



# THE ATLANTA EARLY MUSIC ALLIANCE BROADSIDE

Volume X, # 1

August, 2008

## A message from AEMA's president

How fortunate I am to be assuming the presidency of the Atlanta Early Music Alliance at such an auspicious time (do you hear echoes of "Hail to the Chief" performed by crumhorns and sackbuts?).

Here we are in Atlanta with not one, but two fabulous Baroque Orchestras. We have several wonderful choirs which focus on Early Music, consorts of recorders, viols and many other early instruments.

Our beloved Jorg Voss steps down as president of the Atlanta Early Music Alliance (though he is still very much involved) leaving a strong, eager board to help lead to further opportunities for us to grow as lovers of Early Music. Last year AEMA brought us a joyous Mid-Winter Workshop, along with a Voices and Viols night with Alison Crum. AEMA also supported a "double-header" afternoon: for Recorders with Marion Verbruggen and for Baroque Cello with André Laurent O'Neill.

We have a city rich with people like us who love Early Music.  
We love to hear it. We love to play it.

Susan Patterson

## Annual Meeting, held on June 7th, 2008

By Susan Patterson



The general meeting of the membership of AEMA was held Sat. June 7, 2008 at St. Mark United Methodist Church, with Jane Burke as hostess. There were about 15 members in attendance. After a good round of music making, a potluck dinner was shared. The general meeting was then called to order with the first order of business being to introduce the newly elected Board Members, Brad Hughley and Paula Fagerberg. The group next expressed heartfelt appreciation for the outstanding service of Jorg Voss, as president of AEMA for two election terms. He retired as both president and board member. New officers were announced: President, Susan Patterson; Vice President, Jane Burke; Secretary, Vicki Porter-Fink; Treasurer, Gisela McClellan. Other continuing board members are: Gray Crouse, Darcy Douglas and George Lucktenberg. These board members will chair committees that provide service and oversight for various AEMA projects.

The financial status of AEMA was discussed. Annual commitments to be met are: Early Music America membership; website registration; web hosting fee; corporate registration with the Georgia Secretary of State; and our P.O. Box in Decatur. These expenses add up to approximately \$450.

Two members, Barbara Stark and David Lawrence, expressed interest in working with Gray Crouse on the AEMA website revisions.

Dates for the Mid-Winter Workshop will be Friday and Saturday, Jan. 23 and 24, 2009 at Clayton State University (see page 10). A suggestion was made to inquire about the teaching of Renaissance and Baroque Dance forms at the workshop. We will be looking for a resource to lead this activity.

The membership was invited to send in articles for the AEMA Newsletter BroadSides.

The meeting was brought to a close with all in agreement that making music together is a joy and exercise we should enjoy more often. A suggestion was made that this might be accomplished by collaborating with the Atlanta Recorder Society once a quarter, a thought that will be looked into.

### 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.

AEMA's Website:  
[www.atlema.org](http://www.atlema.org)

### In this issue:

President's Message	page 1
Annual Meeting,	page 1
Keyboard Collection,	page 2
Ron Carlisle,	page 3
Advent music,	page 5
Interview with Wanda Yang Temko,	page 6
Mid-Winter Workshop,	page 10
Membership,	page 11
Name that Composer,	page 12

The Atlanta Early  
Music Alliance

**2008/2009 Board of  
Directors**

Susan Patterson,  
President  
[info@atlema.org](mailto:info@atlema.org)

Jane Burke,  
Vice President,  
Membership Chair  
[jfburke100@aol.com](mailto:jfburke100@aol.com)

Vicki Porter-Fink  
Secretary

Gisela McClellan,  
Treasurer

Gray Crouse,  
at large

Darcy Douglas  
at large

Paula Fagerberg  
at large

Brad Hughley  
at large

George Lucktenberg,  
representing  
Keyboard interests  
within AEMA

Barbara Stark  
Web Master

*Submissions for  
BROADSIDE.....to*  
Jorg Voss  
1495 Ridgefield Drive  
Roswell, GA 30075  
[jorg@JFV.com](mailto:jorg@JFV.com)

**Early Music  
Concerts or Events:**

*AEMA wants to help  
spread the word!  
If you want to make  
announcements,  
contact:*

Jorg Voss,  
[jorg@JFV.com](mailto:jorg@JFV.com)

## Keyboard Collections, by George H. Lucktenberg

Here at my Lake Arrowhead home, I have several Keyboard instruments which may be of interest to prospective visitors. They are:

### HARPSICHORDS

1. Franco-Flemish Concert 2-manual, 8'8'4", FF-g<sup>3</sup>
2. Italian 1-manual, GG-g<sup>3</sup>, 8'8'
3. Double Virginal ("Mother-&-Child"), two instruments in the same case = both, CC-c<sup>3</sup>. The main one is 8', the smaller is 4'. Antwerp builders called it a "Muselaar"
4. English Bentside Spinet, GG-g<sup>3</sup>, one 8'.

