

Summer 1996/Special Edition

CONCERT/WORKSHOP CALENDAR

First Sundays at 2 p.m., English Country Dancing at Westchester School auditorium. No experience or partner necessary. 758 Scott Blvd., Decatur. \$5.00

Saturday, June 22nd. **THE MERRY BAND.** 7:30 p.m. The Merry Band's final concert of the '95-'96 season, entitled "From Britain to the Blue Ridge: Jigs, Ballads & Brawls," which features an "early bluegrass" theme. Included will be English & American traditional songs accompanied by a variety of plucked & bowed instruments, as well as fiddle divisions, lute duets, lyra viol, and guitar solos, all based on 16th, 17th & 18th century popular tunes. Performers are Merry Band regulars Leila Lazenby, soprano, Patricia Adams Nordstrom, viols and cittern, and Lyle Nordstrom, lute & bandora, with guest artists Jeanne Johnson-Watkins, violin, and Craig March, guitar and lute. All Saints Episcopal Church, 634 W. Peachtree St. NW (across from North Ave. MARTA station). General Admission: \$12. Students & Seniors: \$7. For further information, call 770-924-8182.

Friday, June 28, 6-9 p.m. **Atlanta Baroque**, an assemblage of performers drawn from several Atlanta early music groups, performs at the members'-only preview of "Rings of Fire", the Olympics art exhibit at the Atlanta High Museum. For information on becoming a member of the High, call 404-733-4431.

Saturday, June 29, 7:00 p.m. **Recorder ensemble** coached by Letitia Berlin and **viola da gamba ensemble** coached by Martha Bishop perform music of the Renaissance at St. Bartholomew's Episcopal Church, 1789 LaVista Rd. NE, Atlanta (just east of intersection of Briarcliff and LaVista). Donations accepted for music programs at St. Bartholomew's and the Episcopal Church of the Epiphany. Call 404-658-1357. **Quebec Summer Classical Music in Quebec City, Canada, July 96.**

July 2nd, 8:30 p.m. **Jordi Savall (& Montserrat Figueras** - La Capella Reial de Catalunya and Hesperion XX [El Cant de la sybilla - Mateo Flecha and other Spanish composers)

July 5th: Societe Lyrique de Quebec

July 6th: Sharomov vocal ensemble

July 7th: Sylviane Deferne

(Switzerland) - Piano

July 8th: Les petits chanteurs de St-Marc de Lyon

July 10th: Victoria de Los Angeles

July 10th: Frederic Chiu (USA) - piano

July 12th: Jean-Pierre Rampal

July 11th: **Daniel Taylor** (Canada) - Countertenor

July 13th: **Manfredo Kraemer**: Baroque violin

July 14th: **Peter Wispelwey and Florilegium**

For further details, phone Info-Festival Bell 418-692-5200 (collect)

First week of July: **Mountain**

Collegium. Congenial workshop in the beautiful North Carolina mountains for recorders and gambas.

Call the Kelischeks for brochure/info:704-837-5833

July 14-21, **The San Francisco Early Music Society Renaissance workshop** for singers and instrumentalists.

Faculty provisionally includes Mack Ramsey for early brass/loud band. If enough people register for Mr.

Ramsey's classes, he will come, if not, no loud band. Call Phebe Craig at 510-540-7415 for brochure or more information.

Other faculty include Phebe Craig, Frances Blaker, Herb Myers, and King's Noyse members Margriet Tindemans, David Douglass, and Ellen Hargis.

August 11-17, The Northwest Center for Early Music Studies presents "The English Minstrel", a week-long **workshop on instruments in the**

Middle Ages. Faculty: Shira Kammen, Robert Mealy, Margriet Tindemans. This workshop comes highly recommended. The faculty are some of the top performers of medieval music today. Scholarships are available, out-town participants

are housed in private homes, transportation to and from workshop will be coordinated. Fee is \$325, \$50 deposit required. For information or brochure call Sally Mitchell at 206-325-7066.

ANNOUNCEMENTS

At the last board meeting the following officers were elected:

Lyle Nordstrom, President

Eileen Moremen, Vice-

President/ Secretary

John Mortison, Treasurer

The board worked on the mission statement which is now ready for adoption at the next board meeting.

The 501-C3 application is in process and in the hands of the IRS. To all the people who ran for the board, please accept our heartfelt thanks for your willingness to be involved in this exciting venture. We hope those of you who were not elected and many of you who did not run will want to be involved as we form committees in the coming year.

Contributions to the newsletter are welcome. If possible, please send via email to tishb@aol.com or send via disk on (Apple software) ClarisWorks or TeachText.

NOTE, for new members especially: we will be working on our members' directory this summer. If you do not want your name and address and phone in the directory, you must call 404-658-1357 or email tishb@aol.com or write the address below to notify us.

JOIN AEMA!

To become a member of the Atlanta Early Music Alliance, send a check with this form to AEMA, 592B Linwood Ave., NE, Atlanta, GA 30306. Dues are \$20.00 for an individual, \$30.00 for a family, \$45.00 for an institution.

