

# BROADSIDE

Volume VIII, #6

March-April 2002

## Board Makes Plans for Annual Meeting and the Coming Year

The Atlanta Early Music Alliance Annual Member Meeting is set for Saturday, May 11, and it is just around the corner. This year AEMA members will be treated to a grand consort playing and singing session offered by Frances Blaker, Letitia Berlin, and Martha Bishop at the Glennwood Elementary School, 440 East Ponce de Leon Avenue, Decatur. Any AEMA member can participate in the session (even if you just want to watch and listen) that will begin at 11:00 AM. We will play until approximately 12:30, when we will conduct the AEMA annual business, including welcoming in the new board members.

Tish, Frances, and Martha are also offering a one-day workshop, a "Recorder and Viola da Gamba Consort Day for intermediate to advanced players;" participation is open to AEMA members for \$40 (a \$5 discount off the full price). The workshop is Saturday, May 11, 9:00-4:30 PM, at Glennwood Elementary School, 440 East Ponce de Leon Avenue, Decatur. Note that the workshop begins and ends the day, and the AEMA Member Meeting and playing session are in the middle of the day. AEMA members who want to do the whole day will pay \$40, while those who just want to participate in the playing session and meeting (11:00 AM to about 1:15 PM) will pay nothing. The AEMA board would like to thank Tish, Frances, and Martha for their cooperation in arranging this schedule.

For workshop information, call Frances Blaker and Letitia Berlin at 510-559-4670 or e-mail at [tishfeb@mindspring.com](mailto:tishfeb@mindspring.com). If you need local information, contact Lynda Anderson at 404-378-2334 or [je.anderson@mindspring.com](mailto:je.anderson@mindspring.com). The deadline is April 22, but late registration may be possible by contacting Frances and Letitia. For an application, contact Lynda Anderson.

### Board Meeting

The Board of Directors of AEMA met on Sunday afternoon, March 10, to discuss plans for next year as well as the annual meeting scheduled for May

11. Jonathan DeLoach, Pat DeWitt, Kim Henry, Jane McLendon, Jody Miller, and John Mortison were present.

The meeting was held at Decatur Presbyterian Church, where the organist and choir director, Matthew MacMahan, met with the board to discuss the possibility of a more professionally organized AEMA concert series to be held there next year. In the strategic planning session two years ago, Board members noted "There should be a population of 'cultural omnivores' who could be attracted to early music for the variety if a good hall were found in the areas they congregate." Decatur might be such a place. Attendance at the Concerts at St. Dunstan's series has been very poor in general, with Metro Baroque attracting only nine people on March 8 (but see the review of RareSong, page 3).

Election materials go out with this newsletter. The AEMA Board of Directors includes both elected and appointed members; according to the Bylaws, Article III section 1, "The government of the Corporation shall be vested in and its affairs managed by a Board of Directors which shall be comprised of 6 elected members and 3 appointed members (who shall be appointed by a majority vote of the current Board) for a total of 9 members of whom half of the current Directors shall constitute a quorum." Running for a second term are Jody Miller, president, and Pat DeWitt. Johnette Crum is also on the ballot for a new term. Also expiring is the term of Jane McLendon, treasurer, an appointed member.

The 2002 AEMA Music Festival has been scheduled for November 1-3, place as yet to be determined. Volunteers will be needed for this. The Board welcomes any and all suggestions to improve this festival as an opportunity to promote early music and to demonstrate its virtues to the public, both children and adults.

The next Board meeting will be held on Sunday, April 14, 4:00-6:00 pm, location TBA. AEMA policy is that all members are welcome at a board meeting. Contact Jody Miller at 404-296-6703 or [Recorder96@aol.com](mailto:Recorder96@aol.com) for further information.

### 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.

### Reviews

New Trinity Baroque, RareSong, Baltimore Consort.

— PAGE 2

### Travelogue

"Wish you were here" in Spain from Pat and Peter DeWitt

— PAGE 4

### Concert Calendar

Check out the upcoming early music events.