### CLAVICHORDS

5. "Bundfrei", e.g. separate strings for each note, FF-f<sup>3</sup>

### PIANOS

6. Viennese Fortepiano, Prellmechanik", 1780's type, FF-f<sup>3</sup>
7. Chickering Concert Grand, 1873, 88keys AAA- c<sup>5</sup>
8. Mason and Hamlin Parlor Grand, type "AA", 1902, (ditto)

Nos. 1-6 incl. are replicas; nos. 7 and 8 are "historicals". In addition, I have my "library" of scores, books and periodicals, pertaining to early Keyboard interests, shelved with the replicas in the room housing them. I also have little "action models" showing how each type works.

### [AN INVITATION]

Upon request, I would be willing to host a visit to see and hear this modest collection. All are in good, playable condition, and I'd be glad to have qualified individuals play them a little to get their feel. Also, the "library" of scores and books may be of interest to some.

I'd ask no fee for such a visit or visits, but would need to have plenty of advance notice. Moreover, if two or more requests should be made, I'd hope that they could be combined into one visit.

Lake Arrowhead is 40 miles north of I-20 in the center of Atlanta. It is just beyond Waleska, accessed by Route [GA]-140. I'd urge carpooling for a group visit.

I would talk about and demonstrate the instruments, of course, but would welcome questions and comments. Family members would be welcome, but young children (ca. ages 3-10) would have to be very well-behaved and controlled.

My phone # is (770)-720-2748. My e-mail is [ghl@reinhardt.edu](mailto:ghl@reinhardt.edu).



Cordially yours,

George  
Lucktenberg

## An Appreciation of the Life of Ron Carlisle

Ron Carlisle met an untimely accidental death in December of 2007. His life offered inestimable contributions to the early music community of Atlanta. An overview of how Ron helped nurture an appreciation for early musical instruments and performance practice would be a fitting tribute.

Ron started out playing clarinet and oboe in high school. He grew up in Plymouth, IN and Hollywood, FL. The early 1960's found him enrolled at Emory University to study chemistry. He took a break after his sophomore year and volunteered with the Peace Corp for two years in the Philippines. On returning to Emory, Ron changed his major to religion and graduated with his bachelor's degree. During these undergrad years he bought and assembled a Hubbard harpsichord kit, just for the "fun of it", and began teaching himself the art of restoration of organs and harpsichords.

Ron began graduate work studying math education and educational psychology for a year at Columbia University and then re-entered Emory in 1967 to earn a PhD in mathematics. During his graduate studies he worked for George Kelischek, a viol builder, making cases for the instruments. As payment for his work, Mr. Kelischek rewarded Ron with a full set of recorders. So for the "fun of it" Ron began teaching himself to play both bass viol and recorders. At about this same period several events influenced Ron, his wife, Susan, and their musical colleagues of Emory that opened their path of discovery and performance in early music. One was the visit to Atlanta of the New York Pro Musica group, led by Noah Greenberg. Another important spring board was the avant-garde performances of early music that they participated in at Trinity Presbyterian Church. Adele McKee, organist and music director, had begun incorporating Renaissance instrumental music in the Christmas Eve services there. And last was the appearance and intrigue of an original German viol brought to the U.S. by Bill Lemonds, chair of the Music Department at Emory. Susan Carlisle said that Mr. Lemonds programmed a piece of Renaissance music that required a viola da gamba continuo. He convinced Martha Bishop, an Emory music faculty affiliate, to set aside her cello and learn how to play the new viol. Thus the Emory Consort was born in the late 1960's with George Kelischek its first director. Ron played viol, recorder and krummhorn. Susan played viol initially and later learned recorder. Martha Bishop continued with viols and Bill Lemonds stepped in on harpsichord when needed. Other original and early members of this ground breaking ensemble were: Marian Burge, an Emory Law student, playing recorders and viola da gamba; David Goldsmith, chemistry professor at Emory who played recorders; Mary Jane Jordan, on viols and harp; Karl Neumann, a visiting music faculty member from Mississippi Southern and viol player; Bill Smythe, GA Tech math professor, playing recorders and krummhorn; and Emily Stevenson, a music and violin teacher in the Atlanta Public Schools, on viols.

Emory Consort blossomed. It played two to three concerts per year at Emory's Glenn Auditorium. It also provided instrumental accompaniment for a number of early music productions: the liturgical drama "The Play of Daniel", John Gay's "Beggars Opera", Monteverdi's "Orfeo" and the 14<sup>th</sup> century miracle play "Noah's Flood" with music by Benjamin Britten. Its members also branched out, collecting and learning to play ever more rare and exotic instruments such as the psaltery, racket, rebec and vielle or hurdy gurdy.

Concurrent with the growth of the Emory Consort, Ron also helped form several other early music instrumental groups. He, Susan, Bill Smythe and Mary Jane Jordan became the nucleus of the "Atlanta Early Music Consort" with Ron as musical director. They performed regularly at the Oglethorpe University Art Gallery for show openings, adding members as needed. Adele McKee remembers joining them on harpsichord for a reception for the public and members of the Monet family at the opening of a Monet exhibit there in the early 1970's. The consort, adding Jan Kapoor on recorder and percussion, accompanied all of the Atlanta Camerata productions of "The Play of Herod" and "Ordo Virtutum" 1974 - 1999. Kelly Morris, director of

(Continued on page 4)



Atlanta Camerata remembers that Ron arranged and adapted all the instrumental parts for Herod. The consort performed for the SE Regional American Guild of Organists (AGO) convention in 1975. They were part of the concert series at St. Philip's Cathedral. They also accompanied the Atlanta Singers in 1983 and recorded a Christmas CD with the choir of the Cathedral of Christ the King in 1995, both under Kevin Culver's direction.

