in their degree, but you would be surprised how many do not really love music "better than they love themselves", as a friend used to say.

Is there room in the community for less than the top? I think we would certainly say yes, for many reasons and in many ways. But I would like to hear what readers have to say.

*The Alliance: News of AEMA People
and Communities*

You are invited to attend the 16th Annual Atlanta Celtic Festival, Sat & Sun, May 17 & 18, 2003 at Oglethorpe University, 4484 Peachtree Road, NE Experience the traditions of Scotland, Ireland, and Wales including crafts, food, and lots of traditional music, headlined by The Elders - traditional Irish music & songs, Hadrian's Wall - traditional Scottish music, and Isla - Celtic band with Appalachian overtones

Admission: Adults, \$10; Seniors, Students, Children, \$5.

DIRECTIONS:

From I-85 North, take North Druid Hills exit, follow signs to Peachtree Road, turn right and go approx 1 mile, Oglethorpe will be on the left. From I-285, take Peachtree Industrial Blvd exit, go south approx 5 miles (it becomes Peachtree Rd), Oglethorpe will be on the right. For people from out of town who need a place to stay, the Festival hotel is the Residence Inn at I-285 & Chamblee -Dunwoody Rd. A single (1 double bed) is \$49 a night and has a sofa bed, a double is \$59. There will be shuttle service to and from the festival. For more information, check www.atlantacelticfestival.org or info@atlantacelticfestival.org To volunteer, contact Ralph Anderson 404-392-0414 or ralphanderson@bellsouth.net.