

BROADSIDE

Volume X, #4

March, 2005



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:

Annual Meeting and Election

- page 1

Interview with John Hsu

- page 2

New Trinity Baroque News

- page 4

President's Letter

- page 5

AEMA Community

- page 6

AEMA Annual Meeting and Call for Nominations

You are cordially invited to AEMA's 2005 Annual Meeting, a Potluck Gathering!

Please come and bring your Voice, your Instrument(s), a Music Stand and a Potluck Dish!

Place: the home of Jorg Voss, 1495 Ridgefield Drive, Roswell, GA 30075

Date and time: May 21st, 5PM to 9PM

Phone: 770-998-3575

E-mail: Jorg @JFV.com

Attire: Summer casual

We will socialize, play some music and have a short business meeting.

RSVP to Jorg, so that we will know how many chairs to borrow and soft drinks to provide for the meeting. Also indicate your instrument or voice.

If you would like to roam in the woodland garden, you may come as early as 4 PM.

Directions to the home of Jorg and Margret Voss

For those with Internet Access, Please consult Mapquest.com

For all participants:

From the South:

Go north on GA-400 to Northridge Exit (Exit #6). Go west across the GA-400 Bridge and continue straight west to Roswell Road (GA-9). Turn right, go north, cross the Chattahoochee River. Turn left into Azalea Drive. Go along the river to the traffic light at Willeo Drive. Turn right and continue on Willeo Drive across 6-lane Marietta Highway (GA-120). **Then "Common" (below).**

"Common" for all Directions:

On Willeo Drive, go uphill to the traffic light at Coleman Road. Turn left and immediately right into Northpoint Drive, then Orchard Way and right again into Ridgefield Drive.

You will find our house, 1495 Ridgefield Drive, on the left, after going about 3/4 mile and beyond the Stop Sign at Bushy Run.

From the North and East:

Go to Roswell Square, the intersection of GA-9 and GA-120, go west on GA-120 (Marietta Highway) to the traffic light at the bottom of the hill, Willeo Road. Turn right into Willeo.

Then "Common" (above).

From the West, Marietta:

Go east on Roswell Road (GA-120). After entering Fulton County at the "Big Creek Water Treatment Plant", continue through the traffic light at the TEXACO station and go to the traffic light at Willeo Drive. Then turn left into Willeo and **then "Common" (above).**

from Predrag Gosta, President:

ELECTIONS:

We would like to make a Call For Nominations for the following positions on AEMA's Board of Directors:

- a) nominations are called for the Nominating Committee.
- b) 3 places are open: one to replace resigned board member and two to replace expiring board members;
- c) nominations are called for 1 person (among the current board members) who would become the vice-president / president elect for the 2005/06 FY.

Please send your nominations within the next 10 days, until May 10. Send nominations to Predrag Gosta at pgosta@earlymusic.net or 230 Jackson Point Drive, Lawrenceville, GA 30044. Then we will send the ballots via mail, which are to be returned in few days so that we can have the determination ready for the Annual Meeting.

Interview with John Hsu

by Pat DeWitt

THE ATLANTA EARLY MUSIC ALLIANCE

BOARD OF DIRECTORS

Predrag Gosta, *President*
Kurt-Alexander Zeller, *Vice
President & President
Elect*

Jorg Voss, *Treasurer,
Education Committee
Chair*

Nancy Buss

George Lucktenberg

Sylvia Chandler

Terry Murphy

Susan Patterson,
*Education Committee
member*

Eckhart Richter, *Historian*

Patricia DeWitt, *Broadside
Editor*

PUBLICATION SCHEDULE

Broadside is published
monthly September - May.
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
submission must include the
author's name, address and
phone number. Letters must be
signed. Send submissions to:

Patricia DeWitt,
patdewitt@shorter.edu, or 19
Rosewood Road, Rome, GA
30165.