Ron, Susan and Bill Smythe performed nearly every Christmas season at Oglethorpe as part of the "Boar's Head Fest" which capped the initiation of new members of the Omicron Delta Kappa Honor Society. Susan remembers other small groups of basically the same members put together for a specific concert or limited periods of time such as the "The Second Sunday Consort" and "Charles I Consort". She, Ron and Bill Smythe also played for a number of years, giving prelude concerts before the plays of the Shakespeare Festival, in the days when the Festival's home was a tent staked out on the grounds of Oglethorpe.

Ron's love of music and dedication to Oglethorpe University inspired his generosity in a most significant gift to the school. Bill Shropshire, close friend and faculty colleague at Oglethorpe, recalls that Ron and Susan received a modest fee for the concerts preceding the Shakespeare Festival plays. They banked all these earnings into a harpsichord fund. Along with contributions from music lovers of the Oglethorpe community, the Carlisles were able to purchase a fine Zuckerman Flemish double manual kit in the mid 1980's. Ron lovingly built and finished the harpsichord and presented it to the University. It was dedicated in a recital by David Buice playing the instrument in 1990. Dr. Irwin Ray, who joined the Oglethorpe faculty in 1986 as chair of music, looks back to this harpsichord gift as a propelling force in a rapid and broad expansion of early music performance at the school.

This harpsichord can be credited with many artistic collaborative successes. Mr. Buice formed a professional relationship with Oglethorpe as an adjunct faculty member. He has performed a concert series since 2001 at the Oglethorpe Art Museum on the Carlisle harpsichord, as well as other early keyboard instruments such as the Lautenwerck. Ron and Susan's son, Ben, has also performed recitals on this harpsichord as he progressed toward his doctorate in conducting and harpsichord performance. The Carlisle harpsichord has become an integral part of a large number of concerts and performances by music students of the University.

Ron also played bass viol as a member of the baroque group Consortium Collinum, concertizing in many cities of the Southeast throughout the late 1970's and early 1980's. Other members of this ensemble, all of Shorter College, were Pat DeWitt, viol and recorder, Peter DeWitt, harpsichord, and Phoebe Pomeroy, voice and recorder.

For more "fun" Ron taught a class called "How to Play the Recorder" at Kennesaw State, while teaching mathematics there. At about this same time he started to become more fascinated with organ restoration. He became a member of the AGO, served as the Guild's computer specialist and produced their newsletter for several years. He assisted a representative of the Moeller organ company in the dismantling and removal of an organ no longer needed in the chapel at Brenau College. It seems no one wanted the instrument, so Ron reassembled it in his living room, and then began formal lessons in organ performance with Adele McKee.

What is so astounding about Ron Carlisle's breadth and influence as a musician specializing in early instruments is the fact that this was his avocation! He performed regularly, with a large variety of ensembles over a period of nearly 50 years, while advancing his career as a professor of mathematics and computer sciences. He taught at Kennesaw State in the early 1970's (then Kennesaw Jr. College), at Atlanta Metropolitan College in the early 1980's (then Atlanta Jr. College) and finished his teaching career with 22 years as a professor at Oglethorpe University. As a finale to his teaching, he served as provost at Oglethorpe for another two years before retiring. He nurtured several honor societies and leadership programs at these schools. And just to add to the "fun" studied Zen Buddhism in Japan. He and Susan parented two children, Ben and Elizabeth, who have both been drawn to the arts.

Ron was a man of great brilliance and yet of quiet demeanor with many, many facets. Kelly Morris, one of his directors characterized Ron as a man "of extraordinary dependability and modesty", while Kevin Culver, another director cited Ron's "terrific sense of musicality". Bill Shropshire described him as a true "Renaissance" man. Beyond mathematician and musician, he was a master builder and furniture maker. He was a voracious reader and an avid jogger. Dr. Irwin Ray appreciated his "droll, self deprecating humor" but added that Ron "graced our world with truth, beauty and joy".

The early music community in Atlanta lost a pillar in its foundation and development with Ron's death. He is very much missed by a great number of people indebted to his influence and artistry.

Vicki Porter-Fink

### Announcing auditions for the Festival Singers of Atlanta.

We perform music from the Renaissance and Baroque, as well as 20th and 21st century music that resonates with the earlier repertoire. Most of our music is performed a cappella. Openings in all voice parts--SSAATTBB.

