



# THE ATLANTA EARLY MUSIC ALLIANCE BROADSIDE

Volume X, # 4

July, 2009

## President's Message

Friends,

I was sitting at the last concert of the season (it happened to be our Atlanta Baroque Orchestra) and found myself amazed. We are so lucky to be in a city with so much fine Early Music available.

We have two, count them, two, professional Baroque Orchestras, New Trinity Baroque, under the leadership of Predrag Gosta and the Atlanta Baroque Orchestra under the guidance of Daniel Pyle. As you know they provide us with such beautifully selected and performed music.

Does it get better than this? The answer is "YES."

We have two (you can count them if you want) choirs that focus on Early Music, the Festival Singers of Atlanta which has been under the direction by Jane Burke and Schola Cantorum under the leadership of John Witt. Their concerts are consistently absolutely beautiful.

And then there are numerous Early Music Ensembles in the area, which meet regularly and / or perform at various venues in and around Atlanta.

And yes, there are many playing opportunities around Atlanta. Emory has a wonderful Early Music Ensemble under the capable and witty leadership of Jody Miller. The Atlanta Recorder Society has much to offer players as well. And there are several groups playing places to play viols in the area.

Of course, we can't forget our own Mid-Winter Workshop. What a weekend full of music, learning and fun! Please reserve Friday and Saturday after Martin Luther King day, January 22<sup>nd</sup> and 23<sup>rd</sup>, 2010 to attend.

OK, aren't you sitting there smiling as you consider what a wealth of Early Music is available to us?

See you at the next concert.

Susan Patterson



From left to right:  
Désirée LaOrange, Henry Kahn, Susan Patterson, Pamela Woodcock and Emily Stevenson

### 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)

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## The Atlanta Early Music Alliance

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*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)

## Workshops – a Payback to Music

I was then a teenager and was fortunate to attend High School in Germany. We learned Latin, English and French, German literature, Math, Physics, etc. And there was Music. I owe my lifetime of musical joy to my music teacher Gerhard Pankalla, who taught music theory, appreciation and choral singing. He must have sensed my deep interest in music-I played recorders, sang and gave recorder lessons. He even gave me a few opportunities to direct our school choir. Several years in a row he sent me to 2-week-long music workshops at a converted hunting castle in the Eifel Mountains, most expenses paid.

There I became familiar with, and fell in love with, Early Music and a variety of historical instruments. Tielmann Susato, Pierre Phalèse, Pierre Attaignant, the Italian, English and German Madrigalists and many Renaissance and Baroque choral composers became part and joy of my life. And, of course, I regarded highly the peaceful, gentle people, who taught, communed in music and inspired me.

I admire any teacher who inspires children to make music and inspires some to make music part of their lives. No matter what style of music. A vast majority of musicians are good people, good parents, good contributors to their communities, lovely and lovable people!

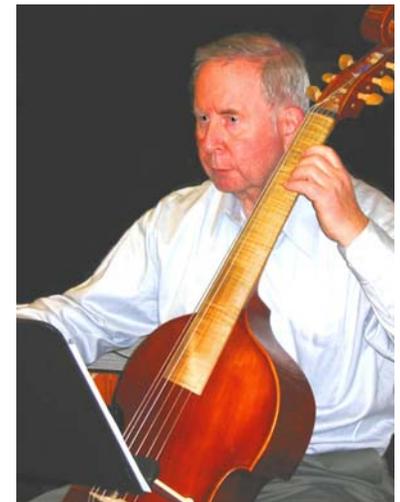
Once in the USA, I directed children's church choirs and formed teen recorder groups in several locations. Once our sons reached 8 and 9 years, they became good recorder players, and we had weekly Hausmusik sessions with them, their friends and musicians in our home communities.

Music has had an invaluable impact on my life and that of my family. Thus convinced of such value, I simply felt that I must do a little to reduce my debt to all who inspired me.

Here in Atlanta, I saw an opportunity, to stage the Mid-Winter Early Music Workshop under the umbrellas of the Atlanta Early Music Alliance and the Atlanta Recorder Society, together with a group of dedicated planners. The intent of such workshops is to give lovers (ama-teurs) of Early Music opportunities to play together under excellent professional teachers at affordable cost. Many of the amateurs live in areas with few to none who share their passion. The workshops give opportunities to play together, find kindred players nearby and come away with precious sheet music.

