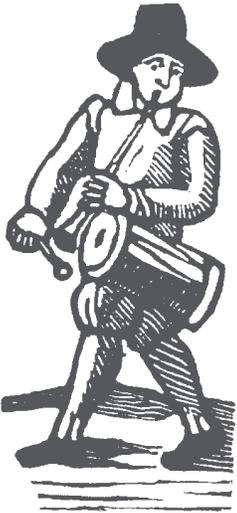


BROADSIDE

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January, 2004

**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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a lot of reading!**

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The Amateur: Essential to Music

by Eckhart Richter

"Hell is full of musical amateurs: music is the brandy of the damned", according to George Bernard Shaw (1856-1950). Alas, if that curmudgeon's acerbic utterance were to be believed, most AEMA members' prospects for the life to come would be grim, indeed. If, on the other hand, music is the nectar of the blessed, then heaven will abound with musical amateurs. The latter, after all, form the backbone of AEMA. In our initial letter, published in the October 2002 issue of *Broadside*, shortly after taking over as your president, we declared our guiding policy to be that of "stimulating and reinvigorating the music-making of AEMA's amateurs" and of fostering "a spirit of mutual cooperation between the professionals and amateurs in our organization". Brigitte Nahmias, President of the Atlanta Recorder Society, expressed similar sentiments in her statement published in the October 2003 issue of *Broadside*: "We [amateurs] are not jaded, overexposed and overplayed. We have chosen not to spend our lives practicing and performing, but just to do music as an avocation. Without us there would be no audiences. So let's support our amateurs!"

In the classic, "A Composer's World", the most profound and comprehensive exposition of a true composer's mission and *métier* ever penned by a great composer for the benefit of the music-loving lay reader, Paul Hindemith observed that "in former times the broad phalanx of those participating in music consisted predominantly of a vast middle field of amateurs; people who made music their hobby in the form of singing and playing but did not practice it professionally. At their right wing there was a relatively small group of professionals, and at the left, an equally small number of mere listeners. The amateur, having always been a considerable factor in musical life, reached the climax of his importance in the eighteenth and nineteenth centuries. Our classical literature is unthinkable without the amateur in the background. He played in the orchestras together with the professional, he sang in the choirs, and for him all chamber music was written. Haydn's Mozart's and Beethoven's quartets, even Brahms's chamber music counted mostly on the amateur."

"Today, with the number of participants in musical performances swollen from thousands to millions, their make-up has changed considerably. The right wing, the group of professional performers, has gained in numbers, but lost in percentage. The left wing, the listeners, now covers almost the entire area, and the middle field has dwindled to almost nothing. If we assume that the former distribution of listeners, amateurs, and professionals was, expressed in per cent, about 5, 90, and 5, respectively, we can for our modern times take 95, 1, and 4 as a fair estimate. We cannot think of a musician who would not see in this remarkable change of powers a turn toward shallowness. The reason for it is the general change in our social set-up, combined with the evolution of our musical tastes and habits. A change in the percentage distribution of the three music-participating groups in favor of the musical amateur would be a most commendable first step towards recovery."

It is probably no coincidence that as far back as the early twenties Hindemith became a leading pioneer in the revival of Early Music as well as a creative champion of contemporary music accessible and rewarding to musical amateurs. In the latter capacity he ended up being branded, much to his chagrin, with the ugly label, *Gebrauchsmusik*, a term initially coined not by him, as so often mistakenly assumed, but by the German musicologist, Heinrich Bessler, in order to refer to the fact that most music during the Renaissance and Baroque periods was composed for some specific *Gebrauch* (German for "use"), whether for designated events, occasions, specified functions or the edification of music-making amateurs. In a discussion with German choral conductors during the late twenties Hindemith had used Bessler's term to point out "the danger of an esoteric isolationism in music". According to him, "some busybody had written a report on that totally unimportant discussion, and when, years after, I first came this country [i.e. the US], I felt like the sorcerer's apprentice who had become the victim of his own conjurations: the slogan *Gebrauchsmusik* hit me wherever I went, it had grown to be as abundant, useless, and disturbing as thousands of

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dandelions in a lawn. Apparently it met perfectly the common desire for a verbal label which classifies objects, persons, and problems, thus exempting anyone from opinions based on knowledge. Up to this day it has been impossible to kill the silly term and the unscrupulous classification that goes with it."