Auditions will be Monday and Tuesday, August 25th and 26th and Monday and Tuesday, September 8th and 9th starting at 6:30 p.m. at Saint Mark UMC, corner of 5th and Peachtree in midtown Atlanta. Please call Jane Burke at 404-217-4812 for more information and audition appointment or e-mail me at [jfburke100@aol.com](mailto:jfburke100@aol.com)

Jane Burke

## ADVENT MUSIC, suggestions by Brad Hughley

Recognizing that many members of AEMA are church musicians, below is a list of “early” sacred repertoire for the season of Advent. The list is by no means exhaustive; there are many titles omitted either because of space limitations here or because they are so firmly ingrained in the repertoire that they do not bear repeating. Listed below are available octavos from established publishing houses.

### AVE MARIA / Marian Hymn

Handl, Jacob (1550-1591). SATBB. Download available at [www.cpd.org](http://www.cpd.org) (Choral Public Domain Library). Composer pages / H / Jacob Handl / Scores / Ave Maria.

Parsons, Robert (c.1535-1572). SAATB. Oxford University Press.

Victoria, Tomás Luis de (1548-1611). SATB. Download available at [www.tomasluisdevictoria.org](http://www.tomasluisdevictoria.org) (scores / motets)

AVE MARIA / Hymn by Josquin des Prez (c.1450-1521). SATB. Edition Peters.

CANITE TUBA / Motet by Palestrina, G. P. da (1525-1595)

DIXIT MARIA / Motet by Haßler, Hans Leo. [Hassler]

LAETENTUR CAELI / Motet by Lassus, Orlandus (1532-1594). SATB. Chester Music.

### MAGNIFICAT / Canticle (English settings)

Causton, Thomas (d. 1570). Evening Service, SATB. Oxford Univ. Press

Gibbons, Orlando (1583-1625). “Short” service, SATB. Oxford Univ. Press

Gibbons, Orlando. “Second” service, SATB/satb soli, org. Oxford Univ. Press.

### THE RECORD OF JOHN / Verse Anthem

Gibbons, Orlando (1583-1625). SAATB, a, viols (or org.). Oxford Univ. Press

RORATE CAELI by Palestrina, G. P. da (1525-1595). SSAATB. Chester music.

Also worth perusing are several wonderful anthologies containing music appropriate for Advent, often hidden among more popular settings of Christmas Carols:

*A Medieval Christmas*, ed. Gunther Shuller. Margun Music, 1986. This edition is a transcription of a recording made by the Boston Camerata (Joel Cohen, dir.) under the same name. Margun Music has since been subsumed into the giant MusicSales corporation, and it’s difficult to find an edition of this collection. Many academic libraries, including Emory University, own a score, and it’s worth a look. Appropriate for Advent: “Gedeonis area”; and “Adest sponsus.”

*Liber Usualis*, ed. Benedictines of Solemnes. Bonaventure Publications, reprinted 1997. Thankfully the *Liber* is back in print after a hiatus of many years since Vatican II. Once the Roman Church’s official repository of mass and office chants, it contains some of the greatest treasures of Western music. No mention of ancient Advent music would be complete without including the so-called Great “O” Antiphons, proper to the 7 days before Christmas Eve at Vespers (pp. 340-342 in my edition, although various reprints may differ in pagination). A version of the chants in English and in modern 5-staff notation is available in Healey Willan’s octavo edition of his 4-part settings of these seven antiphons (GIA Publications).

*The New Oxford Book of Carols*, ed. Hugh Keyte & Andrew Parrott. Oxford University Press, 1992. Many carols in this massive collection are appropriate for Advent, neatly organized in an index of feasts and seasons (p. 694); focus on any of the annunciation carols and, of course, Advent carols. Some Christmas carols can double as Advent carols: “Ther is no ros”; “Adam lay ybounden”; and “Es ist ein Ros entsprungen.”

*Chorbuch Advent*, ed. Wolfgang Bretschneider et al. Carus Verlag, 1998. The entire collection is designed for use during Advent, and includes several numbers of interest to early music lovers: many medieval motets and conducti, a hymn by Dufay, and motets by mostly German Renaissance masters such as Schein, Eccard, and Hassler.

## An Interview with Wanda Yang Temko

I recently had the pleasure of interviewing singer and radio broadcaster, Wanda Yang Temko. She and I have been friends since about 1994 when we sang together in the Britten Choir at Emory University and later in the Festival Singers of Atlanta. Wanda is well known throughout the country for her beautiful soprano voice and lovely style, especially in the Baroque repertoire. She can be heard broadcasting to the masses from WABE 90.1 FM in Atlanta where she and her husband Ben reside. Wanda is currently completing her doctorate from Indiana University in Bloomington. --Jane Burke

**JB:** Well, what are you up to these days?

**WYT:** I'll be performing with the Atlanta Baroque Orchestra on Sept. 28. We'll be doing, among other things, Bach's Cantata #106, with one voice on each part. I'm sure it's going to be great and lots of fun. The story about 106 is that during my junior year at Emory with Al Calabrese [Note from JB: Al was then the Director of Choral Studies at Emory and was my major professor during my studies there and at Candler School of Theology. Wanda and I spent more than a few years singing together under his direction]. Robert Shaw was conducting us in a concert of Cantatas 4 and 106. So that was my first exposure to Bach cantatas. It was frightening, terrifying, to sing in front of Robert Shaw. Concert Choir was missing about four of our top sopranos that semester. We were very small—twenty-three undergraduates. But it was great. Ben reminded me that the first rehearsals we had with Shaw, we were really confused. The first time you encounter Shaw's conducting, you have no idea what's going on—no idea what to follow. I was so busy concentrating on the music and Shaw. But Al was right behind Shaw doing the translation—"OK, when he does this (elbow to the side) it means this (beat 2, or whatever)." But it solved everything.

