

BROADSIDE

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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.

In this issue: Pictures all over!



Jorg Voss, Workshop chair; below, Susan Patterson



63 Early Music Enthusiasts Invade Clayton

by Eckhart Richter

What a wonderful event our recent recorder-viol workshop at Clayton State University turned out to be! Kudos to all who made it happen: organizers and helpers from the Atlanta Chapter of the American Recorder Society and AEMA under the outstanding leadership of Jorg Voss, faculty, and all the enthusiastic participants. The Music Building of Clayton College and State University in Morrow, GA proved to be a beautiful site to have such a workshop, with excellent, neat and well-maintained facilities. It thus provided an ambiance conducive to enjoyable music-making and elevating the mind. Verbal feedback has been exclusively positive, giving us reason to believe that we collectively achieved the hoped-for "Delight".

Altogether we had 57 participants plus 6 faculty, including 46 recorder players, 11 viol players and a handful of individuals playing other instruments as well. They hailed from Alabama, Florida, Georgia, North Carolina, South Carolina and Tennessee. From Georgia we had 31 participants and 4 faculty, from the other states 28 participants and 2 faculty. The music studied and performed was mostly from the Renaissance period, with a few contemporary pieces including an arrangement by Jorg Voss.



We envision this event to be the beginning of a new era of active, widespread, grass-roots involvement in AEMA by our membership. Ideas are floating around for future events, including active vocal as well as instrumental participation. We will keep you posted as new plans are emerging. We are also looking forward to further fruitful collaboration with the Atlanta Chapter of the ARS. The above-cited statistics suggest to me that the Atlanta area could, indeed, become the vibrant center of Early Music in the Southeastern United States. In closing I cannot refrain from saying a heartfelt thank-you to each of the faculty, organizers and other helpers individually, as listed below.

Faculty: Pat Peterson, recorders and conducting the ensemble of total participants; Ann Stierli and Jody Miller, recorders; Johnette Crum, emerging recorders; Martha Bishop and Susan Patterson, viols.

The AEMA Education Committee: Jorg Voss, Chairman; Jane McLendon, Susan Patterson; Kurt-Alexander Zeller.

Other helpers and organizers: Kathleen Carroll, Brigitte Nahmias, Mickey Gillmor.

Host: Kurt-Alexander Zeller

ABO Welcomes US Early Music Pioneer

by Peter DeWitt

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EARLY MUSIC ALLIANCE

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SUBMISSIONS

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College, Peter DeWitt,
faculty advisor.



Spivey Swan: new
AEMA mascot?

A capacity audience showed their appreciation of the high quality of performance by the ABO Saturday, Jan. 31, by bringing guest conductor John Hsu back on stage for a well-deserved additional bow after every work. Orchestra members showed their own delight in their leader by stamping their feet. Hsu is best known for research in the works of Marais and Forqueray, performances on the baryton, and direction of Esterhazy symphonies on original instruments.

For the ABO and their audience, the undiscovered country of Bach's sons and the pre-classical era was apparent from the opening moments. J. Christian's Sinfonia opened with an orchestral crescendo spanning the first theme that surprised those accustomed to the terraced dynamics heard in the Violin concerto of father Sebastian performed last with Concertmaster Karen Clarke as soloist. In fact, the delicate dynamic nuance of phrase and motive that has been a past delight was in evidence again, but also applied on a lengthier scale, leading to especially fluid dynamic transitions (for instance, in Christoph's Sinfonia). The hallmark of the evening was elegant phrasing, announced immediately by the first violins in the second theme of the opening work, whose silvery sound was achieved through subtle bowing control.

A program of five fast-slow-fast orchestral works might have degenerated into boring repetition, but such was not the case this evening. Friedemann's Sinfonia added a Menuetto, and his second piece was the stunning Adagio and Fugue. In addition, the usual strings and continuo were augmented by

a pair of horns and flutes in two works and by the flute pair in another. The flutes were especially good at sweetening the sound in C. P. E.'s Sinfonia. Moreover there was the concluding Concerto with a featured soloist. However, principally, our attention was captured by the tremendous variety of moods achieved. Friedemann's Sinfonia moved from the furious storm of the opening vivace, through a melancholy Andante, and ordinary Allegro, to a relaxed and graceful Menuetto with an especially comfortable conclusion. C. P. E.'s Sinfonia contrasted a joyous opening movement with a poignant, expressive Andante, and concluding jolly Rondo.