In an article appearing in 1930 Hindemith exhorted musical amateurs to be aware of their musical role in society, one equal in importance to that of the dedicated professional musician and decidedly more important than that of passive listeners, whose role as concert goers and collectors of recordings has become primarily an economic one. Amateurs, he went on, should not strive to imitate the artist performer, neither harbor the ambition to conquer the concert podium, nor enter areas of public musical life that can be better served by the professional musician. They ought not be troubled by the awareness of being "dilettantes". One will always have to distinguish between two opposite ways of making music: performing for an audience in public and playing for one's own or each other's pleasure and edification.

Hindemith's distinction between these two ways of making music is certainly sound in principle and a justified caveat against the occasional presumptuousness of some amateurs, but it cannot be consistently maintained in practice. As we had pointed out in our initial letter, it clearly breaks down in the case of choral music. Recently I had the pleasure of attending a public concert by the Emory Early Music Ensemble. It was essentially an amateur presentation and the spirit of the audience and performers was that of a family gathering.

Here are the details on the Winter Workshop and Concert:

AEMA and ARS-Atlanta sent out many invitations to Viol and Recorder players for the Mid-Winter Workshop scheduled for January 23rd and 24th. The response has been heart warming. We expect about 50 participants.

The workshop will be held at the Music Education Building of Clayton College and State University in Morrow, GA.

There is still room for more participants.

There is still a need for a few homes to host musicians for the two nights of Jan. 23 and 24.

The Workshop will end with a "Student Concert", Saturday 1-24-2004 at 4:15 PM in the Music

The point of our foregoing quasi-philosophical musings, dear reader, is to let you know how excited and gratified we are by the response so far to the upcoming Workshop with Early Music, January 23-24, 2004, which is jointly sponsored by AEMA, the Atlanta Recorder Society and local members of the Viola da Gamba Society of America. We have received many applications, not only from our area but also from other states throughout the Southeast.

However, it is not too late to sign up. If you plan to attend we urge you to send in your application right away so that the workshop directors will have time to prepare materials for the large number of attendees. Incidentally, included in the planned schedule of activities at the workshop is a student concert in the afternoon of the final day. For the many hours spent planning and preparing for this workshop, for their dedication and the terrific job they all are doing we owe a special debt of gratitude to the chairman of the education committee, Jorg Voss and the other members of that committee, Jane McLendon, Susan Patterson, and Kurt Alexander Zeller, as well as to Mickey Gillmor for extra assistance. Special thanks are also due committee and new board member, Kurt, for making available to us the excellent and spacious facilities of Clayton State University's Department of Music. This workshop is intended as the first of an ongoing series of events to encourage, promote and increase the active musical involvement and participation of all our members. To that end a madrigal singing event is envisioned to take place sometime next spring. As always we welcome your input and suggestions and want you to feel that you have a worthwhile stake in AEMA.

Education Building of Clayton State. Featured will be single and multi-choral Viol and Recorder works, primarily by Renaissance masters. You will be able to hear these works performed, as they were practiced and enjoyed by the participants during the workshop. Admission is free. Donations are welcome. Please come to support this AEMA event.

For more information contact Jorg Voss, phone: 770-998-3575 or e-mail: Jorg@JFV.com.

To host musicians, please contact Mickey Gillmor, phone: 404-872-0166 or e-mail:

mgillmor@fifthhorseman.net

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.

Lucktenberg to Continue AEMA Concert Series

Harpsichordist George Lucktenberg will present the next concert of the AEMA Concert Series on Sunday, February 8 at 4:00 pm at Decatur Presbyterian Church. The program will include works by the two Couperins (Louis and François), Duphly, Forqueray, Elisabeth J. de la Guerre, and other French composers.



François Couperin "le Grand"

The instrument featured will be the church's double-manual Flemish by Philip Tyre, Grand Rapids, 1991. The AEMA Board agreed to fund necessary maintenance work to the instrument as an expression of gratitude to the church for letting the AEMA Concert Series use its facilities without charge for both last year's and this year's seasons.

George Lucktenberg's varied career with traditional and historical keyboard instruments has gained him international recognition and acclaim for performance, teaching, authorship and innovation. Lucktenberg is artist-in-residence and adjunct professor of music at Reinhardt College in Waleska, Georgia. He is also presently a part-time faculty member of the Georgia State University School of Music, where in addition to teaching piano he leads a graduate seminar in harpsichord technique and literature.