**JB:** I remember that the first year I sang with Mr. Shaw in Symphony Chorus, I spent all that fall singing ahead of the beat. I thought everybody else was behind! I expected the beat to be at the very bottom of his gesture—which was what I'd been taught. But no—I was ahead of everybody else and his beat was somewhere on the upswing. Took me a while to get with that program!

**WYT:** [Laughing] That was my first experience with Bach—at Emory and definitely at Georgia State. And in those days, the late eighties and early nineties in Atlanta, there wasn't an early music scene to speak of. As much as I was interested in period performance and period performance practice, there was nothing going on here then. So it really wasn't until I got to Indiana and got into the Early Music Institute.

**JB:** Tell me about Indiana. Was this with Hillier?

**WYT:** This was with Paul Hillier. It was either his first or second year as the head of the Early Music Institute at IU. Friends from Emory, Dan Cole and Ted Thompson, were at IU so I was communicating with them. Doctoral students didn't have to be in an ensemble, but I thought—Paul Hillier? Why not? So I got into his group on campus.

**JB:** When you got to IU were you already interested in singing early music?

**WYT:** I was. I was very interested in singing early music.

**JB:** Did you like it better than the more operatic, romantic music?

**WYT:** It was during my graduate studies at Georgia State that I realized that I was any kind of a coloratura. And it really wasn't until our tour with Emory in '95. After that tour I went to Vienna and we saw *I Puritani*, the Bellini at the Staatsoper, and I finally realized, "So that's the power of a real coloratura. Singing all those notes high up in their bluh, bluh, bluh—you can stop the show!" Edita Gruberova was the soprano and she brought down the house for at least ten minutes. People just clapped forever.

**JB:** Such power!

**WYT:** So after that, I spent about two years auditioning for different apprenticeship programs and taking lessons, but all the while wanting to sing Baroque music with Baroque instruments. That was the sound. I don't even remember how that became a love, but it did. At IU there were so many opportunities to sing with harpsichordists and lots and lots of pickup groups—kids who needed to fulfill a recital requirement, or not. Once I set foot on the campus I sort of found my niche—lots of early music and a lot of contemporary stuff. So a clear voice, good intonation—it's hard to find for especially those two types of music—early singing and contemporary music.

**JB:** What about your voice? Would you be as successful say in the Romantic music?

**WYT:** Actually yes.

**JB:** But it's not your first love.

**WYT:** No, but you know, a good mad scene is a good mad scene. Those are ultimately the things I would love to do. And really with the training at Indiana, things jelled about a year and a half after we moved up there. I actually taught at Brevard, thanks to Al Calabrese again. So I was teaching for a semester in the middle of my doctoral studies just away somewhere. And that spring everything came together. I just realized that, "Oh, so if I do this, this is what it actually sounds like." So it all clicked after I got back to Bloomington after a spring in Brevard. My technique felt really solid so I could explore all kinds of music.

**JB:** Who was your voice teacher up in Indiana?

**WYT:** Patricia Wise. She was, for twenty-five or thirty years, the house soprano at the Vienna State Opera. And when I started studying with her she had only been teaching two years fulltime at Indiana. She's a lyric coloratura, so I really wanted to study with

(Continued on page 7)

(Continued from page 6)

someone with my kind of voice. She had an amazing set of ears that kept me on my toes and wouldn't let me get away with things. Being able to learn music quickly, I could always get away with lots of things. I could sight-read things well without ever having to really work on them. So that finally stopped and I had to really work.

**JB:** Oh, I remember those days! I spent the last two years of my high school piano studies not practicing much at all. I'd go in to my lessons, sight-read my way through, and thought I had my teacher fooled. [Laughing] But I was the fool! She knew exactly what I was doing but put up with it anyway. I sure did learn how to sight-read! Who did you study voice with at Emory?

**WYT:** Mac Morgan. Mac was exactly the kind of teacher I needed at Emory—low-key. If we didn't practice and we didn't want to fake it, we'd just get him talking. It was perfect because I was doing so much musical theatre. I'm a big old belter.

**JB:** Oh my God, I didn't know that about you!

**WYT:** I have this funny little tape as further evidence of my belting. It must have been recorded maybe the year after we moved to the US. Dad had everybody gathered at a tape recorder and we would just sing little songs—Chinese songs. I grew up in Taiwan and we moved when I was nine—to Gwinnett County.

