

## BROADSIDE

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June 2006

**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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**AEMA Annual Meeting Report**

by Kurt-Alexander Zeller

The 2006 Annual Meeting of the Atlanta Early Music Alliance was held Saturday, 10 June at the home of Jorg and Margret Voss in Roswell. Thirteen AEMA members came to enjoy Jorg and Margret's warm hospitality and beautiful shady garden. The first order of business was, of course, to make music, and Jorg led us through a number of the selections in the anthology he had created for the 2006 Winter Workshop. The instrumentarium deployed during the afternoon included recorders, viols, voices, sackbut, and harp, and the repertoire ranged widely, culminating in Jeep's paeon to Music, "Musica, die ganz lieblich' Kunst." Having thus sung (and played) for their supper, the attendees adjourned to the kitchen, where Margret had laid out everyone's potluck offerings in a meal that delighted the gustatory sense as thoroughly as the playing session had satisfied the auditory one.

After good music, good food, and good company, any business meeting is bound to be an anti-climax, but the presiding officer did his level best to move it along expeditiously. Attendance at the business meeting included AEMA Board members George Lucktenberg, Gisela McClellan, Terry Murphy, Susan Patterson, Eckhart Richter, Jorg Voss, and Kurt-Alexander Zeller, and the membership at large was represented by Mickey Gillmor, Henry Kahn, Jane McLendon, Brigitte Nahmias, Emily Stevenson, and Patsy Wood. Minutes of the 2005 Annual Meeting were read and approved, and Treasurer Jorg Voss reported that the 2006 Winter Workshop again finished with a very small financial surplus. That small surplus, combined with fewer issues of *Broadside* (meaning smaller expenditures for duplication and mailing costs), no concert series, and few other expenses, means that AEMA's bottom line stood at \$5907.33, as of 31 May 2006, a 47% increase over 2005 at the same time. The assembly agreed that Jorg was to be commended both for his careful stewardship and for his excellent leadership of the annual Winter Workshop. It was announced that the 2007 Winter Workshop will be 19 and 20 January at Clayton State University. A motion was made and seconded that AEMA commit to underwriting the 2007 Winter Workshop with up to \$750 from the treasury to offset any possible losses. The motion carried.

Jane McLendon presented a slate of three nominees for election (or re-election) to two positions on the AEMA Board: Jane Burke, George Lucktenberg, and Vicki Porter-Fink. A motion was made and seconded to send out ballots along with the membership renewal notices. After discussion, the motion carried. As a result of that discussion, this year we will experiment with offering an option to return votes by e-mail. The chair thanked Jane for carrying out the duties of the Nominating Committee single-handedly, as no one else had been willing to serve.

There was much discussion of membership and membership renewal. Current membership is lower than historically traditional levels; a number of people think they are members but have not paid dues for some time. Membership Chair Jane Alexander will be sending out renewal letters to current members soon, and we will be consulting old membership lists to try to re-connect with past members. Several members mentioned a desire to reach and involve more singers. There was lively response to the chair's question of "What would encourage more people to get—or stay—involved in AEMA?" Many suggestions were shared. Some of the ideas that were greeted most enthusiastically included 1) using AEMA funds to purchase a small number of tickets for performances by early music performers or ensembles and awarding those tickets to members by drawing or other method, which would provide financial support for performers and create excitement among members, 2) persuading local ensembles/presenters to offer AEMA members free admission to an open rehearsal, 3) organizing masterclasses with visiting performers, 4) creating madrigal nights or other possibilities for area musicians to make music together, possibly with a social as well as a musical component, and 5) persuading local presenters to offer AEMA members reduced ticket prices. Eckhart Richter, president of the Atlanta Baroque Orchestra board, announced that ABO would in fact be offering AEMA members general admission tickets at the reduced senior ticket price for the 2006-2007 season.

The suggestion that generated the most excitement and enthusiasm was that AEMA sponsor an event a week or so before a few local early music concerts (whether performed by local organizations or by visiting ones) at

*Continued on page 2*

## Annual Meeting Report *Continued*

THE ATLANTA  
EARLY MUSIC ALLIANCE

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PUBLICATION SCHEDULE  
*Broadside* is published  
quarterly.

### SUBMISSIONS

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

Patricia DeWitt,  
patdewitt@shorter.edu, or 19  
Rosewood Road, Rome, GA  
30165.

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for members and other  
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at [www.atlema.org](http://www.atlema.org).

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which AEMA members can work with an expert presenter (who might or might not be from the performing organization presenting the upcoming concert) to get a "hands-on," personal experience of rehearsing a work on the program (or something like it), in order better to understand and appreciate the upcoming program when they attend. The AEMA Board will discuss this suggestion further to explore how and if it might be practicable and will take up other suggestions as well. Virtually all present expressed some variation on the sentiment that, in order to increase membership, a more valuable return for the membership investment needs to be forthcoming.

