



THE ATLANTA EARLY MUSIC ALLIANCE BROADSIDE

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JANUARY 2005

Rare Jewish Cantata Performed At Emory University

The Emory Early Music Ensemble will team with Matthew Peaceman of Mainz, Germany, for a performance of a rare cantata written for the Jewish celebration of Hoschan'ah Rabbah in 1733. The work will be performed by solo male singers with the Emory Baroque Orchestra at 8 p.m. Thursday, Jan. 27 at Cannon Chapel, 515 Kilgo Circle on the Emory University campus.

A preview of the concert will be performed at 8 p.m. Wednesday, Jan. 26 at The Temple, 1589 Peachtree Street NE, Atlanta. Both concerts are free and open to the public.

The work is rare in that the majority of religious cantatas performed by groups specializing in historical music are Christian works by Bach, Telemann, Handel and their contemporaries. Although the composer of the cantata is unknown, it was written for a Jewish community in northern Italy. As is traditional with religious cantatas, the movements within the work alternate between instrumental and vocal sections. The male singers, who include a countertenor, a tenor and a bass, will perform arias and recitatives with orchestral accompaniment.

The orchestra consists of 11 stringed instruments, two oboes and a harpsichord, all tuned at baroque period pitch.

Peaceman, an American-born Jewish musician, reconstructed the cantata from the original manuscript and will serve as guest musical conductor for the performance. The Emory Early Music Ensemble is directed by Jody Miller of the Emory music faculty.

In addition to the cantata, the performance will include Antonio Vivaldi's "Sinfonia in G Major" for string orchestra; his "Concerto in C Major" for recorder, oboe and strings (performed by Peaceman and Miller); and recorder quintets by Salomon Rossi.

For more information, contact Arts@Emory at 404-727-5050 or boxoffice@emory.edu. Directions to Cannon Chapel can be found at www.arts.emory.edu. The concert is sponsored in part by The Institute for Jewish Studies at Emory, the David Goldwasser Lecture for Religion and Arts, Emory Concerts Division, the Atlanta Early Music Alliance and the Atlanta Recorder Society.

Marion Verbruggen

New Trinity Plans for 2005 Concerts

by Predrag Gosta

Marion Verbruggen and John Holloway are first among the spectrum of the biggest international stars to come and perform with NTB in Atlanta.

This and next month, New Trinity Baroque will host two exciting concerts, featuring some of the world's biggest early music stars: on Sunday, January 30th, the guest artist will be Marion Verbruggen, a well known recorder player from The Netherlands, and in February, on Saturday, the 26th, the featured artist will be baroque violinist John Holloway from England, who is known as the concertmaster of many years for Andrew Parrott's Taverner Consort & Players.



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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THE ATLANTA
EARLY MUSIC ALLIANCE

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SUBMISSIONS

We gladly welcome articles
and letters but reserve the right
to edit all submissions. *E-mail
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submission must include the
author's name, address and
phone number. Letters must be
signed. Send submissions to:
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patdewitt@shorter.edu, or 19
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30165.

Both concerts announce what will, hopefully, become a regular practice for New Trinity Baroque in years to come. Since its success through its anniversary concert season 2003/2004, New Trinity Baroque has carefully evaluated what Atlantans like to hear, whom we like to see, as well as how often. This was done parallel to NTB's constant evaluation of its own concerts, and everything that comes with it (promotion, ability to find sponsors, and even the playing of its own musicians).

The upcoming two concerts are the fourth and fifth concerts of NTB's exciting 2004/05 season. In the previous few months, the audience had the opportunity to enjoy organ concertos and overtures from operas by G.F. Handel (in September), Pergolesi's operatic masterpiece "La Serva Padrona" (a fully staged performance - October), and Charpentier's famous "Messe de Minuit" (a joint project with the Canterbury Choir of St. Bartholomew's Episcopal Church - December).

Marion Verbruggen accepted the invitation to come and perform with New Trinity Baroque during the summer of 2003, but due to her busy schedule - as is the case with all great artists - the concert was planned for the 2004/05 season. It will be presented at the beautiful and acoustic sanctuary of Peachtree Christian Church in Midtown (1580 Peachtree St), where NTB presented a portion of its concert in the past seasons. This year, most of the concerts are taking place at St. Bartholomew's Episcopal Church, where NTB has been appointed "Ensemble in Residence". While the February concert with John Holloway will also be at St. Bart's, the only exception this year is the concert with Marion Verbruggen on January 30th, which will be presented at Peachtree Christian Church because of a scheduling conflict. Also, it might be important to mention that, while most of NTB's concerts are presented on Saturdays, this concert will be on Sunday (8 PM).