**JB:** Ooh, that must have been quite a shock! From Taiwan to Gwinnett County, GA.

**WYT:** Yeah, it was! My sister had the most beautiful treble floating head voice, so in tune, just sang, everything was beautifully floated. And I come out and I'm basically a little Ethel Merman. I think I made up my own song and I was doing it Ethel Merman style. Ben about fell over. I'm going to digitize it and put it up somewhere.

[Much laughter.]

**WYT:** So in my undergrad years, Mac Morgan was so sweet about it—never pressed it, I had a very clean break. I would start out in a low belt and then just flip into a light head voice maybe at about a G# or A above middle C. In my sophomore year I sang in *Godspell*, I was Jesus.

**JB:** [total disbelief]

**WYT:** For the opening I sang the first half in chest voice and then I flipped up. But then for the whole yelling at the Pharisees scene, I belted that entire thing. That was a high belt. We watched the video of it, it's been ten years or so ago. I couldn't believe I did that. Yeah—big belter! Once I started studying with Betty Boone at Georgia State, she really started to get on me about evening out the registers. At Indiana, Ms. Wise really blended everything. You need it all. You need those low notes in Baroque music. Because back in those days the divisions between voice types weren't there. The lows go low and the highs go high.

**JB:** Who are your favorite composers?

**WYT:** Bach, Handel, Mozart.

**JB:** What about the opera composers like Bellini?

**WYT:** I love singing those arias but in terms of the dramatic pull I would choose Puccini.

**JB:** So you enjoy doing the lyric singing as much as the coloratura?

**WYT:** Yeah. Those Puccini lines are just fabulous. When I was in my early twenties those were the things that I wanted to do but couldn't. I'm finally at a point where I can start to really sing that music now.

**JB:** Do you do Donizetti? The mad scenes? **WYT:** That's one of my goals—to work on the mad scenes.

**JB:** I have that old Beverly Sills album of the mad scenes. It's fantastic! Have you done the Thomas? It is so beautiful!

**WYT:** Not yet. Actually it is so strange. I don't know what's happening. I've always definitely had a high Eb [above high C] and E natural if I work at it, but never quite an F. But the last few years for some reason I've found that the high extension is coming, finally. I figured by my age, I'm not adding any notes up there. I'm trying to remember to work at it. But why not?

**JB:** So what about the Mozart and Handel operas. Are you singing those roles?

**WYT:** Yes. Not many. I was Morgana in Handel's *Alcina* with the Bloomington Early Music Festival. And the summer of 2001 they actually created a show of the music of Monteverdi. It was the various loves of a *nympha*—a little nymph. And I was the *nympha*. So I got to sing the full *Lamento D'Ariana* and other pieces of Monteverdi's. I was "the" girl going through the whole show. I'm not sure how it came about—it wasn't my idea. But it was a show that was built around me as the central character. It was great.

**JB:** Do we have anyone in this area doing those early operas?

**WYT:** Well, the Atlanta Opera wanted to do *Orlando*. I think because of different factors it didn't happen. But I think Dennis Hanthorn [the General Manager of the Atlanta Opera] wants to. Especially now in the Cobb Energy Centre it's doable. Because it's very easy to sing in there. I sang there with the Atlanta Gay Men's Chorus this spring on their opera concert—"Divas and Dilemmas."

**JB:** [Laughing] I bet that was a blast! **WYT:** It really was!!!!

**JB:** So what about prospects here in town to do what you want to be doing? Do you see a good future for us in Atlanta?

**WYT:** I do. I've been able to find lots of very satisfying early music opportunities. And they're getting better. We need an early opera company, with all the wonderful period instrumentalists in this area. And we could have a mix. We don't have to have an

(Continued on page 8)

(Continued from page 7)

early music ensemble that has to be strictly period instruments. It could be modern instruments, but with players who really know how to use Baroque style, like Bernard Labadie and *Les Violons du Roy*. It's on modern instruments but they really go after the style.

**JB:** Tell me about the differences in vocal technique for early music as opposed to later music.

**WYT:** The simplest thing is that after singing early music for hours I can still go on and sing other things. Early music vocal technique is really about style. If you have excellent technique you can sing any repertoire. But it's important to know how to ornament. It's important to know how to color your voice. Let's say, something by Puccini, is really not about color. It's about voluptuous lines. There is coloring involved in the voice but the palette is smaller because you are working with thicker orchestration and many times larger houses. In early music you have from complete silence to making a voluptuous sound. You can use all the dynamic shadings that you can muster. It's a way to really use it all. So you can gently spin out the finest thread of sound and let that bloom. The best early music singers for me are still people like Arlene Auger whose voice is so rich and without obvious warbling vibrato so that the intonation is clear, the text is clear and the gestures are very clear. It's important not to be afraid to let the voice go a little ugly. In early music if you're talking about bringing to life all these affects, all these emotions, not every emotion is pretty. It's not just about a beautiful voice, but it's about what phrases mean. There are so many things that you can do—crescendo/decrescendo, just crescendo, decrescendo—that even happen within fast notes that go by. You can do so much.