**There is but one important challenge that we have only partly met: Involving more teens in the Early Music experience which we so treasure:**

**I would like to ask all members of AEMA, ARS and the Viola da Gamba community to identify children and students who deserve to participate on a scholarship basis as singers, recorder players, viol or violin or harp players. We want to try to inspire them with u n f o r g e t t a b l e hours of exposure to perhaps unheard sounds of music and instruments.**



Jorg Voss

## The Atlanta Recorder Society (ARS)

by Brigitte Nahmias



The **Atlanta area** has a strong and active presence of recorder players.

The **Atlanta Recorder Society** has been meeting monthly. In the past **Phil Hollar**, previous president, conducted about twenty members in a wide variety of music, from Medieval to Modern. Sometimes we have the pleasure of guest conductors. Recently **Isabel Mester**, who is the current president, and her daughter **Luciana Perez** conducted Latin American folk music, accompanied by a cuatro (a small guitar with four strings). **Consort Day** has become the ARS's lovely annual event featuring various smaller ensembles of our area to show off their musical skills.

Among the area's groups is **Windsong Recorder Ensemble** that is quite active in the Atlanta community. Core members **Mickey Gillmor, Brigitte Nahmias, Charles Roebuck, Wolfgang Tiedtke and Patsy Woods** are sometimes augmented by **Kathleen Barber and Jean Hackethorn**. Windsong recently provided the music for two services at UUCA (the Unitarian Universalist Congregation of Atlanta, the largest in the Southeast), which kindly donates our rehearsal space monthly.

**Windsong** also played "Golden Oldies" with sing-along at two large retirement communities, KingsBridge and Wesley Woods, followed the next month by a Christmas program with sing-along. These are very popular every year. Windsong has also participated in **Consort Day in March**.

## Pictures from the ARS Consort Day



Hugh Bradley, Jody Miller



Mickey Gillmor, Patsy Woods, Brigitte Nahmias, Wolfgang Tiedtke, Charles Roebuck

## Concert Review by Jorg Voss

On April 19<sup>th</sup> of this year. I was fortunate to witness a concert of the Emory Early Music Ensemble, directed by Jody Miller, entitled “Music of the British Isles”. This ensemble actually consists of the Renaissance Ensemble and the Baroque Orchestra

Together they gave a combination of thrilling presentations, among the finest in my memory of these ensembles. It stood out above others not only in the musical presentations but also in the pleasingly choreographed sequence of various musician groupings, moving from one piece of music to another like a well rehearsed ballet.

Music selections spanned the time from the 13<sup>th</sup> through the 19<sup>th</sup> centuries.

The presentations included music by Renaissance composers Sir Thomas Wyatt, Michael East, Thomas Lupo, John Playford, Christopher Tye, Edward Blakes, Matthew Locke, William Byrd and Robert Parsons. Of course, there was also music from England and Scotland whose composers’ names have been lost in time.

Especially touching was the “Lullaby” by William Byrd for solo voice, two recorders, a viol and a dulcian.

Featured were groupings of voice and harp, a-capella voices, sackbuts, recorder groups and the full Renaissance ensemble, including above instruments and dulcian and violas da gamba.

The Baroque Orchestra convincingly and beautifully performed Heinrich Ignaz von Biber’s “Sonata pro Tabula a 10” and “Concerto in D Minor for two Violins” by Johann Sebastian Bach, (well, a few miles away from the British Isles :-))

The concert ended, with all participants on their first musical instrument, an a-capella presentation of pieces by Giovanni Bassano and John Dowland.

The concert was delightful, as it highlighted the fine skills of voices and ensembles and the director /choreographer skills of Jody Miller.



Joanne Mei, Thom Culbreth, Dan Berger, Chelsea Douglas Isabel Mester



Larry Riddle, Andrea Winkler, Margaret Hayman

Jody Miller's picture can be seen on page 3



Larry Riddle, Ron Hancock, Andrea Nettleton, Emily Pollokoff

## Giovanni Battista Pergolesi, at 300

(4 January 1710 – 16 or 17 March 1736)

### Composer, Violinist and Organist in Italy

(A free synopsis of a Wikipedia Biography by Jorg Voss)

**Giovanni Battista Pergolesi** spent most of his brief life working for aristocratic patrons like the Principe di Stigliano and the Duca di Maddaloni.