— PAGE 6

### AEMA Communities

News of the Nordstroms in Denton, TX

— PAGE 8

THE ATLANTA  
EARLY MUSIC ALLIANCE

BOARD OF DIRECTORS

Jody Miller, President  
Eckhart Richter, Vice President  
Jonathan DeLoach, Secretary  
Jane McLendon, Treasurer  
Patricia DeWitt, Newsletter Editor  
Predrag Gosta  
Kim Henry  
Jennifer MacMaster  
John Mortison

PUBLICATION SCHEDULE

*Broadside* is published monthly, with a short issue alternating with a long issue. The copy deadline is the 15th of each month.

SUBMISSIONS

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

MAIL submissions to Pat DeWitt, 19 Rosewood Road, Rome, GA 30165.

E-MAIL

patdewitt@shorter.edu or  
grocheio@hotmail.com

[Include your submission as part of your email message or as an attachment. Do not use file compression.]

*Broadside* is the newsletter of the Atlanta Early Music Alliance. It is published monthly for members and other subscribers.

AEMA also maintains a website at  
[www.atlema@earlymusic.net](http://www.atlema@earlymusic.net).

For general information call 404/296-6703, or  
e-mail to Recorder96.aol.com.

Content Copyright 2000, Atlanta Early Music Alliance

AEMA Reviews

**Monteverdi Vespers Puts Feather in NTB Cap**

by Pat DeWitt

Mustering what in the early music world rank as mighty forces, Predrag Gosta and his New Trinity Baroque ensemble presented the Vespers of the Blessed Virgin (1610) by Claudio Monteverdi in two performances, March 9 at St. Jude the Apostle Church and March 10 at Peachtree Christian Church. Local artists were joined by the Washington Cornett and Sackbutt Ensemble as well as individual artists from elsewhere in the U. S., England, Sweden, Yugoslavia, and Croatia. The performance was conducted from the podium except for some of the monodic solos with chittarone. While one is well aware that conducting as we know it was not practiced during Monteverdi's time, it is a necessity today with the kind of group Mr. Gosta assembled, and he was quite right to do it.

The so-called Vespers of 1610 is a noble, complex, and quite demanding work. In it, Monteverdi brings

all the soloists negotiated the ornamentation well, these three were able to take control of the musical arc so that the ornamentation provided intensification of the phrase, not just vocal acrobatics. This resulted in a compelling interpretation of the text that was not always there with other soloists. Most of the monodic solos and duets were ably accompanied by Michael Fields of England on the chittarone.

Choral parts were almost as vocally demanding as the solos. Here, too, the leadership of the most skilled interpreters helped. The ensemble of singers and instrumentalists was precise and well tuned. However, the great energy devoted to the fascinating minutiae of the figuration did not entirely make up for the fact that the choruses often ran aground in terms of forward momentum. This does not mean a slackening of tempo, but that the sense of the long line that must bind a musical movement together was missing. On the other hand, the "amen" at the end of a psalm often had a gratifying sense of growth and resolution. This may be traced



New Trinity Baroque soloists, chorus, and orchestra perform at St. Jude's Catholic Church

Assistance with newsletter logistics this year is provided as a service project of the Zeta Epsilon chapter of Phi Mu Alpha Sinfonia, National Music Fraternity, at Shorter College, Chip Mitchell, president; Peter DeWitt, faculty advisor.

the styles he used successfully in opera—monody, choral comment, and instrumental color and even a symphony—to the liturgical series of antiphons and psalms, motet, and hymn culminating in the Magnificat. Much depends on the skill and musicality of the soloists in the monodies. Particularly delightful in this regard was the work of tenor Leif Aruhn-Solén of Sweden and the duet of sopranos Julia Matthews and Elizabeth Packard Arnold. While

directly to conducting. Mr. Gosta's conducting during the body of the psalm tended to be very precise but not expressive, whereas during the "amen" he often called for and got a lovely effect. During the complex movements with alternating solo, chorus, and enchanting echo effects, a better sense of unity might have been obtained with less pause between sections.