The audience will have the opportunity to hear exuberant music for recorder and strings. The concert is entitled "A Virtuoso Recorder" and will feature recorder concertos by Vivaldi and Sammartini (including two concertos by Vivaldi based on the themes from the Nature: concerto "La Tempesta di Mare" - "The Stormy Sea", and the eerie concerto "La Note" - "The Night"). Other pieces will include Handel's Sonata for recorder and b.c. and Telemann's most famous Suite for recorder and orchestra in A minor.

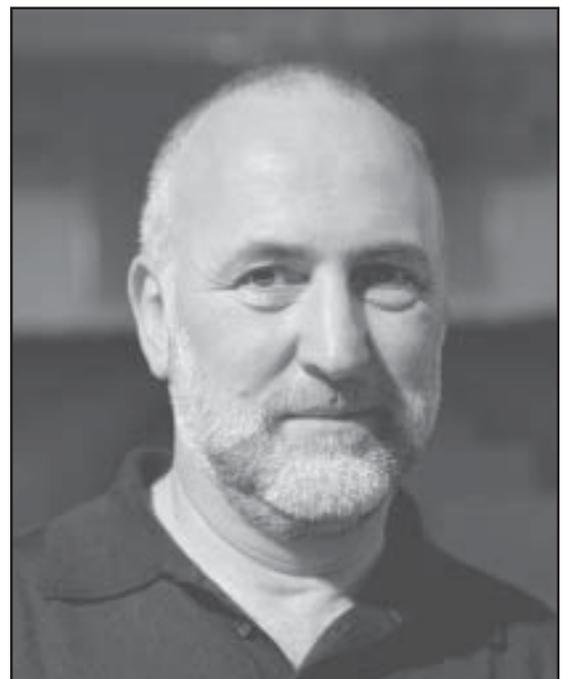
New Trinity Baroque is this time also offering something new: a Workshop for recorder, voice, and baroque stings, will take place on the day preceding the concert, at the campus of the Oxford College of Emory University in Covington (approx. 40 miles east of Atlanta). Earlier this year, NTB has been also

appointed "Ensemble in Residence" at Oxford College, together with the grant of \$10,000 from the Porter Fund of Newton County - for its education program at Oxford College. The Workshop will last from 10 AM to 6 PM, with Marion Verbruggen teaching recorders, Predrag Gosta teaching voice and other members of NTB teaching other classes (baroque strings, chamber music, performance practice).

The concert with John Holloway on Saturday, February 26th (at St. Bartholomew's Episcopal Church) will present a program that many audience members will be happy to hear: both Violin Concertos by Johann Sebastian Bach (in A minor and E major), Purcell's "Three Upon a Ground", Pachelbel's original version of Canon and Gigue, Handel's Trio Sonata in B minor and Georg Muffat's famous Sonata No. 5 from "Armonico Tributo".

If you would like to learn even more about either concerts or the Workshop, visit New Trinity Baroque's website at www.newtrinitybaroque.org, or call (770) 638-7574. The tickets for the concerts are available in advance, via the web purchase, or at the door for \$5 (students with I.D.), \$15 (Friends of NTB and members of EarlyMusic.Net) and \$25 (regular). The attendance fee for the whole day of classes on Saturday, January 29th, is only \$65.

John Holloway



Belle Meade Baroque Debuts in Nashville

by Susan Roessel

Dr. Murray Forbes Somerville, Director of Music at Saint George's Episcopal Church at Belle Meade in Nashville, arrived a year and a half ago from Boston, where with Robert Mealy he had started the Harvard Baroque Chamber Orchestra. He immediately noticed something missing in the Nashville music scene; there was no baroque group playing period instruments! So in November, he, along with George Riordan and Karen Clark, started the **Belle Meade Baroque** with a chamber music program.