After announcements that Pat DeWitt can always use more writers to provide material (articles, reviews, calendar information) for *Broadside* (*Broadside* will continue to appear on a somewhat reduced publication schedule until such time as more people willing to assist the Editor are forthcoming) and a brief but enthusiastic description by George Lucktenberg of his recent trip to visit the superlative musical instrument collection housed at the University of South Dakota in Vermillion, SD, the chair declared the meeting adjourned.

## Alabama Visits Texas

by Susan Roessel

Two AEMA members from AL, Sue Roessel and Janice Williams, took a drive to Austin to attend their first Texas Toot. This intrepid pair has made similar road trips to New England for the Amherst Festival, so this was in fact an easier drive.

especially those who play crumhorns. There were singers, a dulcian and sackbut, some violins, some shawms, a few daring recorder players and a room full of crumhorns. The setting was completely appropriate: a beer hall!

The draw for recorder players this year was having the Flanders Quartet on the faculty and the pair weren't disappointed. In fact, this drew a 20% increase in attendance for the workshop which is phenomenal. There were more than 90 students!

This was the first year that the Toot put on a theater project. This was presented for the first half of the faculty concert. It was very entertaining and showed off some fine singers with a nice small orchestra. There was a chorus and dance troupe made up from the workshop participants. The Toot offers classes in voice, louts, gambas, plucked strings and recorders so the faculty presented wonderful variety. Even though no classes were offered in wine and beer bottle tone production, the Flanders folks "Toot'ed on such instruments in an amazing piece, "Bottled" by Frans Geysen.

Four classes were offered each day. Sue and Janice opted for three of the same classes, only diverging in the last period where Sue took a duet master class with Joris Van Goethem while Janice sampled Holborne and Dowland in an ensemble class with Bart Spanhove. The remaining classes were ensembles with Joris and Paul Van Loey and a study of the Telemann Fantasias with Han Tol.

The week ended with the student concert which was high quality, included all levels of playing and yet was not too long. How did they do that?

Both of them learned so much about good ensemble, good tone production, good articulation, good interpretation and having a good time with good players!

There were opportunities for Sue to play her baroque bassoon in bassoon trios and continuo for solo and trio sonatas, although there are no classes for bassoon yet. Janice wrote her own Fantasia that drew accolades from Han and the class.

Evenings were very lively. The best, in Sue's estimation, was the Flanders concert. It was presented in menu format as "Banchetto Musicale", starting with an "aperitivo" and culminating with "le grand dessert". Naturally, it was delicious! The quartet was so exciting and engaging that the audience begged for more and received two encores.

The "Krummhorn Konklave" was another amazing evening event. Everyone was invited to participate,

### Important Note:

As noted on the membership form on page 3, AEMA members will be entitled to reduced admission to all Atlanta Baroque Orchestra concerts during the 2006-2007 season. The cost will be \$15, the same as the senior rate.

ABO's celebration of Mozart continues with a concert Friday, September 22 under the direction of John Hsu, and another Mozart concert will be given Sunday, November 19.



# Atlanta Early Music Alliance

new MEMBERSHIP And MEMBERSHIP RENEWAL FORM

We welcome you as a new or renewing member of AEMA. Your membership will include a newsletter, the Broadside, as well as member rates at the Midwinter Workshop and other AEMA events. Please note that this year (2006-2007) your membership will also entitle you to reduced admission (same as senior admission) to concerts of the Atlanta Baroque Orchestra.

- Our membership year is July 1 to June 30.
- Your membership contribution, minus \$10 for the newsletter, is tax deductible.
- If you work for a company that matches charitable contributions, please check with your Human Resources department to see if they will match your contribution to AEMA.

Name \_\_\_\_\_  
 Address \_\_\_\_\_  
 City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_  
 Phone: Home \_\_\_\_\_ Work \_\_\_\_\_ Other \_\_\_\_\_  
 E-Mail \_\_\_\_\_

If you participate actively in early music, please fill in medium and check performance category:

Instrument or Voice	Beginner	Intermediate	Advanced	Professional
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Enclosed is payment of \_\_\_\_\_ for the membership choice checked below:

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

I am interested in serving as:

- A board member  
 Newsletter volunteer  
 Newsletter editor  
 Writing articles for the newsletter  
 Project volunteer  
 Membership coordinator

Please return to:  
**The Atlanta Early Music Alliance**  
**P. O. Box 663**  
**Decatur, Georgia 30030**

## A Few Annual Meeting Candidids

*Pictures by Jorg Voss*



Clean Plate Club, left to right across both pictures: Henry Kahn, Mickey Gillmor, Jane McLendon, Rosemary Richter, Kurt Zeller, Terry Murphy, Eckhart Richter, and George Lucktenberg.