Instrumentalists provided vibrant color as well as many moments of excitement, such as the violin duo in the Sonata sopra Santa Maria (James Gallagher, Mirna Ogrizovic) and the cornetto duo during the Magnificat. The Washington Cornett and Sackbutt Ensemble, along with two violinists, provided the essential core of the orchestra, while the continuo department was anchored by Mark Husey on harpsichord and Michael Fields on chittarone. One could have wished for more from the 'cellist. The electronic organ was discreetly used.

To mount this work is an achievement and a distinguished addition to the early-music scene in Atlanta. Even though a better performance might be available on a recording, that can never substitute for a live performance of the quality we heard from New Trinity Baroque.

A conductor, for most ensembles, is like any manager. He or she first has to assemble an able team. This may be Mr. Gosta's greatest talent, and its importance cannot be overstated. Then the conductor has the responsibility to give the team a task in which they can believe, and keep them together in completing it. This, too was very well done. Finally, the best managers and conductors can make the team more than the sum of its parts. In this regard, New Trinity Baroque's conductor has some room to grow. Let us keep listening to Mr. Gosta as he grows stronger in this aspect.

## RareSong Presents a Rare Opportunity

by Jody Miller

The musicians (and actors) of the ensemble RareSong performed Adriano Banchieri's *Festino* as part of the Atlanta Early Music Alliance "Concerts at St. Dunstan's" music series on Friday, February 1. Patricia DeWitt, AEMA Past-President and current board member, directs this ensemble, which makes very effective use of costumes and theatrical staging. The audience, fairly sizeable compared to some of the previous St. Dunstan's events, was enthusiastic, seeming to enjoy the brief tunes interspersed with narration and interludes chosen by members of RareSong.

Phoebe Pomeroy, a professor of voice at Shorter College, substituted for Julie Lowry (apparently a "regular" in the ensemble). The ensemble explained beforehand that Ms. Pomeroy had to learn her part for the performance at the last minute. Though no fault of her own, she was not able to be as physically involved in the production as the other performers. Using a music stand and remaining stationary during the performance made her a bit conspicuous, and her vocal quality was much different from the other singers.

Despite these unforeseen circumstances, the ensemble held up very well. The performers made their roles come alive to the audience, using facial expressions and body gestures that augmented their characters.

In general, the vocal works ended more pleasantly than they began.

In most cases, true solidity wasn't achieved until a few bars into each piece. Once this initial, and sometimes predictable, obstacle was overcome, the ensemble sang well in tune and displayed careful technique. The group was well suited to St. Dunstan's sanctuary. The sanctuary is modestly-sized and flatters chamber ensembles. The notable exception for balance was the prelude "Cingari simo & Madonna, noi sapimo ben giocare." The instrumentation chosen was soprano recorder, alto recorder, and violin. This was probably the weakest part of the performance, owing to poor intonation and overblowing on the recorders. Perhaps it suffered most because of being first on the program. Balance may have been a consideration for the performers, but the listener would have gained more musically from hearing the recorders play softer and in tune rather than hearing them match the violin in volume.

The entertainment factor was quite high throughout the production. The stuffiness that is often associated with early music productions was overcome by this ensemble's obvious self-confidence and thorough study of the music. From tongue twisters to corny love songs, the listener could relate to Banchieri's humor. RareSong's inventive performance brought the 21st century into the work, replacing wines with popular soft drinks and having characters conduct business with credit cards.

RareSong certainly opens a door to early music many have never imagined. Despite the ensemble problems, which were always brief, the performance was convincing and plain fun!

Know Your Reviewer: Jody Miller

Jody Miller is current President of AEMA.

He received the BMed and MMed from the University of Southern Mississippi. As a recorder player and early musician in Atlanta, he maintains a large studio of recorder students and currently directs the Emory Early Music Ensemble. In June he will represent Moeck in a demonstration of their low-pitch bass recorder at the Berkeley (CA) Early Music Festival.