By Christmas Eve, Dr. Somerville was ready to lead a more ambitious performance of the **Belle Meade Baroque** along with the St. George's Choir in a Charpentier *Christmas Pastorale* from the "Song of the Birth of Our Lord Jesus Christ (H. 416)". "Les Arts Florissants," the noted French group led by Harvard graduate William Christie, kindly loaned scores and parts. Baroque oboist, Riordan, was joined by Lara Lay and Clark's second violinist was Donna Stallings. In addition Kevin Lay played bass gamba, Gerry Senechal, harpsichord and Susan Roessel, recorder. Soloists from the choir included John Alley, countertenor, Kevin Carson, tenor, Jesse Turner, bass and Chris Mann, tenor. Dr. Somerville directed players and singers as well as filling in on tenor gamba and harpsichord.

The *Christmas Pastorale* showed all the dramatic subtlety of Charpentier's writing. The performance began with a somber string movement depicting night on the Bethlehem hillside. Oboes and recorder awaken the shepherds, who exclaim in terror at the great light that is surrounding them. An angel, portrayed by that most characteristic French baroque voice, the *haute-contre*, told them not to fear, and proclaimed Jesus' birth; then the whole angel host (singing with *notes inégales*, as good French Baroque angels would naturally do!) proclaim glory to God and peace on earth. The shepherds scampered off to Bethlehem, arrived at the manger and exclaimed in breathless, hushed wonder at the tiny, chilly child who is their Savior. Then all heaven and earth rejoiced at this wondrous birth.

These performances were indeed an auspicious start to a group that is hoped to grow and flourish in Nashville. An initial board meeting for **Belle Meade Baroque** has taken place with the intention to create a permanent performing and educational ensemble in Nashville.

Harpsichord Making, Four-Letter Words, SEHKS, and Golden Ages

by George Lucktenberg

B A C H is always a good name to drop in a music article, and it always gets a reader's attention right oft: And it has four letters. Quickly, now—how many other great-composer names with exactly four can you cite? See—not easy, is it? But had you thought of how many quadriletter surnames have been in America's harpsichord--making pantheon during the 20th century's second half? Well, among the compensations of the "upper years" is seeing one's own lifetime as having been "golden." However self-delusional in retrospection's rosy glow, for this article an actual case can be made.

And it's not about recourse to strong language in the throes of kit-construction; rather, some curious coincidences. Beginning with the most obvious: W. DOWD; then, E. HERZ--P. BELT— J. LYON--K. HILL--P. TYRE--T. CIUL--E. O. WITT—M. HOOD--J. LEEK--B. BENN— T. & B. WOLF--W. BURR--P. KIDD. Now, extrapolating individual letters into four syllables: WILLARD MARTIN--WILLIAM HYMAN --RICHARD KINGSTON --DIANE HUBBARD --HENDRIK BROEKMAN --ROBERT GREENBERG --STEVEN S'RLI—EDWARD KOTTICK --RODNEY REGIER--JACQUES-YVES BEAUPRE --MATTHEW REDSELL--and ADAM DECKER. And as to the most prolific (numerically) of all: yes, folks, it's the (are you ready for this?)...ZBOX!!

A long but marginally profitable winter's night could be passed devising an alternate system, or noting all the indignant responses - with appropriate outrage and spleen (we can hope!) -to the above. Well, things like correlating annual stork-overflight-counts to live births keep the mind alive (and what else could be expected from

one that would concoct a title such as the "South Eastern Historical Keyboard Society," or "SEHKS")?¹

So, to all you GOOD makers, HAIL and VALE (FARE WELL)! To EACH still with us, our VERY BEST WISH for LONG LIFE and prosperity. For those who have gone to that LAST SHOP, WARM thanks and FOND memories for what you gave us, and my personal thanks to everyone who have been so helpful and forgiving of my abundant shortcomings.

¹ No self-respecting article can do without at least one footnote, so here goes: when I was first squirrelcaging a southern-based early-keyboard society I thought of the "Sunbelt Historical Keyboard Society." Has a nice, trendy ring, no? Fortunately, a kind friend pointed out the truly lamentable potential of that acronym. An irresistible rejoinder to the establishment of SEHKS came from somewhere up north, and is well worth repeating: "SQAKS," for "Southern Quebec Antique Keyboard Society;" hats off to whomever came up with than one. Anyway, there is now a flourishing neighbor society, the Midwestern Historical Keyboard Society, with which SEHKS sometimes holds joint conclaves, and the powerful coastal establishments of the Bos- Wash and Seattle-to-San-Diego areas. Long may we all wave!



The ATl AnTA

EARly MuSic cAl EnDAR



January 2005

21 Fri AEMA Mid-Winter Workshop for recorders, viols & voice. Friday evening & Saturday all day, Clayton College & State University, Morrow. Details to be announced in The Broadside.