Name:

Address:

Email/ fax:

Phone:

Membership category:

band which I miss.

The Festival Exhibition seems much smaller than Boston. It can be pretty thoroughly perused in about two hours, from my viewpoint.

8:30 p.m. The Kuijken Quartet becomes such with the addition of brother Sigiswald on violin. Another WOW! and also a 'god'.

Friday, June 7 10 a.m. Dan Laurin does a master class. The participants vary widely in age, ability and choice of literature. With kindness yet precision and a sense of humor Dan Laurin demonstrates his viewpoints as well as discussing why he believes what he believes. This is a worthwhile class for anyone but especially for recorder players.

12 noon. Cheryl Fulton moves musically from the medieval period through to the Welsh triple harp. If anyone has found their instrument, she has. There are many good performers who play early music well. On her instrument she becomes the period. A really pleasant find was the singer on the program, Susan Rode Morris. After lunch I go back to the exhibition for the recorder makers' symposium. The big rectangular boxes (Paezold square recorders) have a nice deep tone but look even stranger in person than in photographs. The highlight of the symposium is a demonstration of Von Huene instruments by Sirena with Roy Sansom. Sirena includes Frances Blaker, Louise Carslake, Letitia Berlin and Roxanne Layton. While only sight reading it was still a lovely sound.

8:30 p.m. Il Giardino Armonico brings the house down. They catch the fact that Vivaldi and the like are extremely passionate. Their passion is the passion of youth not maturity but the crowd loves it. The theorbo player is especially worthy of note. Everyone does seem to understand their own role both as ensemble player and soloist. They have the same spirit and lots of it!

10:30 p.m. The King's Noyse does an English program with Ellen Hargis and Paul O'Dette on lute and cittern. The crowd is relaxed by watching Paul O'Dette tune the cittern. And it is a very

relaxed program. Ellen Hargis gets the meaning of the ballads across so well with her diction, musicianship and dramatic ability that there is little need for the program notes. The part playing by the other instrumentalists is excellent, but Paul O'Dette enlivens everything.

Saturday, June 8 10 a.m. The Recorder Relay (sponsored by the American Recorder Society with funding from the Andrew Achis memorial fund). Each player or group of players brings something different. Charles Coldwell presents a varied program, but stays with the traditional. Second Wind, which is Roxanne Layton and Roy Sansom, presented traditional duets plus their own compositions and arrangements, good ensemble. Hanneke van Proosdij is obviously well-educated in traditional literature but of special interest is her contemporary composition for recorder and soprano with electronic aid. The American Recorder Quartet presented a varied program that was well performed. Frances Blaker is characterized by her refinement. Her composition, Moonlight on Dark Water, also had a contemporary basis. All in all contemporary composition for recorder is in good hands today and of great interest.

2 p.m. Dan Laurin presents a program of mostly French Baroque recorder literature. Edward Parmentier is his accompanist. In dress, comportment as well as the music they both capture the spirit of the Baroque Era. They both represent solid musicianship with flair.

3:30 p.m. a reception is held by the American Recorder Society to honor Martha Bixler's contributions to the society. It was a really nice shindig. Musical Offering pulled out all the stops and catered with their best California cuisine and champagne.

5 p.m. Elizabeth Blumenstock, violin with Elizabeth Wright, harpsichord and Steven Lehning, viola da gamba do their usual outstanding job.

8:30 p.m. Il Giardino Armonico again. The audience is somewhat disappointed that the second half of the program is a repeat of the previous evening's program. They are forgiven after an encore by a

Neapolitan composer.

10:30 p.m. Vox Feminae, the women's ensemble of the Sequentia Ensemble for Medieval Music presents music of Hildegard von Bingen and Aquitaine. The Romanesque-styled church (St. Mark's Episcopal) is an appropriate setting but it is late, crowded and hot. The voices seem strident instead of spiritual with the exception of Ellen Hargis' solo and Elizabeth Gaver's medieval fiddle playing.

Sunday, June 9 2 p.m. at First Congregational Church Sigiswald Kuijken conducts the Members of the Philharmonia Baroque Orchestra. Brother Barthold produces a "perfect" performance of Vivaldi's Goldfinch Symphony. Brother Wieland exhibits his mastery with his Suite in D major for viola da gamba and strings by Telemann. All the while Sigiswald conducts from the first chair. This was a really good concert and alone is worth the trip.

7 p.m. The St. Matthew Passion presented by the American Bach Soloists at the First Congregational Church is a thank offering to God for the joy of music in our lives. Jeffrey Thomas as both the Evangelist and the director is outstanding. Both the choral members and instrumentalists so clearly enjoy each other's performances that one feels privileged to be a member of the audience. Outstanding moments were Elizabeth Blumenstock's obbligato to Judith Malafronte's aria and Brent Wissick's viola da gamba solo. This is a mountain top experience and a fitting end to the festival.