## Baltimore Consort Presents Scottish and English Music

by Tom Coonan

TO ALL AEMA MEMBERS WHO ARE CURRENTLY USING SHAKLEE PRODUCTS:  
 Please consider buying them through the website [www.shaklee.net/fundraising](http://www.shaklee.net/fundraising). When you buy here, AEMA will automatically receive a 20% donation. For information about Shaklee contact AEMA member Eckhart Richter by phone (404) 634-4268 or via e-mail [edkrose@mindspring.com](mailto:edkrose@mindspring.com).

The Baltimore Consort performed at First Presbyterian Church on February 10 as part of the church's Musica Sacra Atlanta series (call 404-892-8461 for info on future performances). The consort consists of 6 musicians; Mary Anne Ballard playing viols, rebec, Mark Cudek on cittern, bass viol and bodhran, Custer LaRue is the Soprano, Larry Lipkis on bass viol, recorder, Ronn McFarlane playing lute, bandora and last but not least, Chris Norman on flutes, pennywhistle, bagpipes and bodhran. The program, Celtic Delights, was divided into Early Scottish and then Early Irish music.

Throughout the performance, the consort paused to explain the various instruments and took great care in selecting the right instrumentation per piece. I particularly enjoyed some of the Lute history, as well as Chris Norman's bag pipe history (did you know that pipes are Middle Eastern in origin, imported via the Crusades?) One bagpipe joke followed; "these pipes are clearly the safest instrument up here with a waste belt and air bag". In one piece 'Green grows, the rushes', flutist Chris Norman plays a wonderful duet with lutenist Ronn McFarlane. Also in the Scottish section was 'Our Father God celestial' featuring Soprano Custer LaRue and the Ensemble.

The group's music researcher, Ballard, explained that this Scottish song (the Lords Prayer) was adapted from a French song and represents the significant French influence on the Scottish court in this period (1538) - one of many historical footnotes intermixed throughout the performance.

In the Irish section, 'The Fidler's contempt' spotlighted Chris Norman on Flute. Chris Norman is clearly the dominant soloist in the group (he has several independent CDs to his name). Norman's flute technique is absolutely hypnotic. The Baltimore Consort is clearly focused on Early Music, yet at times, I felt the same sort of energy and flow from them one might expect from the likes of The Chieftains. The

Baltimore Consort CDs were some of the first Early Music CDs I ever listened to and hearing them live was wonderful. I anxiously await a return visit to Atlanta by the Consort. Their WWW site is [www.baltcons.com](http://www.baltcons.com).

Know Your Reviewer: Tom Coonan

Tom Coonan has been playing Clarinet throughout his life and has always greatly enjoyed Folk and Bluegrass music. He stumbled into Early Music several years ago and started playing Recorders in the last year with the Atlanta Recorder Society and the Emory Early Music Ensemble. His day job is as an Electrical Engineer at Scientific Atlanta and can be reached at [tcoonan@mindspring.com](mailto:tcoonan@mindspring.com).

## Web Note from the Editor

### Register Your Group! Or just lurk...

The Department of Music Theory, History, and Ethnomusicology at the University of North Texas has its own website at <http://www.music.unt.edu/the/>. This website contains a link (click on Collegium Musicum and scroll down) to an interesting list called the PIPE list: Period Instrument Performance Ensembles, maintained by Brad Leissa, M.D., of Bethesda, MD. The intent is for these to be worldwide, but apparently devoted to the Historically Informed Performance (HIP) of Western art music. Read the introduction on what makes a group or performer HIP!

One can look up ensembles by name: there are four called Ars Nova, but none called Ritornello. However, Garlandia of Athens, GA is listed. Anyone can send in information on a group. There is also a "sister" website for Early Music Vocal Ensembles reachable from this site or at <http://gfhandel.org/bleissa/emve/index.htm>.

