



BROADSIDE

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.

President's Message

Our newly formed education committee, Jorg Voss (chair) Jane McLendon, Susan Patterson, and Dr. Kurt Alexander Zeller, is preparing some exciting proposals to promote member involvement.

Mark your calendar for the annual membership meeting, Saturday, May 3rd. We are planning to make this a fun musical as well as culinary potluck event. Mickey Gillmor will coordinate the social preparations and Jorg, assisted by Johnette and myself, will take charge of musical preparations. You are all invited to bring your instruments (voice, bowed & plucked string, wind, keyboard or percussion) for a grand informal vocaliter et instrumentaliter potluck musicale, followed by a potluck luncheon for which you all are encouraged to contribute. For more details see the next issue of *Broadside*, which will include a form for you to send informing us how you intend to participate musically. This will enable us to pick out in advance suitable music that can be sight-read and enjoyed by all the participants.

Lunch will be followed by a short business meeting summarizing for you the board's work during the past year and giving you an opportunity to voice your concerns and suggestions for helping our organization to grow and flourish.

Eckhart Richter, President



Farallon Recorder Quartet Continues AEMA Concert Series

On Sunday, March 23, 2003, two early musicians who helped found the Atlanta Early Music Alliance will return to present the third concert in the AEMA Concert Series. Letitia Berlin and Frances Blaker, with the other Farallon Recorder Quartet members Louise Carslake and Hanneke van Proosdij, will perform in Scott Chapel of Decatur Presbyterian Church at 4:00 pm. This Bay Area group has been exploring the repertoire for recorder quartet since 1996, reveling in the rich masterpieces of the Middle Ages, Renaissance and Baroque periods, as well as charting new territory with arrangements and original compositions from the present age.

A quick Web search on "Farallon" revealed that this is the name of a group of islands in the Pacific off San Francisco Bay, which are in the Farallon National Wildlife Refuge. How appropriate for an instrument with the pastoral associations of the recorder!

Last spring, AEMA was fortunate to have Berlin and Blaker as the leaders of the (almost) annual AEMA play-in at the annual meeting, following their workshop in Decatur. This year, the Farallon Recorder Quartet will come to us from engagements in Birmingham, Alabama; and Columbus and Durham, North Carolina. While in Birmingham, they will also be teaching a weekend workshop (March 15-16). Persons

interested in attending that workshop may contact Janice Williams at jehwms@hotmail.com or 205-870-7443. The many friends of these active concert artists and clinicians will be pleased to learn that the Farallon Quartet plans to release its first recording this year, a CD consisting entirely of works by Ludwig Senfl.

The program for the AEMA concert will consist of a fascinating mixture of old and new. Music of the early Renaissance (motets, a Mass, and chansons by Guillaume Dufay), high Renaissance (works by Ludwig Senfl and Finck), late Renaissance (Giovanni Gabrieli) will show the quartet's ability to interpret works originally with and without text. The music of J. S. Bach will be represented by two Contrapuncti from The Art of Fugue as well as a Canzona. Modern works include one entitled "Jogger" by Dick Kooimans and a very new piece by a very young composer, Andrew Levy (1988-), The Abacus (2002).

Admission is \$15 general; \$10 AEMA members, students & seniors. Visit www.atlema.org. Decatur Presbyterian Church is located at 205 Sycamore Street (at the corner of Sycamore Street and Church Street) in downtown Decatur. Plenty of free parking is available in the church parking lot, located behind the church on Church Street. The entrance to Scott Chapel faces Church Street. For those who wish to take public transportation, the Decatur MARTA station (E6, East Line) is conveniently located across the street from the church.

THE ATLANTA
EARLY MUSIC ALLIANCE

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PUBLICATION SCHEDULE

Broadside is published monthly except for summer; longer issues are published three times a year. The copy deadline is the 20th 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 Patricia DeWitt, patdewitt@shorter.edu, grocheio@hotmail.com, or 19 Rosewood Road, Rome, GA 30165.

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

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AEMA also maintains a website at www.atlema.org

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Review:

Atlanta Baroque Orchestra Bids Farewell to Lyle Nordstrom

By Pat DeWitt

Perhaps reaching the end of an era indicates a certain maturity in the Atlanta early music scene. The end of the first era of the existence of the Atlanta Baroque Orchestra, founded in 1993 by Lyle Nordstrom, came with his last concert as Artistic Director on Sunday, February 16 at Peachtree Road United Methodist Church. At the same time, a handout described a transition period during the 2003-2004 concert season, in which four guest conductors will lead the ensemble. During that season, a new permanent artistic director will be selected.