23 Sun Atlanta Baroque Orchestra. "Into the High Woods: The Song of the Hautbois." Works by Lully, Albinoni & Telemann. Matthew Peaceman, oboist & guest director; Judith Overcash, soprano soloist in Bach's "Wedding Cantata." 3:00 pm, Peachtree Road United Methodist Church.

27 Thu Emory Early Music Ensemble. Matthew Peaceman, Baroque oboe & guest conductor. Hebrew cantata Hoschan'a Rabbah in Casale Monferrato (1732) 8:00 pm, Cannon Chapel, Emory University. Free. 404-727-5050. www.arts.emory.edu

29 Sat Masterclass with Marion Verbruggen, recorder, and members of New Trinity Baroque. 10:00 am-7:00 pm, Oxford College of Emory University.

30 Sun New Trinity Baroque. Virtuosi recorder concerti with Marion Verbruggen, recorder. 8:00 pm, Peachtree Christian Church.

31 Mon Peter DeWitt, harpsichord and organ. Works of Byrd. 7 pm, Brookes Chapel, Shorter College, Rome, GA. Free. 706-233-7308, pdewitt@shorter.edu

February 2005

6 Sun Timothy Albrecht, harpsichord; Carl Hall, flute; Jun-Ching Lin, violin; Peter Lemonds, cello. Bach's Musical Offering. 3:00 pm, Schwartz Center for the Performing Arts, Emory University. Free. 404-727-5050. www.arts.emory.edu

20 Sun Hans Davidsson, organ. 3:00 pm, Little Chapel (organ in 18th-century English style by Taylor & Boody), Emory University. Free tickets required due to limited seating. 404-727-5050. www.arts.emory.edu

22 Tue Harmonie Universelle. Catherine Bull, baroque flute; Daniel Pyle, harpsichord. 7:30 pm, Gould Room Chamber Series, Cathedral of St. Philip, 2744 Peachtree Rd., Atlanta 30305. \$10 general, \$8 students & seniors. 404-365-1052. www.stphilipscathedral.org

24 Thu Atlanta Symphony Orchestra. Handel's Harp Concerto with Elizabeth Remy, harp, & the

complete "Water Music"; Bach's Orchestral Suite No. 4. Bernard Labadie (music director of Canadian ensemble Les Violons du Roi), guest conductor. 8:00 pm, Symphony Hall. 404-253-5980. www.atlantasymphony.org

25 Fri Atlanta Symphony Orchestra. Repeat of above.

26 Sat Atlanta Symphony Orchestra. Repeat of above.

26 Sat New Trinity Baroque. Violin concertos with John Holloway, violin & guest director. 8:00 pm, St. Bartholomew's Episcopal Church.

March 2005

4 Fri P.D.Q. Bach & Peter Schickele. (Technically not early music to be sure, be still fun.) 8:00, UGA Performing Arts Center, 230 River Rd., Athens. \$19 & \$24. 706-542-4400 or 888-289-8497. www.uga.edu/pac/

10 Thu Venice Baroque Orchestra. 7:30 pm, Legacy Hall, RiverCenter for the Performing Arts, Columbus State University. \$30-\$35. 888-332-5200. www.rivercenter.org

12 Sat Venice Baroque Orchestra. 8:15 pm, Spivey Hall. \$30.

17 Thu Anúna. ("Founded by Dublin composer Michael McGlynn in 1987, Anúna is dedicated to exploring and redefining the music of the ancient Celts while also performing traditional Irish music and original works.") 8:15 pm, Spivey Hall. \$40.

20 Sun Atlanta Baroque Orchestra. J.S. Bach's Musical Offering & W.F. Bach's Trio Sonata in D Major for 2 flutes & basso continuo. Daniel Pyle, harpsichord & interim resident director. 3:00 pm, Peachtree Road United Methodist Church.

20 Sun Atlanta Recorder Society. Consort Day. 3:00 pm, Unitarian Universalist Congregation of Atlanta.

20 Sun George Lucktenberg, harpsichord. Faculty recital. 3:00 pm, Kopleff Recital Hall, Georgia State University. Free. 404-651-4636. www.music.gsu.edu

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) _____

Address: _____

Phone: _____ E-mail: _____ Fax: _____

I enclose _____ for my chosen membership category checked below:

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

AEMA Board Actions in 2004-2005

from e-mail correspondence with Predrag Gosta

After annual elections, board members and officers were confirmed: Predrag Gosta – president; Kurt-Alexander Zeller, vice president and president-elect; Jorg Voss, treasurer. Initially Nancy Buss was asked to be the secretary. Since she resigned from the Board, Susan Patterson accepted the position of secretary.