Margaret Voss and Susan Patterson enjoy the Voss' wooded yard.



### Preview: Fourth Annual Midwinter Workshop

Jorg Voss, treasurer of AEMA and veteran organizer, has announced the Fourth Annual Mid-Winter Workshop with Early Music for Recorders and Viols and Voices on January 19<sup>th</sup> and 20<sup>th</sup>, 2007. As previously, it will take place in the Music Education Building of Clayton State University, Morrow, GA. <http://www.clayton.edu/>. It is sponsored by the Atlanta Early Music Alliance (AEMA), the Atlanta Chapter of the American Recorder Society (ARS-Atlanta) and encouraged by regional members of the Viola da Gamba Society (VdGSA).

The workshop will start on Friday, January 19<sup>th</sup> at 6:30 PM to preview the music for Saturday. It will continue Saturday, January 20<sup>th</sup> at 9 AM and finish before 6 PM. Each participant will receive music with a detailed confirmation letter in Dec. 2006. The music is included in the fee, if registration is postmarked November 30<sup>th</sup> or earlier. For registration after Dec.1, there will be a music fee of \$10; and, after Jan.1, a \$10 late registration fee.

Participants should be at least 14 years of age, unless recommended by a music teacher in writing. Everyone should have intermediate or advanced ability for choral singing or for playing recorders or viols. (Please see also: "Emerging Recorder Players", below). Other "early" instruments are very welcome!

The fee will be \$80. Members of AEMA and Atlanta ARS will receive a discount of \$10. The fee will include a box lunch for Saturday. Other meals are the participant's responsibility. Housing can be provided in the homes of musicians in Atlanta; also, recommendations of area hotels will be available.

#### Emerging Recorder Players:

Although the main sessions are planned primarily for intermediate and advanced players, age 14 or older, a special session can be arranged (as in the past) for "emerging recorder players". This will take place on Saturday, led by a local musician, for a fee of \$ 35. The prerequisite is a basic knowledge of music notation and knowledge of how the notes are played.

A few scholarships for intermediate or advanced players aged 14 or above are available upon a written personal or teacher request. This scholarship waives the workshop fee, except for a \$10 fee for music. With the scholarship, there is an expectation to help with a few chores before, during and/or after the workshop.

For further information, contact Jorg F. Voss (Registrar, AEMA and ARS-Atlanta), e-mail: [Jorg@JFV.com](mailto:Jorg@JFV.com) or phone 770-998-3575.

## Review: The Orlando Consort: “Food, Wine, and Song”

by Kurt Zeller

One of the values of the early music revival has been an insistence (at least in theory) on the importance of the original context in which historic music existed, but (perhaps because “the concert” itself is largely an anachronistic construct) comparatively few concerts by early music ensembles actually attempt to provide audiences with a means to experience that context using more than a single sense, the auditory sense. Often the result of this isolation of a single sense is that the appeal to “context” is merely intellectual, rather than truly immanent—a “you-are-there” visceral experience of history doesn’t result. The audience at Spivey Hall for the Orlando Consort’s 3 February 2006 concert celebrating “Food, Wine, and Song: Music and Feasting in Medieval and Early Renaissance Europe,” however, had at least one other sense engaged—the gustatory sense—as Chef Thomas Pritchett of Clayton State University prepared an actual Renaissance feast, served buffet-style before the concert in Spivey Hall’s ornate lobby, which provided concert-goers with a literal taste of Renaissance life, or at least the life of the upper classes on special occasions. (For those who wanted to continue the experience at home, tenor Angus Smith’s program notes on the various musical selections were cross-referenced with further notes and 4 recipes by British cookery experts. This reviewer hasn’t yet been brave enough to attempt Orange Omelet for Pimps and Harlots but has enjoyed Split Pea Soup Thickened with Spicy Bread.)

One of the dangers, however, of admitting other sensory stimulation to the concert hall is that the auditory offerings may be overshadowed. The Orlando Consort’s program was well organized, well prepared, and well presented—and, overall, gave the impression of being so politely well-schooled as to pale in immediacy in comparison to the literally visceral experience the audience had just had. The concert was organized in groups of three or four pieces each, each grouping consisting of works written over the space of a few generations in a single region of Europe and in some way celebrating the local specialties of cuisine, vintage, or brewing. Works both familiar (e.g., Richard Smert’s “Nowell, nowell: The boares head” and Isaac’s “Donna di dentro”) and obscure (e.g., Matthias Greiter’s “Von Eyern” and the hilariously—and scurrilously—untranslatable “La tricotea” from Spain) were included.