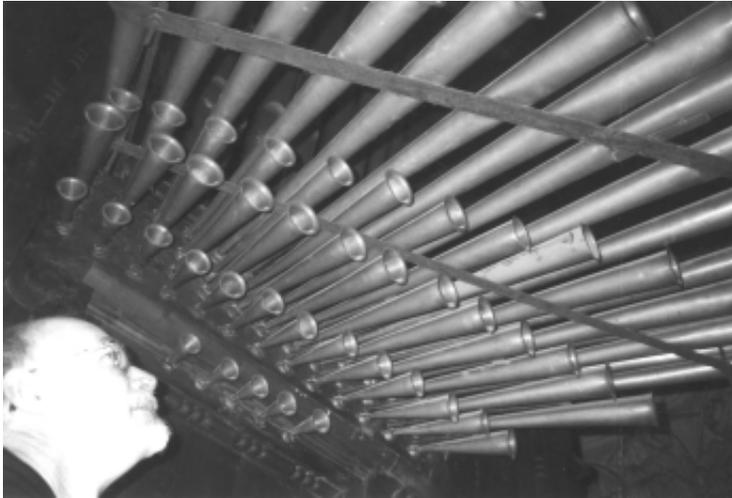


## Lenten Travelogue: Spain

by Pat DeWitt

Twenty organists and organ aficionados traveled to Spain with Marilyn Mason of the University of Michigan on her Historic Music Tour XLV, February 20-March 5. The main attraction of this trip was the Baroque organs of Spain with their unequalled trumpets: trumpets in forests protruding from the front of the case, trumpets coming out behind the case, and trumpets within the case, not to speak of other interesting reeds and other characteristic sounds.

Neil Cowley, expatriate American organist at the Cathedral of Santa Maria del Mar, welcomed us to Barcelona. This "people's cathedral" bore scars from the Spanish civil war, but was grandly Gothic and contained an 18<sup>th</sup>-century organ. The presence of this delightful small organ was due to the efforts of a Barcelona early music devotee, since it came from another church. The local builder Gerhard Gensing, an expatriate German, did the restoration. Like other organs we saw, it had only the most rudimentary pedals to be used as extensions of the manuals, and the keyboard was divided so that the stop knobs on the right controlled the treble half and those on the left the bass half.



Neil explained that, for the most part, organists in Spain are not paid except for weddings and the like. Often the organist is a cleric who plays as a sideline. Serious choral music is flourishing, but not in the churches. The early music scene in general in Barcelona is very active, with Jordi Savall as a strong influence. His children attend the German school and study the recorder.

Peter DeWitt joined Marilyn Mason in giving the concert on the Santa Maria del Mar organ. Both played mainly Spanish music, making good use of the trumpets. Mason also added a French Baroque Magnificat, which gave the opportunity for some of us to sing the plainsong alternatim. This was the inaugural performance of the "Gregorian Girls:" four well-educated and somewhat opinionated ladies including your reporter.

Next we proceeded to Seville, the home Figaro and of Carmen, whose statue stands opposite the bullring. None of this is early music, although there was a certain amount of recorder playing among the street people. Nor was early music to be found in the Cathedral, the third largest in the world, which had two organs neither of which we could hear. We were told that the tour guide association had insisted that no one could play the organs during the day. Traditionally, on a Mason tour everyone has a chance to play the organs. DeWitt, Mason, and the Gregorian Girls performed in another church, El Salvador, but no one except those on the tour appeared to have gotten wind of this concert.

Cordoba was more promising. The unique mosque/cathedral, with the cathedral part inserted into the middle of a huge horseshoe-arched mosque,

had two organs, one Italian and one Spanish. However, the guards, who ruled the roost in this national cultural monument, had made up their minds that only the concert performers could play. The concert was given on the two-manual Baroque Spanish organ. In most Spanish cathedrals, the choir is a large box halfway down the nave with an opening from which one can see the high altar. If the audience sits in the choir, this makes for a surprisingly intimate concert setting. This concert, advertised with an attractive poster, was well received by a number of local people.