Lucktenberg has initiated and developed programs for historical keyboard studies at every level. At the Interlochen Arts Camp in Interlochen, Michigan, he established a unique harpsichord training program at the high school level and still returns to teach at the camp every summer. Active in organizational leadership, he founded the South Carolina Music Teachers Association, served as vice-president and president of the Southern Division of the Music Teachers National Association, founded the Southeastern Historical Keyboard Society, and has directed the Aliénor Harpsichord Composition awards since their inception. Following an interest in European studies as a Fulbright Scholar, his popular biennial guided tours of keyboard museums has resulted in a book, *Early Keyboard Instruments in European Museums*, co-authored by Edward Kottick and published by Indiana University Press.

John Hsu To Lead ABO in Bach Program

On January 31, the Atlanta Baroque Orchestra guest conductor series will continue with perhaps the most famous guest, John Hsu, in an all-Bach program (see Concert Update for details.)

John Hsu is the Old Dominion Foundation Professor of Music at Cornell University, where he has been teaching since 1955. He is the founder and conductor of the Apollo Ensemble (a period instrument chamber orchestra) and a renowned virtuoso player of the viola da gamba and baryton. As both a conductor and an instrumentalist, he has been awarded grants by "The Fund for U.S. Artists at International Festivals and Exhibitions," a public/private partnership of the National Endowment for the Arts, the United States Information Agency, The Rockefeller Foundation, and the Pew Charitable Trusts. He has performed throughout North America and Europe, and made award-winning recordings. Among them are his CD of Haydn Baryton Trios (with violist David Miller and cellist Fortunato Arico), which was chosen Winner in the Music Retailers Association's Annual Award for Excellence in London, 1989; and his CD *Symphonies for the Esterhazy Court by Joseph Haydn* (with the Apollo Ensemble), which was nominated for the 1996 International Cannes Classical Music Award. In recognition of his edition of the complete instrumental works of Marin Marais (1656-1728), the most important composer of music for the viola da gamba, and for his performances and recordings of French baroque music for the viola da gamba, the French government conferred on him the knighthood *Chevalier de l'Ordre des Arts et des Lettres* in May of 2000.

He is a graduate of the New England Conservatory of Music, which awarded him the Honorary Doctor of Music degree in 1971. He is also Artistic Director Emeritus of the Aston Magna Foundation for Music and the Humanities (the pioneering musical organization in the historical performance movement in this country, founded by Albert Fuller in 1972). As conductor of the Cornell Symphony Orchestra, he has performed all nine Beethoven Symphonies, based on the new Bärenreiter edition by Jonathan Del Mar, completed in 2000.



Baroque trumpets at ABO Messiah

Music and Rhetoric: Part 2

by Martha Bishop

If the principal goal in Baroque music was to arouse the emotions (“affect”), it was the principal function of the performer to project this affect to the audience. Performers had the task of arousing audience emotions, much as an orator might do so in delivering a speech. As an instrumentalist, the performer had to be constantly vigilant of the text, the dictates of melodic contours, and the expression of the passions indicated by each phrase. Dissonances had to be struck stronger than consonances and harmonies delineated. Quantz, for example, said “You must, so to speak, adopt a different sentiment at each bar, so that you can imagine yourself now melancholy, now gay, now serious.”

Baroque performers thought like orators, so they captured their audience by first getting their attention, then removing all worries. Performers also had to refrain from beginning with too much passion, rather pacing their musical oration. For a singer, the admonition was not simply to sing, but to perform in such an artful manner as to move the heart of the listener (Praetorius, *Syntagma Musicum*).

According to rhetorical principles, the performer next had to prove a viewpoint and show the falsehood of other points of view. This section contained the climax, followed by the reiteration. Finally, the epilogue was a brief summary, performed in animated fashion.

Articulation played a big part in this oratorical delivery. Quantz said that “notes must not seem stuck together.” Therefore winds and strings had to concur on the subject of slurring. The Baroque bow did not sustain well, but facilitated a large variety of articulation. The smaller the interval, the more legato the stroke, and the wider the interval, the more detached. To honor cadences, the string players articulated just as a singer or wind player took a breath. Sometimes Bach choral parts contain vocal articulations at variance with instrumental parts. Harnoncourt suggested that the differences should be maintained, that they contributed to the richness, even excess of the Baroque musical fabric. When several notes are slurred, musicians customarily emphasized the first one. Pairs of slurred 2nds represented tears or flattery and needed to convey that feeling. Slurs over a large number of notes were subdivided into smaller slurred groups suitable to the instrument or voice.