Committee members were confirmed: Pat DeWitt is Newsletter Editor. Kurt-Alexander Zeller is our parliamentarian.

Our recent President, Eckhart Richter, has been appointed and has accepted a new position of Historian. He will keep and archive our past documents, past years' newsletters, archive AEMA concert programs and Workshop programs, etc.

It was decided to always invite important members who are working with important issues—such as Pat for Newsletter, Jane for membership, etc. - to participate in the Board meetings and discussion, as "ex officio". This will help us to get the first-hand info from them, and improve AEMA long-term.

The website will be updated by Pedja. So far the updated info on concerts and board members has been posted. Pedja will propose more content and possibly a different design, which will be brought to the board for approval before publication. Some proposed additions are PDFs of past issues of "Broadside" and bios of all board members.

The Executive Committee decided to create a Budget for 2004/05, and retroactively create a budget for the past year, which will help AEMA long term with possible applications for funding from grant-giving organizations, such as Georgia Council for the Arts. Also, in the same effort, we will file tax returns for the current year, as well as few of the past years for which we have clear financial reports. Because of the small size of our budget, we are not required to do this by law, but 990 forms for "at least three years" will be required for any grant applications.

Jody Miller requested AEMA's support for the Emory Early Music Consort's concert performance of the Jewish Cantata on Thursday, January 27, with \$500. The Executive Committee, with the approval of the Treasurer, Jorg Voss, proposed that we do this. They felt that this is a good cause, in compliance with our mission and intent to support the early music community in this city. Members of the Board were polled via e-mail and all voted to provide this funding.



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



The Atlanta Early
Music Alliance
www.atlema.org

The Alliance: News of AEMA People and Communities

The **Emory Early Music Ensemble** has been growing by leaps and bounds! This organization has been building its collection of instruments for use by students and community musicians who participate. If you have instruments that you do not use, your contributing these dust-collecting items would be a great way for you to make a tax-deductible donation to the ensemble. Don't forget that we have a large and varied program that includes all baroque and renaissance strings, winds, percussion, and keyboards—even bows and student instruments could be put to good use. Any instruments would be welcomed as you prepare to do your spring cleaning. The ensemble could put the following instruments to good use immediately: violins, violas, cellos, string bass, recorders, crumhorns, and viols. If that New Year's resolution to learn to play sackbut 20 years ago didn't quite work out, you may as well put it in the hands of someone who could use it! To arrange for delivery or pickup of any donations, contact group director Jody Miller at jody.miller@emory.edu or at 404-712-2443.

The **Harpsichord Gallery** will be displaying 4-6 new instruments at this year's Boston Early Music Festival. The Gallery has enjoyed tremendous success this past year and would like to thank all those that have stopped in to play the collection. Atlanta is certainly becoming recognized as a powerful force in the early keyboard movement both nationally and internationally.

The **Farallon Recorder Quartet** (Letitia Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij) has released its first CD on the Pandore label. The disc presents instrumental works, lieder, and motets of Ludwig Senfl. Senfl (1486-1543) was a student of Heinrich Isaac, and like Isaac was employed for part of his career by Maximilian I. His music represents some of the greatest achievements of the German Renaissance. The Farallon Recorder Quartet is known for its exciting performances of these and other works. For information or to order CDs, email farallonrecorderquartet@mindspring.com. Frances Blaker and Letitia Berlin will be in Birmingham February 3-6 with CDs on hand.

Half of **Peter DeWitt's** faculty recital January 31st will consist of keyboard works of William Byrd, performed on a reproduction of a 1655 Couchet muselar. These pieces, including a Fancy, a Variation set, a Ground Bass variation set, a Pavanne and Galiard setting of Dowland's Lachrymae, and the Barley Break—a unique, continuous dance suite surrounding a depiction of the title game—are chosen to show this composer's mastery of the art of variation. Even the Fancy includes an immediate varied repetition of a section, and the Dance suite, with similar immediate varied repetitions of each strain, includes an Aleman based on Browning (aka. "The Leaves Be Green"). This concert will be held in Brookes Chapel, Shorter College, at 7:30 P.M., and is free and open to the public.