Some newer AEMA members may not be aware of the historical connection between AEMA and ABO. Lyle Nordstrom first came to Atlanta to develop a strong early music program at Clayton State University. He and his wife, Pat, had a vision of simultaneously creating a center for early music in Atlanta. The Atlanta Early Music Alliance, founded by Pat Nordstrom, Letitia Berlin and Frances Blaker in 1996, was a part of that vision. Even though they were interested in and had performed music of other periods professionally, this group felt that Baroque music would be the type most likely to impress listeners accustomed to the more ordinary concert music, typified by symphonic music of the late 18th and 19th centuries. Accordingly, one of the first projects of the newborn AEMA was to organize and promote a two-week festival of the works of Purcell, an effort that proved too much for the small group. The ABO, founded in late 1997, was the culmination of this period of optimism and direct assault on the Atlanta musical establishment.

From the beginning, it was Lyle Nordstrom's belief that the music-making of a Baroque orchestra should not be directed from in front by a person with a baton, but propelled internally by a common impulse among the members (with a few nods at critical spots). While historically correct, this belief seemed at first to be unrealizable in a group in which members travel from as far away as New York to rehearse for only a couple of days together for each concert. Certainly, in the early years precision of ensemble was often sacrificed for the excitement of a musical conversation among a more sizable group of participants than is heard in standard repertoire—an excitement that is usually heard only in string quartets. But in recent years, perhaps as a result of experience among both members and leadership, the ABO has gained the ensemble "tightness" to go along with the spontaneity. At its best, there is nothing to compare with

the experience of hearing this group reveal the kinetic contours of Baroque music as though they had just discovered them.

For that incomparable mind-reading quality, the first half of the concert was the most rewarding. The influence of guest violinist (and leader) Stanley Ritchie was most apparent here. Ritchie has been not only a frequent guest of the ABO but also, I believe, a seminal influence. His strong sense of the shape and goal-directed motion of the phrase, section, and movement demands to be followed, and all it takes in performance is an eagle-eyed glance and a few subtle body movements at the right times. In spite of the apparently conductorless performance, it appears to matter who is leading.

The orchestra presented works of two nearly contemporaneous German composers: Georg Philipp Telemann, the better-known in the 18th century; and J. S. Bach, needless to say the best-known today. According to Daniel Pyle's excellent program notes, the overture to the Telemann orchestral suite from *Tafelmusik 1733* combined the French overture form with Italianate concertante writing, setting a pair of violins (Ritchie and Karen Clarke) against a pair of flutes (Catherine Bull and Janice Joyce). Thus the overture contrasted fast and slow movement, small and large groupings, and the dove-like sound of the Baroque flute with the keener (mockingbird-like?) sound of the violins. The two flutes were perfectly balanced and managed to combine softness with sculptured phrasing, but the two violins were not so evenly matched. The sequence of dance and dance-like movements which followed was played with great eagerness, and the title of one of them, *Rejouissance* (rejoicing) might have gone for all.

Ritchie offered a supremely confident and personal reading of the well-known Bach Violin Concerto in E major. It was interesting to compare his performance with that of Monica Huggett in the fall ABO concert; Ritchie has a more solid sound and stronger attack, while Huggett's approach was fantastic and varied in volume and timbre. Both, however, showed tremendous energy and played like the wind—the evident standard in fine Baroque performance today. As a leader, Ritchie was more effective in promoting precision of ensemble.

Baroque music is known for a texture emphasizing the top and bottom. Thus the continuo department is as important as the soloists, even though their names are not listed at the head of the program. The continuo of the ABO consisted, in this concert, of Brent Wissick, Baroque 'cello; Martha Bishop; viola da gamba; Melanie Punter, bass; Lyle Nordstrom, theorbo; and Daniel Pyle, harpsichord and positiv organ. This appropriately sizable group permitted use either all together or as only a few representatives (usually 'cello and keyboard) as the music suggested. This continuo manages to be both supportive and interesting in themselves. It is fascinating to watch and hear Punter play the bass with incredible delicacy, and

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The Atlanta Early Music Calendar