One of the chief criticisms of “authentic performances” is that they sound choppy, to which Baroqueans answer that modern Baroque playing sounds all glued together.

The dot as an articulation did not, in the Baroque period, indicate shortness. It canceled whatever articulation was being used. It could mean to shorten notes, but if placed after a series of short notes, it could indicate lengthening, or an emphasis. A dot could call for the end of a slur, or the cancellation of *inégal*.

The terms *spiccato* and *staccato* occurred, but their meaning was different than today: the terms did not mean to bounce the bow but rather to separate the strokes. Bowed tremolo, or the pulsing

of a single bow stroke, almost always suggested pain and suffering. Musicians used countless varieties, from almost inaudible fluctuation to *staccato*.

In *inégal*, perhaps the operative phrase should be “use ‘bon gout.’” [*Good taste—Ed.*] *Inégalité* was to give lilt to a phrase, add to the infinite variety—it could be either stress-release or rhythmic, always keeping in mind the affect sought and not getting monotonous.

Concerning dynamics, performers took their cues from orators, letting their musical voices rise and fall naturally. The basic principle was the higher the louder, and the lower the softer. This principle was especially true in sequence patterns. The Burwell Lute Tutor of 1660-72 admonished: “You must imitate the orators who now raise their voice and then abate it, now they gett asleep the hearer and now they awaken him.” Baroque music in higher registers should sound bright and excited; and lower registers should sound dull, sad, or threatening. As many speeches end with unaccented syllables, so Baroque phrases end softly. The *enflé* or swell could be used to convey a wide range of emotions, from tenderness to shrieking.

Performers used ornamentation to beguile an audience and they drew from lists of ornaments and their affective characteristics. They curtailed ornaments in certain movements, for example, the Grave. But interestingly, Quantz said the Adagio should not be overloaded with ornaments. He went on to give a “sparing” example which is very lavishly ornamented indeed. Certain words, according to Rognoni in a diminution treatise of 1620, that expressed grief, anxiety, pain, or torment should not be ornamented except by the *messa di voce*.

Much creative latitude was given to the continuo section. The violoncellist could help the singer express different passions by delineating harmonies, especially suspensions. Quantz gave a list of intervals and how much stress the cellist should give them: medium loud for 2nd with 4th, loud for 2nd with augmented 4th, and very loud for augmented 2nd with augmented 4th. In other words, the more pungent the dissonance, the greater the volume. Chromaticism represented extreme suffering and should be played as such.

Performers used tempos, rhythm, and note lengths for emotional impact. They mimicked orators who used variety in rhythm and tempo. Tempo markings did not solely indicate speed but also gave mood. *Allegro* implied “cheerful” but not necessarily fast, and *largo* implied “in a grand singing manner” but not necessarily slow. The French used the word “*mouvement*” to speak of a composition’s spirit, also implying its tempo. As in ancient oration, variety in rhythm ran the gamut from slow duple rhythms (*pavans*, *grand entrées*, *overtures*) to fast triple light-hearted rhythms (*gigues*) to the very serious slow triple meter in large note values. Syncopation showed impatience.

Dance also came under the influence of rhetoric, and the Baroque audience thought of dance as translation of the voice and soul into postures. The dances themselves were tied to rhetoric. The Courante with its angular rhythms expressed sweet hope and yearning. The Sarabande was tamed from its original fast lascivious form into one of greater reverence that expressed many emotions. Marais applied rhetorical principles by having the Sarabande's 2nd section richer in ornaments, reflecting an orator convincing his audience. It contained the piece's highest notes, as if the performer were on a podium. Section 3, also with reiterated passages for emphasis (and understood to be played louder as if repeating for emphasis) had wide leaps, rich harmonies showing intensity and passion, and running notes or dotted figures showing excitement. The epilogue was short. Finally, Gigues represented, according to Mattheson, "a hot and hasty zealotry, a temper that soon passes."