Editor's Note:

Some latebreaking news made us decide to put out a special newsletter for the summer. Three AEMA members went to the Berkeley Early Music Festival; Jimmie Dawkins, a member of the Birmingham Recorder Society, graciously shares her journal of the event with us. The Seattle workshop is not well-publicized in general, but word-of-mouth is making it increasingly popular. Hopefully this newsletter will get to you in time to inform you of the Merry Band's concert this Saturday. For you early brass players out there, don't miss a chance to study with Mack Ramsey of the Boston Shawm and Sackbut ensemble. He will teach at Dominican College in California if enrollment warrants. Our new newsletter designer is not to blame for the look of this newsletter. We could use some help in gathering material and putting it on the computer in time to get it to her. Call 404-658-1357 if you can help

Journal of a visit to the Berkeley Early Music Festival, 1996, by Jimmie Dawkins

Jimmie Dawkins is an artist and art historian living in Huntsville, Alabama

Monday, June 3 Arrival is at San Francisco Airport at 2 p.m. I have been told that San Francisco is very cool so I am dressed in warm clothes. There is a heat wave. I receive my first introduction to California time. The Bay Area Shuttle is 20 minutes late. This gives me plenty of time to observe that the humidity is low and that the light is truly golden as it shimmers through the palm trees. The shuttle ride offers plenty of opportunities to appreciate California freeway driving by the professionals. Views of the bay are truly beautiful interspersed with the

spartan California architecture with the flat roofs.

The Durant Hotel is really charming, 1930's retro renovated from the Victorian Era, well-maintained, just the right size. Musical Offering (an early music CD shop/cafe) for dinner offers a much-appreciated, cool, tortellini salad with gazpacho. Baroque music is on their CD. There are lots of Early Music CDs for sale in their bins.

Zellerbach Playhouse is the venue for *L'Aldimiro*, a semi-staged opera by Alessandro Scarlatti, Domenico's daddy. Visually, it is a little difficult to adjust to men singing men's characters while small women sing men's characters also with large women as their love interests. By the second act it works. Acting is as genuinely Baroque as they can make it. The costumes are abstracted from the Baroque style using pastel neutrals instead of the pastel primaries associated with the Baroque style. The choice of fabrics provides a nice flow to the character's movements; the only distraction is visual. As with Boston's *King Arthur* the set is so poorly painted that it becomes a glaring anachronism especially given the high quality of the music. The Baroque is a time of true synthesis of the arts. Outstanding musical moments are Christine Brandes as Aldimiro, Judith Malafronte as Lucimoro, and Elizabeth LeGuin's sensitive cello, especially during the arias.

Tuesday, June 4 8:30 p.m. is Les Talens Lyrique. A well-done program of French Baroque music features an expressive vocal performance by Veronique Gens, soprano. She is both beautiful to look at as well as beautiful to listen to and does the French language justice. Their venue was First Congregational Church. From the fourth row the instruments (Baroque violin, harpsichord, viola da gamba) had a little trouble filling the space.

Wednesday, June 5 5 p.m. concert in Hertz Hall features the Kuijken trio. I have been told that these are the 'gods' of Early Music. It doesn't take long to figure out why. Maturity has only enhanced technique and passion with

understanding. Barthold's Baroque flute is perfectly articulated with an exquisite tone. Wieland's seven-string gamba is an extension of his body and Robert Kohnen's support is unerringly rhythmic and tasteful. There is as near to perfect tuning as possible by everyone.

Ornamentation is so well integrated into the notes that it doesn't even occur to the audience that it is there. They know the 'music'.

8:30 p.m. brings The King's Noyse with a 17th century Italian program for voice and violin band. Guest artists are Paul O'Dette on chittarone and Andrew Lawrence-King, baroque harp. There is good reason for these two to be favorite guest artists. They always enrich yet never stray from being good accompanists. They also know the 'music'. The violin band plays from memory and their clear enjoyment in performance is infectious. Ellen Hargis reveled in the fact that Italian is a singer's language both technically and emotionally. This is a really nice program.

Dinner at the Musical Offering again. Letitia Berlin wins one of ten advance copies of the group's new CD, "Mascharada" at the reception that takes place at the Musical Offering after the concert. These drawings are great fun and do indeed generate goodwill for the CD companies.

Thursday, June 6 10:30 a.m. at First Congregational Church Chapel Musica Pacifica proves that the recorder, violin and oboe are an ecstatic combination when played by Judith Linsenberg, Elizabeth Blumenstock, and Gonzalo Ruiz especially. Paisable, Rossi, Rameau, Telemann are all great, the Bach greater. Later, much to my joy, I discover I have won an advance copy of their new CD. During this concert they are assisted by Elisabeth Wright, harpsichord and David Morris on cello and gamba. The CD features Edward Parmentier and Elizabeth LeGuin respectively. This was a fringe concert worthy of the mainline.

The Festival Exhibition opens today, after the Festival Consort plays on loud