**JB:** From whom did you learn most of your gestures and style for early music?

**WYT:** Actually from doing it. Discovering it. Listening to recordings and seeing what I liked and didn't like. I think it all started with singing early music chorally. Singing early music soloistically didn't happen until I got to IU. In terms of choirs—Renaissance and Baroque music—I'd been singing that for a long time before. Especially with you and the Festival Singers. Most of those gestures transfer directly to the solo material.

**JB:** You mentioned ornamentation. Are there strict rules for ornamentation in Baroque vocal music?

**WYT:** There are some serious guidelines and I had always been very intuitive about how that happened. Three years ago, I spent the summer at the Amherst Early Music Festival and took a weeklong master class with Julianne Baird.

**JB:** Is she really as good as they say she is? I haven't had a chance to hear her.

**WYT:** She's really good. I don't agree with the way she sounds all the time. But as a teacher and scholar she is so generous with the information she gives. There are some voice teachers who want to veil everything in mystery because that makes them more powerful. But Julianne Baird is open about how she got to where she is and what she knows about different treatises. It's very specific but sometimes confusing, too. There are vocal treatises and there are lots more instrumental treatises that talk about ornamentation. All of it is applicable, because in those days talking about ornamenting a line was for everybody. So that week affirmed a lot of things I already knew intuitively, but it also gave me the confidence to know that I can actually ornament well. You learn the guidelines and then it becomes freeing.

**JB:** What about dreams for you? Where would you like to sing? Do you want to stay in the Atlanta area?

**WYT:** I do. Atlanta is home. My parents are very close by and it's nice to see them. I think that even though I'm 38, my voice still is very youthful. I would love to sing with the Seattle Baroque, just expand my repertoire and sing with other groups.

**JB:** Have you heard the Charleston Pro Musica and Jose Lemos?

**WYT:** Yes. I may get a chance to sing with them. I sang with New Trinity Baroque when they were in residence at Piccolo Spoleto this year.

**JB:** What about teaching? Are you interested?

**WYT:** I have a small studio at home. It varies between four and six students each week. Enough to keep me on my toes and not too much to be overwhelmed with everything else that I'm doing. In terms of teaching at a university, I think about it a lot. That's a beautiful schedule. To be able to take time off. Which means that I need to finish the doctorate so that I can actually be considered for those positions. Of course I'd love to go back to Emory, but I don't know if that day will ever come.

**JB:** Do you still sing with the Symphony Chorus?

**WYT:** I do still sing with Symphony Chorus. But this year I'm going to go on a much-reduced schedule. Got to make the priorities.

**JB:** Do you have trouble going back and forth from singing with a chorus to singing solo?

**WYT:** No, because I sing with the same voice. Sometimes now, just for fun, I sing a little Broadway—use a more vernacular voice. But mostly it's all the same voice, whether it's early music or 19<sup>th</sup> century opera. I find that I feel at home in any singing genre as long as I'm connected to the music. I sang for Fred Scott and the Gainesville Pro Musica. They had a gala concert. So I was able to do the sextet from *Lucia* and a scene from *Rigoletto* and that repertoire felt very comfortable.

**JB:** Do you like the more modern music?

**WYT:** I would love to have opportunities to sing the more modern music. What happens is—there are a lot of singers who can't sing so they volunteer to sing contemporary music—with vibrato so wide that you can step into it. And in modern music, who's going to know? It needs a spinning voice, but not one that gargles. If nothing else, contemporary music needs that beauty in the voice to really convey the heart of what they're trying to express. If you write a melodic line that jumps all over the place, it's got to

(Continued on page 9)



(Continued from page 8)

have a voice that can make musical sense out of it for people to connect to it emotionally.

**JB:** Do you find a connection between the early music and contemporary music? I certainly do. That's what I try to do with Festival Singers.

**WYT:** Yes. They both go for the extremes of what they want to express.

**JB:** I find that in choral music. It has the same transparency, just with a different harmonic vocabulary—and sometimes not that much different.

**WYT:** I know. That's something we don't think about. A lot of Renaissance music was very atonal. They didn't think about actual chords. They didn't think about tonality. They just thought about the lines. So if they happened to clash together here and there, it didn't really matter.

**JB:** Have I left anything out that you'd like to talk about?

**WYT:** Yes. How can we make the early music scene more cohesive and cooperative and really cross-pollinate? What Jody Miller does at Emory doesn't really have much to do with ABO, which contracts from mostly out of the state. How do we cultivate the players in town who may be interested but are modern players and don't have an avenue? You know, the Atlanta Early Music Alliance website has been quite inactive for a while. I'm wondering if we should even see about the former Atlanta Ballet orchestra players. Many of them are teaching, but how would they feel about learning about Baroque performance practice? Maybe bring in a great Baroque string player or a few of them and do some performance master classes. Not for young players but for professional players who are interested. It's a question worth asking.