Composers expected singers especially to follow the rules of rhetoric which they learned at school. No instrument was capable of the degree of oration the voice possessed. The good singer therefore had to produce all gradations of feeling with the voice from screams to the quietest musical whispers. Singers had to know when to slow or speed their delivery, when to be rhythmic and when free, when to accent, and when to be fluid with bodily gestures such as an orator might use.

Generally speaking, Baroque music was often not performed exactly as it appeared on the page. There is leeway for interpretation (though less so in the music of Marais, the consummate editor). Performers now have the challenge of bringing out the "intent" of the composer, even if it deviates from what is on the page.

National differences played a large role in the performance of Baroque music. Tremendous differences in French and Italian performing styles existed, to the extent that musicians of the two countries felt disdain for each other. The French, always guarded about their language, looked down on the Italian's lavish ornamentation. Lully would not have tolerated an Italian violinist who couldn't be regimented in an orchestra, or who couldn't give up his tickling ornaments and unharmonic figures. Composers of Germany and England were forced to one camp or another and not until the 18th century were the differences resolved.

In summary, Baroque composers and performers were guided by rhetorical principles stemming from the ancient Greeks, and these principles permeated every aspect of Baroque music from key/meter/tempo selection to articulation/dynamics to gesture (musical and physical). The musical period following the Baroque had a completely different ideology. Where do we go now?

The following clever poem has been kindly submitted by Thallis Drake as a commentary on Baroque musical rhetoric and its modern implications.

Reflecting on practices two centuries back,
And what rhetoricians will make of the tack
Today's pop performers now take when they sing,
One wonders what two hundred more years may bring...

Once, postures and gestures were honed as an art
By singers and actors enhancing their part
To add mood and meaning to music and prose,
Performing on stage in appropriate clothes.

Now, amplified loudly, assaulting the ear
And telecast broadly for millions to hear,
Half naked – or clad in a T-shirt and jeans –
They dominate billboards and pop magazines.

The rock-and-roll, metal, and rap stars, hold sway
And dictate the morés and fashions today,
Bombarding their listeners 'til deaf they do part
In search of an artist who toucheth the heart

With melodic phrases that "swell and decay"
Like *messa di voce* which ruled yesterday,
From current approaches to music and text,
It's hard to conceive what "affects" will be next!

Thallis Hoyt Drake - November 2003

And what will be the documents that will help musicologists of 2203 establish authentic performances of 2003 rock music?—Ed.

An Editorial and Two Brief Reviews

by Pat DeWitt

This issue of the Broadside is particularly full of astute observations on musical performance. Eckhart Richter's article expounds on the importance of musical amateurism as noted by Hindemith; what it does not cover is the social class distribution of the amateurs "for whom all chamber music was written" in the Classical period. I suspect that many of them had sufficient leisure to practice and study music for many hours a day (one reads of this in novels of the 18th and 19th centuries) and that it was the social stigma, rather than lack of talent, that kept many from being professionals. What is the difference between a highly skilled amateur and a professional, after all? A person with adequate natural ability who commits the time not simply to learn the notes of a Baroque composition, but to put into practice the rhetorical skills referred to in Martha Bishop's article, will certainly be able to interpret the music as it should be interpreted, regardless of classification.

Let us not speak of amateurs and professionals, then, but of quality in performance, and of kinds of performance settings. In a "family gathering" type of performance such as Richter describes, the sharing of music among friends is the point. This can happen in churches where the congregation is more forbearing toward the choir and organist (thank God!) than they perhaps would be if these people were on television. The audience for a local symphony orchestra tries to root for the home team. However, when I attended the New Trinity Baroque Christmas Concert with the Goliards of Atlanta, it was not as a member of the family. In this concert, certain members of the Goliards were somewhat unfairly placed on the same stage with much more highly skilled instrumentalists, such as the two excellent viola da gamba players Joshua Lee and Martha Bishop, and the organist Susan Matteson. Under other circumstances, a certain tolerance may exist for those who are still "exploring" the music.