For this reviewer, the highlights were slow movements, especially in Sebastian's Concerto and Friedemann's Adagio. The conductor's notes pointed out the unifying elements of the Concerto's Andante. In performance, this movement seemed like a transparent crystal, turning in the light, whose equivalent facets captured new colors even as they remained the same. The Adagio and Fugue by Friedemann was a stunning surprise. In the hands of Master Hsu and his ABO disciples, it felt as if the composer was single-handedly attempting to drag his father's sacred passion (in the Adagio) and intellectual acuity (in the Fugue) into the classical era. The performance was a wonderful marriage of the ABO's Baroque roots with Master Hsu's early classical rhetoric. Each clearly learned much from the other to our great advantage.



Mid-Winter Workshop leaders:
Johnette Crum, Ann Stierli, Susan Patterson,
Jody Miller, Pat Peterson, and Martha Bishop.



Emily Stevenson and fellow viol players
(Pat DeWitt in background)
concentrate on music.



The Mid-Winter Workshop featured sessions with small, like groups of recorders and viols, as well as the whole group. Clockwise from top: Pat Peterson vigorously directs her recorder group, large group members relax between numbers, host Kurt-Alexander Zeller sings with Ann Stierli's recorder group for the assembled participants and guests.



Concert Calendar Updates and Reminders

February

- Fri 13 **New Trinity Baroque.** Lecture recital with Steven Devine, harpsichord: J. S. Bach's music for voice & harpsichord. 12:00 noon, Georgia State Univ. Recital Hall. Free. Directions to various venues available at NTB web site. newtrinitybaroque@earlymusic.net or 770-638-7554 (Predrag Gosta). www.newtrinitybaroque.com **DATE CORRECTION.**
- Sat 21 **New Trinity Baroque.** Predrag Gosta, director. J.S. Bach's cantatas & harpsichord concertos with Steven Devine, harpsichord. 8:00 pm, St. Bartholomew's Episcopal Church. Directions to various venues available at NTB web site. Single concerts: \$25 general admission; \$15 Friends of NTB; \$5 students with ID. newtrinitybaroque@earlymusic.net or 770-638-7554 (Predrag Gosta). www.newtrinitybaroque.com. Repeated Sunday 22 8:00 pm, Peachtree Christian Church.

March

- Sun 7 **Ritornello Baroque Ensemble.** 5:15 pm, Cathedral of St. Philip, 2744 Peachtree Rd. Free. 404-365-1050 (Cathedral music office). www.stphilipscathedral.org
- Sat 13 **Holly McCarren, mezzo-soprano, with the Goliards.** Virelais and ballades of Guillaume da Machaut. 8:15 pm, Episcopal Church of the Epiphany, 2089 Ponce de Leon Ave., NE, Atlanta, GA 30307. \$10 at the door. Repeated 8:00 pm Saturday, March 20 at the Healing Arts Center, 834 Prince Avenue, Athens, GA. John Hillenbrand, 706-546-0344. **NEW LISTING**
- Sun 14 **AEMA Concert Series presents Atlanta Schola Cantorum** (30-voice a cappella ensemble). Cynthia DeDakis, music director. 4:00 pm, Decatur Presbyterian Church, 205 Sycamore St. at Church St., downtown Decatur (across from Decatur Marta station), Scott Chapel (entrance faces Church St.). \$15 general admission; \$10 AEMA members, Decatur Presbyterian Church members, students & seniors.

The Atlanta Early Music Alliance
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The Atlanta Early Music Alliance
www.atlema.org

The Alliance: News of AEMA People and Communities

The “Stabat Mater” performances of **New Trinity Baroque** will be presented ONLY on Saturday, April 3, at St. Barts (8 PM), AND on Monday, April 5, in Oxford, GA. The performance planned for All Saints Lutheran Church has been cancelled. NTB’s new CD - Purcell’s “Dido and Aeneas” – will be released on February 20, 2004. The CD will be available internationally through Amazon.com.

Your editor Pat DeWitt is teaching a small class on 18th century music. After 20 years away from this sort of thing, she has noticed that all the performances for this period (which includes Haydn, Mozart, and Beethoven) on the CD made to go with the book of scores are on early instruments. They are very good, and they make this repertoire much more attractive.

Predrag Gosta will direct Monteverdi’s “L’incoronazione di Poppea” in Lexington, Kentucky, on March 25, 27 and 29. His new reconstruction of instrumental music will be presented, which will later be available for general interest through the King’s Music.