March 2003

- 4 **David Buice, harpsichord.** "Domenico Scarlatti: Intimate & Incendiary." 7:30 pm, Oglethorpe University Museum of Art, 4484 Peachtree Rd. \$15 general; \$10 AEMA members & seniors; students free. 404-364-8555. <http://museum.oglethorpe.edu/programs.htm>
- 7 **Ensemble Corund & Capriccio Basel** (Swiss chamber chorus & period-instrument orchestra). J.S. Bach's Mass in B minor. 8:00 pm, Hodgson Concert Hall, UGA Performing Arts Center, Athens. \$29, \$33. 888-289-8497. www.uga.edu/pac
- 9 **Sackbuts and Soforth.** (John MacDonald, director.) Renaissance music of Scheidt, Willaert, Josquin, and Gabrieli. 2:30 PM, Pilgrimage Presbyterian Church 4525 Wynne-Russell Drive, Lilburn. Admission free. 770-717-9834. www.pilgrimagepresbyterian.org See The Alliance for more information.
- 10 **La Maurache** (a French ensemble). Music from the Middle Ages and Renaissance. 7:30 pm, Pace Academy of Fine Arts Center. 404-926-3718.
- 11 **La Maurache.** Workshop entitled: Early Music in France. 12 noon, Spivey Hall. 770-961-3683.
- 16 **Metropolitan Baroque Players.** 3:30 pm, Episcopal Church of the Epiphany, 2089 Ponce de Leon Avenue. \$15 General Admission, \$10 Seniors and AEMA members. (see preview in this issue).
- 22 **Recorder Studio Recital, students of Jody Miller.** 7:00 pm, Decatur Presbyterian Church, 205 Sycamore St., Decatur. Free. Jody Miller, 404-296-6703.
- 23 **Farallon Recorder Quartet.** AEMA Early Music Concert Series. 4:00 pm, Decatur Presbyterian Church, 205 Sycamore St., Decatur. \$15 general; \$10 AEMA members, students & seniors. www.atlema.org
- 23 **Choir of St. Thomas Episcopal Church, New York City.** Gerre Thomas, *conductor*. 4:00 pm, Episcopal Cathedral of St. Philip, 2744 Peachtree Rd. \$25 general; \$15 students & seniors. 404-365-1052, www.stphilipscathedral.org
- 23 **J.S. Bach's Musical Offering** Timothy Albrecht, *organ*, Carl David Hall, *flute*, Vernal Richardson, *violin*, Peter Lemonds, *cello*. 3:00 pm, Cannon Chapel, Emory University. Free. 404-727-5050. www.emory.edu/ARTS
- 29 **Collegium Vocale** (one of the oldest community choruses in the Atlanta area). Kevin Hibbard, *director*. Cherubini, Requiem in c minor. 8:00 pm, Emerson Concert Hall, Schwartz Center, Emory University. Free parking in Fishburne Parking Deck. Donations appreciated. 404-727-1390. www.emory.edu/ARTS; communitylink.accessatlanta.com/groups/collegium
- 30 **Atlanta Recorder Society.** Consort Day 3:00 pm, St. Mark United Methodist Church, 781 Peachtree St. Free. 404-633-2108.

to see and hear Wissick conducting a witty musical exchange on equal terms with a soloist. The visual aspect, for me, is an important part of the experience of live music, and this is especially true of this ensemble of highly skilled members.

The second half of the concert brought the "Now" part of "Music Then, Music Now" in the form of "Song of the Angel", a piece by the British composer John Tavener (1944-) for soprano and string orchestra with solo violin. This was a mesmerizing small work and well realized by soprano Lynn Eustis and the compleat violinist Ritchie. From a program-building viewpoint, I would have preferred that "Music Now" be more strongly represented with, perhaps, an additional work that could more effectively stand in contrast to the Telemann and Bach.

As a finale, the ABO was joined by the DeKalb Choral Guild for which Bryan Black is the director in Handel's "O sing unto the Lord a new song", Chandos Anthem #4. Soloists were Lynn Eustis, soprano, and Kim Childs, tenor. Both of these had the right tonal focus and facility with passage work that are essential for Baroque music, but Childs displayed a stronger sense of Baroque style. This style is not solely dependent on using proper performance practices such as adding ornamentation and eschewing conspicuous vibrato. Living as a performer within the context of the beat, gaining energy from it and using it as both a foundation and a springboard, is essential. The chorus was well-trained, well-balanced, and contributed depth to the ensemble. However, they lacked the strong positive qualities that the orchestra displays in interpreting its music: not only clean phrasing but interesting, pointed, dance-like Baroque phrasing. There is no reason

why singers cannot have these qualities, except that, for the most part, vocal ensembles that team up with the ABO do not specialize but perform a wide variety of music. Choral conductors too often treat all early music, be it Palestrina, Byrd, or Bach, the same, and with negative admonitions ("Sing light!" "Don't wobble!"). This leads to flabby, uninteresting performance.