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

On May 8 at 3 p.m., the Atlanta Baroque Orchestra under John Hsu's direction will present "Water Music for Hamburg and London". Soprano soloist Judith Overcash is featured in the concert at Peachtree Road United Methodist Church. The program consists of Telemann's *Hamburg Ebb and Flow: Music for the Admiralty Jubilee of 1723*, and Handel's *Water Music*. AEMA members will receive a discounted ticket price of \$15, as will seniors and students with ID; regular price is \$25. A reception to honor Dr. Hsu will follow at the same location. All in attendance are invited.

Editor: We are looking forward to your leading the ABO in the May 8 concert. What is the significance of these two "water" compositions?

Handel's "Water Music" is certainly among his most popular and beloved works, and hence is important to any musician who is actively involved in the performance of Baroque music. Its wide gamut of expression ranges from the most sensitive and intimate to the extrovert and festive. Its orchestral palette, which includes the clear and brilliant sonorities of the natural trumpets and horns, makes it especially attractive and effective when performed on period instruments. Although Telemann's "Water Music" was composed for an important celebratory occasion, it was intended for performance indoors, and is therefore a chamber music work for orchestra. I have always felt that the dance movements in this suite are more interesting when played in contrasting pairs, and we will do so at this concert. This pairing is like the two-part title: "Ebb and Flow".

Actually, it is the Telemann Suite that is about water, but for performance indoors, while Handel's music has nothing to do with water but was written to be performed outdoors, on the water.

Editor: Next year, if I understand correctly, you will be leading two concerts with repertoire that goes outside the Baroque period. Is this a natural extension of the ABO's mission?

We will be performing both Mozart and Haydn. Next year is a Mozart year, the 250th anniversary of his birth, and it seems appropriate to celebrate with a concert of his works. We're also taking advantage of some potential Haydn funding to perform a concert of three of the interesting symphonies that Haydn composed for Paris. As history has shown, all the successful and thriving period instrument orchestras in North America today began as Baroque orchestras, whether or not their names include the word "Baroque," and all have, in the course of their development after a certain number of years, broadened their repertoire to include early Classical

orchestral works. In other words, they are now in fact eighteenth-century period instrument orchestras.

Therefore, I view the inclusion of works by Haydn and Mozart next year as a natural extension of ABO's musical development.

Editor: Tell me more about these eighteenth-century orchestras-what are their limits?

When they play long enough, they always expand the period they've covered. Conductors such as John Eliot Gardner have gone right up to Berlioz. I don't know of any successful period orchestra that didn't expand-due to curiosity and the satisfaction of musical exploration. It's inevitable that orchestras interested in historical performance want to know more and do more.

Editor: Wasn't there a time in the 19th century when instruments really changed?

In reality, there are no clear lines of demarcation in these matters. When I started to play the 'cello I started with gut strings. Wagner used natural horns in some of his operas. Some traditions that Baroque performers practiced were still alive in Europe up to the time we identify as the revival of Baroque instruments.

Sometimes people ask: don't the pitch levels change?

Even when we do just Baroque, we know Bach played organs with different pitches. Therefore wind parts were sometimes written in different keys so that they would sound in the proper key with the organ. Pitch varied not only chronologically but geographically. It's only in the modern Baroque "revival" that everyone plays at A=415. With Haydn and Mozart we often use A=430. But it never was that uniform in history.

Editor: What about the changes made in the setting of necks of string instruments, and the adding of keys to wind instruments?

The physics of getting more sound out of a string instrument with more string tension was known in the eighteenth century. In fact, we have a luthier's receipt made out to "Mr. Rameau" for work done in resetting the neck of a violone in order to get more sound. Luthiers knew about this early on, but it didn't happen all at once. However, by the 20th century, most old instruments had been modernized in this way. It is true that the music of Haydn and Mozart calls for different kinds of wind instruments, but players did not suddenly throw away their Baroque flutes and oboes.

Hsu: Interview and Biography

continued

Editor: On a personal note: how was your retirement commemorated at Cornell, and what are your plans now?

I conducted my farewell concert at Cornell on March 12, featuring Haydn's Creation. This performance was based on the musical text of A. Peter Brown's edition, published by Oxford University Press in 1995, but the vocal soloists and chorus used the English text by Robert Shaw (as you know, for many years the Music Director and Conductor of the Atlanta Symphony Orchestra) and Alice Parker. We actually performed it at Ithaca College because the concert hall at Cornell is closed for renovation this year.