The bus ride to Toledo gave us the chance to learn more about the geography of Spain. We crossed the Sierra Morena through the rugged rocks of the Pass of Despeñaperros ("the place where they dumped the dogs" i. e. Moors) into the plain of Castille/La Mancha, where of course we saw many castles and windmills both old and new (power-generating). We learned that Spain produces more Italian olive oil than Italy does, due to an arrangement made during Franco's time. Toledo, however, was another organ disappointment, since our date for playing in the Cathedral was cancelled due to "the cardinal said to

prepare a ceremony." We did have a chance to see the artworks in the newly cleaned cathedral, and to stay in a parador (government hotel) on the exact spot where El Greco painted his best-known View of Toledo. We were reminded that Spain had been a crossroads of culture in the past, and of the terms "Mozarabic" denoting the arts of the Christians during the Moorish occupation (including Mozarabic chant) and "Mudéjar" denoting the arts of the Islamic population who were left after the Christian reconquest.

Except for the cold, the most rewarding city we visited was Segovia. The concert was excellent, even though neither the organists nor the Gregorian Girls dared to take off our overcoats. Anyone who might think battle pieces are a little boring should hear one on the trumpets of that organ, as played by Marilyn Mason. Such works are said to have found place in the church to help incite those present to war. Several people besides the recitalists tried this organ after the concert. It should be noted that in order to try out a Baroque or earlier organ in Spain, as in France and other parts of Europe, one has to be willing and able to climb up a narrow spiral staircase, and traverse a catwalk whose boards may not be firm underfoot. Then, at least in Spain, one has to sidle onto a rickety bench right at the edge of a second (or higher) story railing. However, after four trips to Europe, our recitalist DeWitt's acrophobia is much improved.

Segovia is a walled city in the shape of a ship with the fairytale castle, the Alcazar, at the prow and the cathedral looming above like a crow's nest. Our view of it from the parador, with the snow-covered mountains beyond, was so ideal that we felt that nothing more would be gained by additional touring in the cold.