Jane Burke

## Second Sundays at Seven

*a monthly recital series preceding the Office of Compline*

St. Bartholomew's Episcopal Church

1790 LaVista Rd., Atlanta, GA 30329; 404. 634. 3336; [www.stbartsatlanta.org](http://www.stbartsatlanta.org)

### 2008 - 2009 SEASON

12 October

John Richardson, organ

*St. Mark United Methodist Church, Atlanta*

9 November

Lee Orr, organ

Jason Pellet, trumpet

*Georgia State University*

14 December

Melanie Burt, soprano

*Atlanta*

11 January

Scott Dettra, organ

*National Cathedral, Washington, D.C.*

8 February

Sopranos 2 by 2

*Atlanta*

8 March

Sarah Hawbecker, organ

*Redeemer Lutheran Church, Atlanta*

12 April

no concert

11 May

Mike Tiscione, trumpet

Brad Hughley, organ

*Compline, sung by the Schola,*

*begins at 8:00 p.m. on 2nd & 4th Sundays,*

*September through May*

## Mid-Winter Workshop 2009

*(the 6<sup>th</sup> annual)*

**with early and newer Music**

**for Voices, Recorders, Viols and Harp and other “early” instruments.**

**Atlanta, GA area, January 23<sup>rd</sup> and 24<sup>th</sup>, 2009**

**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).**

**Faculty:** Will include Brad Hughley (Voices); Stewart Carter, Pat Petersen, Claire Rottembourg and John Tyson (Recorders); Gail Ann Schroeder and Susan Patterson (Viols); Paula Fagerberg (Harp).

**Music:** Emphasis will be on Early Music and other music for “early” instruments. Each participant will receive music with a detailed confirmation letter in Dec. 2008. 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 \$12; and, after Jan.1, a \$12 late registration fee. If you play a transposing instrument, please be ready to transpose the music yourself.

**Dates and times:** The workshop will start on Friday, January 23<sup>rd</sup> at 6:30 PM to preview the music for Saturday. It will continue Saturday, January 24<sup>th</sup> at 9 AM and finish before 6 PM

**Place near Atlanta:** Music Education Building  
of Clayton State University, Morrow, GA. <http://www.clayton.edu/>

**Participants:** Participants should be at least 14 years of age, unless recommended by a music teacher in writing. You should have intermediate or advanced ability for Choral Singing or for playing your Recorders or Viols. (Please see also: “Emerging Recorder Players”, below). **Other “early” instruments are very welcome!**

**Cost:** The fee will be \$95. Members of AEMA and ARS-Atlanta will receive a discount of \$15.

**Meals:** 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. If you prefer to stay at a hotel or motel, we can make recommendations.

### **Emerging Recorder Players:**

The main sessions are planned primarily for intermediate and advanced players, age 14 or older.

If you are an emerging Recorder player, we can plan a separate group Recorder session for Saturday, led by Phil Hollar, President of the Atlanta Recorder Society, for a fee of \$ 35. The prerequisite is that you have a basic knowledge of music notation for your instrument and know how the notes are played.

**Scholarships:** A few scholarships for intermediate or advanced players aged 14 or above, are available upon a written personal or teacher request. Fees would be waived, except for a \$12 fee for music and \$6 for lunch. With the scholarship, there is an expectation to help with a few chores before, during and/or after the workshop.

**Register with:** Jorg F. Voss (Registrar, AEMA and ARS-Atlanta), 1495 Ridgefield Drive, Roswell, GA 30075,  
**by November 30<sup>th</sup>, 2008.**

**For Questions:** e-mail: [Jorg@JFV.com](mailto:Jorg@JFV.com) or phone 770-998-3575.

### AEMA Membership Form

Thank you for your interest in AEMA! Membership includes a newsletter, the Broadside, member rates at the Midwinter Workshop and other AEMA events, and 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 \_\_\_\_\_ or \_\_\_\_\_

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 (\$45)
- Supporting (\$100)
- Sustaining (\$200)

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

### AEMA Event Subsidies

The Atlanta Early Music Alliance  
 Offers its member Groups or Organizations  
 subsidies for Early Music concerts with the following stipulations:

- Up to six (6) subsidies between now and June 30th, 2008
- Each subsidy will be a maximum of \$200
- One subsidy per group or organization during this time span
- Each receiving group must be a member of AEMA in good standing
- The subsidy will support an audience event, such as a pre-concert discussion/lecture or reception.
- AEMA must be permitted to display its promotional materials.

Both in the program flyer and verbally during the event, it must be stated:

This event is cosponsored / supported by AEMA.

People are invited to join AEMA.

There will need to be two (2) complimentary tickets available for AEMA representatives.

Applications will be accepted immediately. Please send a letter of interest and explain your project.

Email Vicki Porter-Fink (preferred): sbvic@comcast.net

Snail mail: Atlanta Early Music Alliance

P.O. Box 663, Decatur, GA 30031- 0663



## Name this Composer

He is “the last great poet who was also a composer”,  
scholar Daniel Leech-Wilkinson.

He composed in a wide range of styles and forms and his output was enormous. He was also the most famous and historically significant representative of the musical movement known as the “Ars Nova” in the 14th century.

He was especially influential in the development of the “motet” and the secular song (particularly the “lai”, the “rondeau”, virelai” and “ballade”, compositions which are called “formes fixes”).

(from Wikipedia)



"An allegorical 14th century scene in which Nature offers the composer three of her children - Sense, Rhetoric, and Music."