My wife and I have been looking for a place to escape the Ithaca winters in our retirement. We decided on Chapel Hill, N. C.-it's warmer, but still has seasons, and it's a college town, and we have many old friends there. It also has the advantage of the presence of two universities: University of North Carolina at Chapel Hill and Duke University in Durham, as well as the city of Raleigh nearby. So we have bought a condo there to serve as our winter home.

Editor: Thank you very much. We wish you the best in your new winter home, and look forward to your leadership as Artistic Advisor of the ABO for next year.

Baryton by Violworks



Biographical Note:

John Hsu has just retired from his position as the Old Dominion Foundation Professor of Music at Cornell University, where he has been teaching since 1955. He is the founder and conductor of the Apollo Ensemble (a period instrument chamber orchestra) and a renowned virtuoso player of the viola da gamba and baryton. As both a conductor and an instrumentalist, he has been awarded grants by "The Fund for U.S. Artists at International Festivals and Exhibitions," a public/private partnership of the National Endowment for the Arts, the United States Information Agency, The Rockefeller Foundation, and the Pew Charitable Trusts.

He has performed throughout North America and Europe, and made award-winning recordings. Among them are his CD of Haydn Baryton Trios (with violist David Miller and cellist Fortunato Arico), which was chosen Winner in the Music Retailers Association's Annual Award for Excellence in London, 1989; and his CD *Symphonies for the Esterhazy Court* by Joseph Haydn (with the Apollo Ensemble), which was nominated for the 1996 International Cannes Classical Music Award. In recognition of his edition of the complete instrumental works of Marin Marais (1656-1728), the most important composer of music for the viola da gamba, and for his performances and recordings of French baroque music for the viola da gamba, the French government conferred on him the knighthood *Chevalier de l'Ordre des Arts et des Lettres* in May of 2000.

He is a graduate of the New England Conservatory of Music, which awarded him the Honorary Doctor of Music degree in 1971. He is also Artistic Director Emeritus of the Aston Magna Foundation for Music and the Humanities (the pioneering musical organization in the historical performance movement in this country, founded by Albert Fuller in 1972). As conductor of the Cornell Symphony Orchestra, he has performed all nine Beethoven Symphonies, based on the new Bärenreiter edition by Jonathan Del Mar, completed in 2000.



New Trinity Baroque Announces Concertmaster, Plans

by *Predrag Gosta*

New Trinity Baroque announces its plans for the upcoming concert season. Next season will include six concerts, all of which will be presented in the sanctuary of St. Bartholomew's Episcopal Church (1790 LaVista Rd) in Atlanta, where New Trinity Baroque is appointed "Ensemble in Residence". All concerts will be jointly directed by John Holloway and Predrag Gosta.

While the guest soloists are going to be announced at the later date, the dates and the programs are available on NTB's web site for the past few weeks. They are as follows:

Concert I, Oct. 1 (Season Opening): "Harmonic Inspirations" (Grand Concertos by Vivaldi and Corelli, including "L'Estro Armonico" concertos)

Concert II, Nov. 12: "Vivaldi's Seasons" (Virtuoso concertos by Antonio Vivaldi, including "Four Seasons"; Violin Soloist: John Holloway)

Concert III, Dec. 17: "New Trinity Baroque's Candlelight Christmas" (Christmas music by German composers - Buxtehude, Bernhard, Reichwein, Pachelbel, et al)

Concert IV, Feb. 11, 2006: "Baroque Before Bach" (Music by Joh. Christoph Bach, Buxtehude, Rosenmüller, Biber, et al)

Concert V, Apr. 8: "Baroque Passiontide" (Lenten music by Vivaldi, Bach, Muffat, and Biber, including Vivaldi's "Stabat Mater")

Concert VI, May 6: "Welcome to all the Pleasures" (Music by Purcell & Dowland, including two Cecilian Odes and Dowland's "Lachrime")