*Continued on page 7.*



# The Atlanta Early Music Calendar

*Upcoming Performances & Workshops in the Southeast*



## April

- 5 (Fri) The Goliards of Atlanta. Raimbaut the Troubadour - The life of Raimbaut de Vacqueyras narrated (in English) and sung (in Medieval Provençal) by Catherine Thomas, with accompaniment on replicas of Medieval instruments. Part of the AEMA "Concerts at St. Dunstan's" Series. 8:00 pm, St. Dunstan's Episcopal Church, 4393 Garmon Rd., Atlanta. Suggested donation: \$10 general; \$7 AEMA members, students & seniors. 404-296-6703 or <recorder96@aol.com> (Jody Miller). www.atlema.org.
- 6 (Sat) Choir of Christ Church Cathedral, Oxford (12 men & 16 boys). Stephen Darlington, director. 8:15 pm, Spivey Hall, Clayton College & State University, Morrow. \$30. 770-961-3683. www.spiveyhall.org
- 6 (Sat) Collegium Vocale. 8:15 pm, Glenn Memorial Auditorium, Emory University, N. Decatur Rd. at Oxford Rd., Atlanta. Collegium Vocale, a classical choral ensemble conducted by Kevin Hibbard, will present an evening of music fit for royalty. Featured works with orchestra will include Mozart's *Coronation Mass* and Handel's coronation anthem: *My Heart is Inditing*. No tickets required; donations appreciated. Free parking in Fishburne Parking Deck. Donations appreciated. 404-727-5050 (box office). <http://communitylink.accessatlanta.com/groups/collegium> and www.emory.edu/MUSIC
- 13 (Sat) Emmanuel Pahud, flute & The Cherubini String Trio. Mozart: 3 flute quartets; Rossini: 2 sonatas. 8:15 pm, Spivey Hall, Clayton College & State University, Morrow. \$30. 770-961-3683. www.spiveyhall.org
- 13 (Sat) Saturday, April 13, at 8:15 PM. Ritornello with guest artists William Hearn and Rainer Beckmann. Episcopal Church of the Epiphany, 2089 Ponce de Leon Avenue at East Lake, Atlanta. \$10 general/\$5 AEMA, ARS, students, and seniors. 404-296-6703 or Recorder96@aol.com
- 14 (Sun) Anonymous 4 (four women) & Lionheart (six men). 2 *a cappella* vocal ensembles join to perform medieval chant & polyphony, plus modern repertoire. 3:00 pm, Spivey Hall, Clayton College & State University, Morrow. \$40. 770-961-3683. www.spiveyhall.org
- 16 (Tue) McCleskey Middle School Recorder Ensemble and the Waldorf School of Atlanta Orchestra. Historical and contemporary music for recorders and strings. Featured recorder soloists Haley Huang and Evan Taylor perform concerto movements by Vivaldi and Baston. Columbia Presbyterian Church, 711 South Columbia Drive, Decatur. Free. 404-296-6703 or Recorder96@aol.com
- 20 (Sat) Mozarteum Orchestra of Salzburg; Hubert Soudant, conductor. All-Mozart program: Symphony No. 38, "Prague"; Piano Concerto No. 19 with Ingrid Haebler, piano; Symphony No. 41, "Jupiter." 8:00 pm, UGA Performing Arts Center, Athens. \$31, \$35. 706-542-4400 or 888-289-3497. www.uga.edu/pad
- 21 (Sun) The Goliards of Atlanta. O Greenest Branch - A program of hymns to the Virgin (sung in Latin) composed by Abbess Hildegard von Bingen, with four sopranos (including guest artists Nila Alexander and Donna Weaver), and four instrumentalists (including guest artist Tracie Brown). Instrumental realizations of Hildegardian themes, performed on replicas of Medieval instruments, will surround and introduce the Marian hymns. Sunday, April 21, 2002, at 5:00pm. St. Mark Episcopal Church, 901 West Emery Street, Dalton, GA 30720. Free will offering. Catherine Thomas (770)392-1124 or John Hillenbrand (706) 546-0344.
- 25 (Th) Emory Early Music Consort. Jody Miller, director. 8:15 pm, Performing Arts Studio, Emory University, 1804 N. Decatur Rd., Atlanta. Free. 404-727-5050 (box office). www.emory.edu/MUSIC
- 28 (Sun) Chanticleer (12 male voices ranging from countertenor to bass). Literature ranges from Renaissance to jazz, & from gospel to venturesome new music. 3:00 pm, Spivey Hall, Clayton College & State University, Morrow. \$40. 770-961-3683. www.spiveyhall.org
- ## May
- 11 (Sat) Recorder and Viola da Gamba Consort Day and Annual Meeting of AEMA. See article on page 1.

17 (Fri) The Goliards of Atlanta. Repeat of April 21 program, "O Greenest Branch". Friday, May 17, 2002, at 8:00pm. Seney-Stovall Chapel, 201 North Milledge Avenue, Athens, GA 30602. Admission: \$15.00. Catherine Thomas (770)392-1124 or John Hillenbrand (706) 546-0344.

19 (Sun) Atlanta Recorder Society. Spring Concert. 3:00 pm, Maclean Auditorium, Agnes Scott College, 141 E. College Ave., Decatur. Free. 404-633-2108.

24 (Fri) New Trinity Baroque. Part of the AEMA "Concerts at St. Dunstan's" Series. 8:00 pm, St. Dunstan's Episcopal Church, 4393 Garmon Rd., Atlanta. Suggested donation: \$10 general; \$7 AEMA members, students & seniors. 404-296-6703 or <recorder96@aol.com> (Jody Miller). www.atlema.org

HESPERUS presents a week-long workshop in Harper's Ferry, WV August 11-17 designed to teach the tools to learn early and traditional music by ear.

Playing without the printed page gives a sense of freedom to the performer—it's easier to ornament and improvise. We teach you to understand and hear the melodic patterns, harmonic underpinnings and phrase structure of a tune so you can recreate it.