He was one of the early composers of opera buffa. Inserted as a two-act Intermezzo in his opera seria *Il prigionier superbo*, *La Serva Padrona* (The Servant Mistress, August 28, 1733), became a very popular work well known in Europe. When *La Serva Padrona* was performed in [Paris](#) in 1752, it prompted much controversy, the “quarrel of the comedians” between supporters of serious French opera by composers like Jean-Baptiste Lully and Jean Philippe Rameau and aficionados of new Italian comic opera. Pergolesi was in the center of this two-year quarrel.

For other operatic works, please see the Wikipedia Biography.

Pergolesi’s best known sacred music is a Mass in F, his *Stabat Mater* (1736), then written for castrati soprano and alto and orchestra. It had been commissioned by the monks of the Brotherhood of San Luigi di Palazzo as a replacement for the rather old-fashioned one by Alessandro Scarlatti. This work demonstrates Pergolesi’s mastery of the Italian baroque ‘durezza e ligature’ style. Characterized by numerous suspensions over a faster, conjunct bassline. The work became the most frequently printed work of the 18<sup>th</sup> century and was often arranged by other composers, including Johann Sebastian Bach, who used it as the basis for his psalm “Tilge, Höchster, meine Sünden, BWV 1083.

Pergolesi wrote a number of secular instrumental works, including a violin sonata and a violin concerto. A considerable number of instrumental and sacred works, once attributed to Pergolesi, have since been shown to be falsely attributed.

This gifted composer died at the age of twenty-six in Puzzuoli from tuberculosis



### A preview of New Trinity Baroque's next season, 2009-2010.

Next season will bring more exciting concerts by New Trinity Baroque and its guest soloists, including new period-instrument premieres. Tickets are available now. Save 30% or more by becoming a new or renewing member in our club of supporters, FRIENDS OF NTB. Visit [www.newtrinitybaroque.org](http://www.newtrinitybaroque.org).

SATURDAY, SEPTEMBER 5, 2009 at 8 PM - 1st concert (Season Opening)

MUSIC OF HANDEL, HAYDN, AND THEIR CONTEMPORARIES

Celebrating Handel's 250th & Haydn's 200th Anniversary... with NTB's vocal and instrumental soloists

SATURDAY, OCTOBER 24, 2009 at 8 PM - 2nd concert

ITALIAN CANTATAS & DUETS BY HANDEL

Continuing the celebration of Handel's 250th Anniversary with a program of music that Handel wrote exactly 300 years ago, while visiting Italy.

SUNDAY\*, DECEMBER 20, 2009 at 8 PM - 3rd concert

HANDEL CANDLELIGHT CHRISTMAS

NTB's annual candlelight Christmas concert, featuring NTB soloists, the Canterbury Choir of St. Bartholomew's Church and organist Brad Hughley

SATURDAY, MARCH 6, 2010 at 8 PM - 4th concert

ITALIAN MASTERS: PERGOLESI & VIVALDI (Pergolesi's 300th Birthday)

Exuberant concertos and vocal music by Vivaldi and Pergolesi

SATURDAY, APRIL 24, 2010 at 8 PM - 5th concert

A MUSICAL VOYAGE THROUGH EUROPE

Chamber music by Vivaldi, Corelli, Bach, LeClair and Handel

# 2010 Mid-Winter Workshop

*(the 7<sup>th</sup> annual)*

with early and newer Music

for Voices, Recorders, Viols and Harp and other “early” instruments.  
Atlanta, GA area, January 22<sup>nd</sup> and 23<sup>rd</sup>, 2010

**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 Jane Burke (Voices); Stewart Carter (Reeds), Jody Miller, Pat Petersen, Claire Rottembourg and John Tyson (Recorders); Paula Fagerberg (Harp). Martha Bishop and Susan Patterson will lead the Viols.

**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 \$15 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 22<sup>nd</sup> at 6:30 PM to preview the music for Saturday. It will continue Saturday, January 23<sup>rd</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. **Other “early” instruments are very welcome!**

**Cost:** The fee will be \$99. 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.

**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 Ridgely Drive, Roswell, GA 30075,  
by **November 30<sup>th</sup>, 2009.**

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



## The Atlanta Baroque Orchestra's Handel celebration

Sunday 4 October 2009, 3:00 pm  
Peachtree Road United Methodist Church , 3180 Peachtree Road, Atlanta

Music of George Frideric Handel, including F-major suite from Water Music and concertos for organ and from Opus 3  
Concerti Grossi.

Dana Maiben, guest-director and violinist

general admission \$25; seniors and students with ID: \$20

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