Several other interesting improvements will come from New Trinity Baroque next season as well: for one, all NTB supporters, gathered under "Friends of NTB", will be extended special privileges such as early admission to the concerts to secure the best seats. NTB is working on plans to offer concert-lectures before the concerts, presented by distinguished musicologists and performers. Its own fund-drive will start very soon, where NTB will try to gather enough funds for the whole season and sell enough season tickets so that full halls are guaranteed. This past year, NTB's audiences averaged at around 250 per concert. St. Bart's has around 400 seats, and we would like to have every one filled. Several of the concerts will be brought to other parts of Georgia and the country: We are planning to repeat each project at least three times in other venues inside and outside Georgia. 'Four Seasons' concert has already been 'sold' to two other venues, and we are currently negotiating about several others. Please visit New Trinity Baroque's web site at www.newtrinitybaroque.org.

John Holloway, one of the world's leading violinists and Gramophone award winner for the best classical record of 1991, joins New Trinity Baroque, a period instrument ensemble and orchestra based in Atlanta, USA, as its new Concertmaster and Music Director. The appointment comes only weeks after the appearance of John Holloway as the group's Guest Soloist in a concert featuring Bach's Violin Concertos.



New Trinity Baroque has been described as "one of Atlanta's most prized ensembles, consistently delivering vital, artistically satisfying programs" (Atlanta Journal Constitution, 2004). Founded by Predrag Gosta in 1998 in London (England) while he was completing his postgraduate studies at Trinity College of Music, the group has found its permanent home in Atlanta, USA. During the past few years, the orchestra's search for a "perfect sound" and willingness to go beyond the boundaries of conventions in classical music has brought rich rewards – guest performers have included Evelyn Tubb, Michael Fields, Marion Verbruggen, Ingrid Matthews. NTB produced several successful CD recordings and has been featured in many leading classical music magazines, both mainstream – such as Opera and Gramophone, and specialist – such as Early Music (published by Oxford University Press) and Early Music America. The Concert Artists Guild of New York described the ensemble's performances as "defined, gripping, thoughtful, full of temperament, fearless."

Predrag Gosta, the founder and the Artistic Director of the ensemble, points out the importance of this new appointment: "John Holloway is considered to be not only one of the world's best baroque violinists, but also a fantastic leader, a pioneer of the music of this genre. Everyone in the group is excited about him joining us, and we very much look forward to working with him again. His rich experience as the leader of some of the best 'historical-instrument' orchestras in the world promises a rewarding future for all of us."

John Holloway has been concertmaster of some of the world's most renowned baroque and classical orchestras, including Andrew Parrott's Taverner Players (from 1977–1991) and Roger Norrington's London Classical Players (from 1978–1992), as well as William Christie's Les Arts Florissants and Jean-Claude Malgoire's La Grande Écurie et la Chambre de Roy. With them, and as soloist and chamber-musician, he is featured on over a hundred recordings for EMI, Decca, Sony, Virgin Veritas, Harmonia Mundi, Chandos and others. He received a Gramophone Award in 1991 (for his recoding of Biber's Mystery Sonatas) and two Danish Grammy Awards (in 1995 and 1998, for his recordings of Buxtehude). His latest CD recordings, of works by Schmelzer, Biber, Muffat and Veracini, have been published on ECM to even greater acclaim.

John Holloway has been Professor of Baroque Violin at the Guildhall School of Music and Drama in London and Guest Professor at the Schola Cantorum in Basel and at the Early Music Institute at Indiana

Are you a member of AEMA?

If not, we hope you will join us! 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 404/874-7243. (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%.)

Name: _____ Organization/Title (optional) _____

Address: _____

Phone: _____ E-mail: _____ Fax: _____

I enclose _____ for my chosen membership category: please circle below:

Individual (\$20) Family (\$30) Group/Institutional (\$30) Supporting (\$100) Sustaining (\$200)

New Trinity Baroque

continued

University (Bloomington, USA). He has been a Senior Professor for Violin and String Chamber Music at the Hochschule für Musik in Dresden, Germany, since 1999. He has given master classes for conventional and baroque-instrument students of violin and chamber music throughout Europe, North and South America, and as far afield as New Zealand. In September 2004 he was Regents' Lecturer at the University of California, Berkeley.