The most disappointing element of the program was the repertoire from the Mediterranean countries. Despite one of the ensemble’s crack from the stage about the Florentine carnival song “Canto de’ cardoni” being somewhat embarrassing to sing in churches, the more-than-suggestive lyric (in which the phallic symbolism of the vegetable being sold is thoroughly exploited) received a performance that might as well have been in a church. Most of the Italian and Spanish selections were written as vehicles for the teasingly aggressive amorous swagger that has always been an integral part of male society (and male music-making) in the cultures that gave us the terms “macho” and “bravado.” The performances by the UK-based male quartet reminded one of the title of Foot and Marriott’s classic 1970s farce, “No Sex Please, We’re British.”

The selections from northern Europe (including northern France) were far more convincing. The songs representing the ducal court of Burgundy were the most complex and interesting works on the program, demonstrating the cultural pre-eminence it held in the fifteenth century, and the performances were superb. Indeed, the Orlando Consort’s sinuously melancholy rendition of the Dufay chestnut “Adieu ces bons vins de Lannoys” (familiar to two generations of music history students for its inclusion in the standard Norton classroom anthology) was the finest ever heard by this writer; a particularly effective choice was the rendition of the untexted melismas in a *bouche fermée* hum rather than the usual open-vowel vocalization (or instrumental substitution, impossible in the case of an all-vocal ensemble).

In the final group, representing 16<sup>th</sup>-century Germany, the songs mostly extolled drinking rather than eating (though the first one was a pre-Gilbert and Sullivan patter song about the culinary possibilities of eggs), and here the singers of the Orlando Consort finally loosened up and gave themselves over to the sort of commitment to dramatic physicality that would have enhanced the performances of the Italian and Iberian pieces as well and made the entire evening an unusually rich sensory experience—engaging the eyes as well as the ears and the taste buds. As it was, the Consort’s belated “boys behaving badly” antics were quite amusing but gave the impression of a fluffy dessert that had little to do with a nourishing but somewhat heavy meal that preceded it.

### Jeremy Wirths named Director of Atlanta Schola Cantorum

Atlanta Schola Cantorum has named Jeremy Wirths as its Music Director for the 2006-2007 season. Wirths holds Master of Music degrees from Emory University in both choral conducting and in organ performance. He is currently Director of Music at Norcross Presbyterian Church and Assistant Director of Choral Activities at Georgia Tech. Last spring, he served as interim Choral Director at Emory University, where he conducted the Concert Choir and the Emory Mastersingers. He has also held organist/choirmaster posts in Maryland and Kansas.

Rick Neale, the president of the chorus, said, “Jeremy is an energetic, humorous, and extremely talented musician. We are excited to be working with him.”

Since its founding in 1974, Atlanta Schola Cantorum has specialized in Renaissance polyphony, notably the works of Josquin and Palestrina and the Elizabethan master Tallis and Byrd. The oldest independent chorus in the Atlanta area, Schola Cantorum auditions new members each fall and throughout the year. Interested singers should go to [www.atlantaschola.org](http://www.atlantaschola.org).

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



The Atlanta Early  
Music Alliance

*The Alliance: News of AEMA People and Communities*

Recorder Guides for Sale

1. Volumes I and II of Van Hauwe's The Modern Recorder Player, mint condition, \$35.
2. Kees Boeke's The Complete Articulator, mint, \$8.

Thanks,  
Ron Dennis, 770-454-1177

**Peter DeWitt** attended the Midwest Historical Keyboard Society Conclave in South Bend, Indiana on the campus of Notre Dame. The main topic was the North German school of 17<sup>th</sup>-century Baroque composers featuring Buxtehude, the 300<sup>th</sup> anniversary of whose death comes next year. The event showcased Notre Dame's new North German Baroque style organ recently completed by Tacoma builder Paul Fritz. Other highlights included an exploration of thematic material in Scarlatti's sonatas ("he never repeats himself!") and several meals at Legends, the Notre Dame campus sports bar.

Earlier, Peter co-hosted the Southeastern Historical Keyboard Society (SEHKS) Conclave at Shorter College, along with AEMA board member **George Lucktenberg**. The main theme of this conference was "Mozart at 250—SEHKS at 25", and both were honored as former presidents. Peter presented "The English Connection from Byrd to Mozart" with demonstrations on the muselar (a small rectangular harpsichord). At Reinhardt College, George hosted a dinner, a memorable demonstration using a harpsichord and two pianos from his collection, and a jazz harpsichord concert by Don Angle. The finale of the conclave was an all-Mozart concert by the Atlanta Baroque Orchestra held in Rome City Auditorium.