Richter also quotes Hindemith on his distaste for the over-use of the term *Gebrauchsmusik*. But is not fitness for purpose the essence of utility in any human product or enterprise? The NTB/Goliards concert was intended to help celebrate Christmas, and it did that very well with a beautiful selection of repertoire from

everybody's favorite early Christmas music (even though two numbers were arranged in 20th century style). The program flowed admirably, with attractive readings by Catherine Thomas assisting transitions in some spots. The singers, especially Holly McCarren who sang both with the Goliards and with the whole ensemble, redeemed many a number with their attractive voices, good blend, and understanding of the text. The Goliards provided considerable color with *vielle*, recorders, harps, bagpipe, and organistrum, and were sometimes assisted by the viols, one of whom (Bishop) played excellent shawm as well. However, the mixture of instruments, *haut* and *bas*, earlier and later, did not always have the good balance needed for Renaissance music. The Praetorius section at the end of the concert included all, regardless of historical period; the *vielle* took a violin part (not too badly, actually) while the powerful Baroque (?) soprano recorder, played throughout with too little articulation and too much vibrato, never quite found its historical place.

Bishop's article mentions the importance of rhetoric to the singer. This was perhaps the greatest strength of Stephen Smith's leadership in the complete Messiah performance presented by the Atlanta Baroque Orchestra and Atlanta Chamber Singers in November. Under his direction the chorus, with its interpretation of the feeling and meaning of the text in of each number, assumed the prominence it should have. Naturally the orchestra followed their lead in fitting articulation and phrasing to the text's meaning. There was a welcome equality among chorus, soloists, and orchestra. The soloists were more restrained in their additions of ornamentation than last year's, perhaps taking a Francophile position (see Bishop article in this issue).

Nevertheless, the complete Messiah is a challenge not only to the technical and interpretative skills of the performers, but to their physical stamina. Attempting to let the audience go home at a decent hour, the conductor chose to remain on his feet and shorten the second intermission to just time enough to tune up. This probably led to a flagging of energy in the final numbers. Alas, perfection is still to be achieved. But I think we could give Messiah a rest for a couple of years before trying again.

Invitation to Suffolk Villages Festival

by Clive Hart

AEMA Board member Sylvia Chandler relished the music of the Suffolk Villages Festival when she visited family in England, summer of 2003. The reviewer is her brother-in-law.

The Suffolk Villages Festival, which has for many years been an important feature of the musical life of East Anglia, offers an intensive series of concerts over a long public holiday weekend in late August. The concerts are all held in small village churches in the south of Suffolk: Boxford, Hadleigh, Nayland, Polstead, Stoke by Nayland. It has for some time been directed by Peter Holman, a fine scholar, keyboard artist, and conductor who, in addition to his work in East Anglia, is a member of the musicology department of the University of Leeds.

The programs, carefully balanced, vary from solo recitals to music for large chamber groups and choir. Some concerts are given in the early evening, others at lunchtime. In August, 2003, they included choral works by Pachelbel and J. S. Bach, a midday concert devoted to Monteverdi and his contemporaries, a lively performance of Purcell's mixed music drama King Arthur, a clarinet, cello, and fortepiano recital of early works by Beethoven contrasted with music by his contemporaries, a lecture-recital on the history and development of the bassoon, and Handel's delightful early dramatic cantata Apollo e Dafne.

Continued opposite



The Atlanta Early Music Calendar


January 2004

Sat 17 **Jody Miller, recorder, with Ritornello Baroque Ensemble & Jamil Facdol, percussion.** Emory University artist affiliate in recorder recital. Baroque & 20th-century works. 8:00 pm, Schwartz Center, Emory University. Free. 404-727-5050 (box office). www.arts.emory.edu

Sun 18 **Atlanta Recorder Society.** Monthly meeting/playing session. Recorder players of all levels are welcome, as are players of other period instruments, especially strings. 3:00-5:00 pm, Unitarian Universalist Congregation of Atlanta, 1911 Cliff Valley Way (on the access road to I-85 North off N. Druid Hills Rd.), Atlanta, GA 30329. 404-634-9955, brigittebn@aol.com (Brigitte Nahmias)

Sat 31 **Atlanta Baroque Orchestra.** John Hsu, guest director. "Music by J. S. Bach & His Sons": J. S. Bach's Concerto in a minor for solo violin & strings with Karen Clarke, violin; W. F. Bach's Sinfonia in F Major for strings, Adagio & Fugue in d minor for 2 flutes & strings; C. P. E. Bach's Sinfonia in C Major for strings, 2 flutes & 2 horns; J. C. F. Bach's Sinfonia in d minor for strings; J. C. Bach's Sinfonia in E-flat Major for strings, 2 flutes & 2 horns. 8:00 pm, Peachtree Road United Methodist Church, 3180 Peachtree Rd., Atlanta. Single concerts: \$25 general admission, \$15 seniors (62+) & students

with ID. Season tickets: \$75 (4 for the price of 3). Family pass season tickets (2 adults & 2 children younger than 18 years of age): \$250 (may not be used in combination with any other discount). Group tickets: \$15 per person for groups of 6 or more (must be purchased in advance). 770-537-0744 (Janice Joyce). www.atlantabaroque.org