New Trinity Baroque will start next Concert Season 2005/06 led jointly by John Holloway as Music Director and Predrag Gosta as Artistic Director. They plan an exciting period of growth and

development, continuing such recent successes as New Trinity Baroque's appointments as the Affiliate Ensemble of Georgia State University's School of Music, the Ensemble-in-Residence at Oxford College of Emory University and at St. Bartholomew's Episcopal Church in Atlanta, as well as the recent award of a \$10,000 grant from the Porter Fund for its educational program at Oxford College. With John Holloway's leadership, New Trinity Baroque promises to become not only Atlanta's best permanent period instrument ensemble, but also one of the nation's best baroque orchestras.

Letter from the President

by Predrag Gosta

During the past year, the Executive Committee of the Atlanta Early Music Alliance (Predrag Gosta president, Kurt-Alexander Zeller vice-President/president elect, Jorg Voss treasurer and Susan Patterson secretary) have diligently worked on preparations which would allow AEMA to go ahead with its long-range planning. Among several things, we have prepared and filed yearly tax returns for AEMA's past three fiscal years. The reason behind this is to prepare AEMA to be eligible to start applying for grants to support its activities and program, as well as to provide everyone with a public record of our dealings. The Executive Committee's treasurer, Jorg Voss, carefully reconstructed AEMA's income and expenditure statements, and has offered a re-created budget for the past few years. This created a clear picture where the funds are spent, from which source they are coming, and where they are needed.

At the last meeting, on April 16th of this year, AEMA's Executive Board reviewed and approved all 990 forms that are to be sent to IRS, as well as all past year's budgets. Furthermore, they mapped out the challenge budget for the upcoming fiscal year 2005/06 (July 1, 2005 - June 30, 2006) which will be presented to the membership at its Annual meeting later this month, on May 21st.

The Executive Board is excited about what future may bring. Everyone is invited to send ideas and thoughts on where you would like to see AEMA in five years from today. Please include ideas for both short-term and long-term goals: how do you see our concert series, thoughts about the membership growth, etc. In support of the intention to carefully analyze and strategically plan its long-range growth plans, the Executive Committee has established a new committee—a "Vision Committee". Other ideas include re-establishing the concert series after the next year (i.e. in 2006/07), expanding our educational outreach, as well as offer funding to local early music artists and organizations (members of AEMA!) for their concert projects and more.

Let us make AEMA a strong organization. Let us make AEMA our own early music organization. The renewal of our membership for the next year is under way - please renew today. Only with your help we will be able to reach our goals! We thank you for your interest and support!

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



The Atlanta Early
Music Alliance
www.atlema.org

The Alliance: News of AEMA People and Communities

Letitia Berlin (Tish) invites AEMA members and other interested folks to participate in a short workshop for recorder players on Saturday May 28, from 2-4 p.m. Music by Johann Sebastian Bach, Ludwig Senfl, and Philippe Verdelot will be featured. The cost for the workshop is \$20, and the place is the home of Lynda and John Anderson in Decatur, GA.

Tish will also be available for private and group lessons Saturday morning and Friday afternoon.

Please respond as soon as possible, but at least by May 2. The workshop will be canceled if enrollment is too low.

I look forward to having a wonderful time with as many of you as can come.

Letitia Berlin
806 Washington Ave.
Albany, CA 94706
510-559-4670

Board member **George Lucktenberg and Peter DeWitt** are working hard on local arrangements for the Southeastern Historical Keyboard Society (SEHKS) annual conclave, to be held March 9-11, 2006. Venues are likely to be Shorter College, Rome, and Reinhardt College, Waleska. The conclave will bring scholars, performers, builders, and instruments to our area. Founded in 1980, SEHKS is a non-profit, regional organization committed to the promotion of interest in and the study of early keyboard instruments, principally harpsichord, clavichord, fortepiano, and organ prior to 1860, and the music intended for these instruments.

In addition to the concerts mentioned elsewhere, the **Atlanta Recorder Society** will present its Spring Concert at 3:00 pm, Sunday, May 15, at the Unitarian Universalist Congregation of Atlanta. Admission free.