A few years ago our son returned to Georgia from Pittsburgh and announced, "I have to kill the Prince of Atlanta." This, it turned out, was part of a live-action role-playing game, but I thought a lot about the Prince of Atlanta during the ABO's concert. In my opinion, the ABO concept should be based on the notion that there is a Prince of Atlanta and that they are his court orchestra. They should never play in a hall that is larger than his ballroom. The princely ballrooms of Europe are not cavernous like the main sanctuary of Peachtree Road UMC. If possible, they should seat the audience (his guests) around the orchestra for maximum visibility. They should address the guests cordially whenever possible. The guests should be offered refreshments during intermission, as is the custom at the seat of the Archbishop of Morrow. They should play as though they lived together in the castle; this might be facilitated by having the same core strings as much as possible. When they invite other groups to join them, those groups should be from an equivalently artistic court, a neighboring one sharing a similar viewpoint. Of course the Prince must have excellent taste and plenty of money. He should be an accomplished diplomat, maintaining peaceful relations with foreign powers such as Pittsburgh, because war consumes resources better spent for music!

The Alliance: News of AEMA People and Communities

The *Broadside* wishes the best of luck to four members of **New Trinity Baroque**, James Gallagher, Martha Perry, Joshua Lee and Predrag Gosta, who are performing in New York at the Semi-Finals of the 2003 Concert Artists Guild International Competition. Their time is on Wednesday, March 5, around noon. Be thinking of them! We will feature an interview on their experience in the next *Broadside*.

If you are an AEMA member, have e-mail, and are not receiving fairly frequent notices from Pat DeWitt, it is because I do not have your correct e-mail address. Please send your correct e-mail address to patdewitt@shorter.edu.

Be part of this do-it-yourself concert! Any group (from duet on up) which includes at least one recorder is eligible to play a short (not more than 10 minutes) program on the Atlanta Recorder Society's Concert Day, March 30 (see the concert listing). We encourage you to get together and practice something pretty and let us all have the pleasure of seeing and hearing you. Mixed consorts are particularly pleasant.

St. Mark Methodist Church is on Peachtree Street at 5th Street. Parking is free behind the Church on 5th Street. The Program will be held in the Chapel. Every group member needs to contribute \$5 to the Atlanta Recorder Society (max. \$20 per group). Please send your program and its length and your participants' names to: Kathleen Barber, Consort Day Coordinator 1190 North Decatur Road Atlanta GA 30306 404-881-0465 k.barber@earthlink.net

Sackbuts and Soforth is a musical organization directed by John McDonald, former director of the Emory Early Music Consort. The ensemble consists of 6 musicians playing sackbut, violin, recorder, viola da gamba, dulcian and harpsichord. Soprano Linda Phillips will be the guest artist. To get to the church from Interstate 85, exit at Beaver Ruin Drive (exit number 39), turn towards Lilburn (going I-85 North, turn right; I-85 South, turn left), go approximately 2.5 miles to Shady Drive (the first right past the traffic light at Burns Drive - where CVS Pharmacy and Shell gas are), turn right on Shady Lane, follow Shady to Wynne-Russell Drive, Pilgrimage Presbyterian is on your right.

Preview: Metropolitan Baroque Players

On Sunday afternoon, March 16th at 3:30 PM, the Metropolitan Baroque Players will give a concert of early and middle Italian Baroque, and middle and late German Baroque music. The featured guest artist will be soprano and Schola Cantorum member, Myfanwy Callahan, who will sing one of the *Kleine Geistliche Konzerte* by Heinrich Schütz, and a Buxtehude Cantata with violin obbligato.

Eckhart Richter will perform on Baroque cello two works by the latter 17th century Italian cellist Domenico Gabrielli (not to be confused with the great Venetian Gabrielis), namely one of his *ricercars*, the first known set of pieces written for unaccompanied cello, and an unpublished sonata for cello and continuo housed at the Biblioteca Estense in Modena.

By Eckhart Richter

The remainder of the program featuring Ron Dennis on recorder, Shawn Pagliarini on Baroque violin and Daniel Pyle on keyboard will include a sonata for Violin, Cello and Continuo by the early 17th Century Italian, Giovanni Paolo Cima, a *canzona* by Frescobaldi and a trio sonata by Handel. All the accompanied pieces on the program will be played by Daniel on his chamber organ.

The concert will be given at the Episcopal Church of the Epiphany, 2089 Ponce de Leon Avenue. The entry to the parking lot is on East Lake Ave. Tickets: \$15 General Admission, \$10 Seniors and AEMA members.

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