February 2004

Sun 8 **AEMA Concert Series presents George Lucktenberg, harpsichord.** 4:00 pm, Decatur Presbyterian Church, 205 Sycamore St. at Church St., downtown Decatur (across from Decatur Marta station), Scott Chapel (entrance faces Church St.). \$15 general admission; \$10 AEMA members, Decatur Presbyterian Church members, students & seniors.

Mon 9 **Les Arts Florissants.** Semi-staged production of Charpentier's opera *Les arts florissants*, directed by Vincent Boussard. 8:00 pm, Schwartz Center, Emory University. \$45. 404-727-5050 (box office). www.arts.emory.edu

Sat 14 **Recorder Studio Recital, students of Jody Miller (note: rescheduled from Jan. 24).** 7:00 pm, Performing Arts Studio, Emory University, 1804 North Decatur Road. Free (donations appreciated). 404-296-6703, recorder96@aol.com (Jody Miller).

Suffolk (continued)

The village churches are regularly filled to capacity, often with extra seating installed. The informal atmosphere encourages an intimate relationship of performers and audience. Peter Holman sometimes offers pre-concert talks and his soloists commonly make additional comments on the music.

The standard of performance is uniformly high. Holman employs members of his own world renowned group The Parley of Instruments, supplemented by soloists and other groups. Some, like the Essex Baroque Orchestra, and the Psalmody choir, are from the local area, others are flown in from abroad. The Monteverdi concert, for example, was given by the very fine soprano Philippa Hyde, in association with one of the world's finest lute and theorbo players, Fred Jacobs, who lives in Amsterdam. Philippa Hyde's performance of Monteverdi's famous "Lamento d'Arianna" was perhaps the finest I have ever heard, while Jacobs coaxed an astonishing range of color from

his fine theorbo. The bassoon lecture-recital was given by Sally Holman (one of Peter's daughters) who brought with her an intriguing range of instruments from a rackets and an early dulcian to a modern concert bassoon. Judy Tarling, who leads the Parley of Instruments and the Essex Baroque Orchestra has both a totally secure technique and a fine sense of baroque style. The recital of music by Beethoven and his contemporaries brought together three fine soloists: Colin Lawson, a sensitive clarinetist, Sebastian Comberti who was appointed principal cellist of the London Mozart Players in 1983, and the splendidly versatile keyboard player Stephen Divine. The recital provided a rare chance to sense how the music Beethoven wrote as a very young man fitted into the musical life of the time.

Continued next page.

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The Atlanta Early Music Alliance
www.atlema.org

Suffolk (concluded)

Holman and his colleagues take early music practice for granted, playing to an A pitch of 425 [*Sic.--Ed.*]. Some of them use original instruments, some copies, some modern instruments, but the blend approximates to authentic sound.

The next festival will be held from Friday August 27 to Monday August 30, 2004. It will be largely devoted to music from Austria and the Austrian empire, marking the 300th anniversary of the deaths of Georg Muffat and that astonishing genius of the violin, Heinrich Biber. Music by Haydn and Mozart will be included and Opera Restor'd will visit the Festival to perform Boyce's Peleus and Thetis and Lampe's very funny satire Pyramus and Thisbe.

For music lovers who will be in the south of England in August the Festival *vaut le voyage*. Contacts: email, box@suffolkvillagesfestival.com; website, www.suffolkvillagesfestival.com.

Note regarding e-mail transmission of the Broadside: Although the November issue was e-mailed as an Adobe Acrobat file, subsequent issues will be mailed normally unless the member specifically requests e-mail transmission.

Are you a member of AEMA?

If not, we hope you will join us! 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 404/874-7243. (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%.)

Name: _____ Organization/Title (optional) _____

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I enclose _____ for my chosen membership category checked below:

- Individual (\$20) Family (\$30) Group/Institutional (\$30) Supporting (\$100) Sustaining (\$200)