Working with medieval, renaissance, Irish and Appalachian melodies, we also teach how to create medleys and arrange tunes. All instruments are welcome, no experience necessary. Faculty—Tina Chancey, Scott Reiss, Bruce Hutton of HESPERUS. Playing by ear IS a skill you can learn.

Contact ScottReiss@cs.com. We can also be reached at (703) 525-7550 and 3706 N. 17th Street, Arlington, VA 22207

**Spain: Continued from page 5.**

In Madrid, we saw, heard, played, and learned what a gifted builder and restorer of organs could do to incorporate key elements of the Spanish historical organ into a modern instrument capable of playing a variety of literature. We heard Gresing's large organ in the Catedral de la Almudena on the Palace grounds, and played the one in the Auditorio Nacional. As a finale to the trip, we were serenaded around the dinner table by a Tuna. Not Charlie. We were told that the Tuna tradition goes back to the twelfth century; in any case, their costumes are 16<sup>th</sup> century in style. Tunas were traditionally groups of students who serenaded tavern patrons or others by arrangement for cash and for tokens such as ribbons, which they fasten to their costumes until they look something like Papageno. At least one was a student—working on a doctorate in veterinary medicine. Our serenaders, performing on mandolins, guitars, and tambourine as they sang, were dressed in black velvet costumes which they inherited from their fathers. Those of us who have been known to stroll during madrigal dinners were rather envious of their skill in working the crowd!

**JOIN AEMA!**

To join, please clip this form, fill it out and send it, with your check made out to "The Atlanta Early Music Alliance," to AEMA, P.O. Box 663, Decatur, GA 30030. For more information, or a sample newsletter, call 404/296-6703. (NOTE: an AEMA membership now runs from July 1st to June 30th each year. Membership applications received January 1st or later will be prorated by 50%.)

Volunteers, suggestions and contributions are needed and welcomed—please note your interest below! Don't forget that many employers match charitable donations made by their employee—yours may be one that does.

Name \_\_\_\_\_

Address \_\_\_\_\_

E-mail/Fax \_\_\_\_\_ Phone \_\_\_\_\_

Membership category \_\_\_\_\_

New or Renewing? \_\_\_\_\_

Volunteer       Donation       Suggestions

**Membership Categories**

- Sustaining \$200
- Supporting \$100
- Groups/Institutions \$45
- Families \$30
- Individual \$20



## The Alliance: News of AEMA People and Communities

AEMA founding member Lyle Nordstrom and his early music ensembles were featured in an article in the Fall 2001 premier issue of *Counterpoint: Music from North Texas*, from the University of North Texas. Lyle has "added new dimensions" to on the heritage of early music begun by Cecil Adkins. Lyle is Professor of Music History and Director of Early Music. Pat is also listed as a faculty member in viola da gamba.

A member of the Department of Music Theory, History, and Ethnomusicology, Lyle directs a large Baroque orchestra of 17-25 members; The Collegium Singers, a new vocal group which he started, consisting of 16 singers specializing in motets, madrigals, cantatas and other early vocal literature for soloists and small groups; Les Agréments, a Baroque chamber ensemble; and the Collegium ensembles of various early music instruments. Over 200 instruments are in the department's collection. The Collegium ensembles are open to all members of the student body by audition and participation is required ensemble for graduate majors in musicology and undergraduates enrolled in the history and music literature program.

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

Private instruction is offered in Baroque violin (Cynthia Roberts), Baroque oboe (Joyce Alpers), recorder (Sarah Funkhouser), Baroque bassoon (Kevin Hall), Baroque flute (Lee Lattimore), Baroque trumpet (Leonard Candelaria), natural horn (William Scharnberg), harpsichord (Lenora McCroskey), lute (Lyle Nordstrom), and viola da gamba (Patricia Adams Nordstrom).

*Early Music  
at the  
University of North Texas*



*The Atlanta Early Music Alliance*  
atlema@earlymusic.net