



THE ATLANTA EARLY MUSIC ALLIANCE

BROADSIDE

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Message from President Kurt-Alexander Zeller

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.

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Greetings to all Atlanta Early Music Alliance members as we begin a new program year! It is my honor to have been selected to serve as President of AEMA for 2005-2006, and I look forward to working with the rest of the Board and the membership to make the organization stronger and to do everything we can to further the cause of early music in the Atlanta area.

I have included a picture of myself with this column not because there aren't better (and certainly more decorative!) uses for column space in *Broadside* but because I still don't know many of the members of our organization. It's been only three years since I arrived in Atlanta to teach at Clayton State University—and it's been nothing but a mad dash the whole time. Any stereotypes I might have brought with me from the West Coast about a slower, more gracious pace of life in the Southeast have been thoroughly dispelled. In that scant three years, my employer has changed names and addresses and added two entirely new music degree curricula, I've acquired so many new colleagues that I've already been on 13 search committees—and I've had my area code changed on me three times! It's no wonder that I'm still figuring out which way is up. So in the course of this year, as we see one another at concerts and gatherings, I hope you'll take the time to introduce yourselves to me and particularly to share with me something about your interests in early music and your history of involvement in the AEMA. Since I have very little history in this area, I'm still on a mission of learning just who the people who make up the community of listeners, patrons, scholars, students, and performers (both



professional and amateur) devoted to early music in our region are and who they want to become.

And it strikes me, as a relative newcomer, that AEMA itself has a similar job ahead of it—determining what it is and what it is being called by its members to become. In particular, in what ways can this disparate group of listeners, patrons, scholars, students, performers, and others forge a true “alliance” that will be a force to make the Atlanta area a region in which all can prosper and thrive in their respective relationships to this wonderful musical repertoire—and perhaps even to grow beyond them. I hope you'll join me and the rest of the Board and engage in that conversation.

Kurt-Alexander Zeller

AEMA Board of Directors Update

THE ATLANTA EARLY MUSIC ALLIANCE

BOARD OF DIRECTORS

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Nancy Buss

George Lucktenberg

Gisela McClellan

Terry Murphy

Patricia DeWitt, *Broadside*
Editor

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Broadside is published
quarterly.

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:

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AEMA also maintains a website
at www.atlema.org.

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In a mail ballot election during July, AEMA members re-elected Jorg Voss to a second term on the Board of Directors and elected Gisela McClellan to her first term on the Board. Their terms will run through June of 2008.

New Board member McClellan (pictured below) first encountered the recorder in elementary school in Hamburg, Germany, before concentrating on violin and viola as a high school student in Lexington, MA. As a civil engineering major at University of Massachusetts, she eventually had to put her musical endeavors on hold, but after moving to Atlanta 33 years ago, she returned to the recorder and early strings. McClellan has been a member of Anemone, a recorder and viol consort of six musicians, for over 25 years. Recently retired, she is able to devote more time to musical pursuits and hopes to study and play more early music than ever before. She is particularly interested in developing AEMA's annual Midwinter Workshop and says, "The more people we can get involved in early music, the more support we'll be able to gather, not just for the workshop, but for other early music activities, such as school demonstrations and other educational endeavors."

Jorg Voss also was introduced to early music as a child in Germany, playing recorder and singing in choirs, and his skills have grown to include viols and editing and publishing musical scores. He has been a member of AEMA for about 9 years and was first elected to the Board in 2002. He has served as Treasurer of AEMA and as Chair of its Education Committee and was the primary force behind the successful institution of the annual Midwinter Workshop, now planning its third year of drawing together musicians from across the Southeast at Clayton State University, 20-21 January, 2006. Most members must be familiar with his excellent

organizational skills in both areas—because Voss was re-elected unanimously! AEMA is pleased to have him continue as Treasurer and as Education Committee Chair in his second term, activities that will help bring about his wish "that AEMA can play an important role in spreading the love of early music, especially among younger musicians, through scholarships to a variety of concerts and workshops, and thus also support the efforts and recruiting of local performing groups."

For the 2005-2006 year, Kurt-Alexander Zeller succeeds Predrag Gosta as President of the AEMA Board. Gosta becomes Past President, while Susan Patterson continues as Secretary, Jorg Voss as Treasurer, and Eckhart Richter as Historian. Zeller and the entire AEMA Board would like to extend an official expression of appreciation to Sylvia Gilliland Chandler, whose Board term ended in June, for her valuable service to AEMA during the last three years. AEMA is a volunteer organization, and our success depends on the loyal service, in time and effort, of many able supporters—thank you, Sylvia!



Editor's Note

This is a plea for help and support. I know the Broadside has been a key membership benefit for AEMA. But I am unable to continue it in the way I have done for the past several years, due to new responsibilities at work as well as new commitments after work (see concert announcements).

Here is how you can help with the Broadside and other AEMA communications:

If you have an e-mail address, send it to me at patdewitt@shorter.edu, and when you change it, inform me. The concert notices that I forward help fill in the gap between Broadside publications. Please tell me if you do NOT want to have the Broadside e-mailed to you in pdf. If you can receive it that way, you will get it significantly sooner. Send in letters. If you attend a concert or hear a great

CD, write about it. I truly regret not being able to publish serious reviews, but recruiting serious reviewers has become impossible, and our performing groups deserve some notice. Don't worry about style—I will edit.

If you direct or participate in a performing group, make it a point to send in a concert preview preferably at least 6 weeks before the concert. Write something about the composers and the performers.

Volunteer to help with preparations for mailing hard copies. Write to Kurt Zeller, our president, at ZellerTenor@aol.com., or call him at 770-961-3626.

Thanks!

Concert Announcements

Atlanta Schola Cantorum

Atlanta Schola Cantorum, Directed by Jennifer Kane, presents "Mysterium: Choral Music for Advent and Christmas" Friday, December 2, 8 pm at St. Bartholomew's Episcopal Church, 1790 LaVista Road; and Saturday, December 3, 8 pm at Holy Trinity Episcopal Church, 515 East Ponce de Leon Avenue in Decatur. Ten dollars requested donation.

The program features settings of O Magnum Mysterium by Francis Poulenc and Tomás Luis deVictoria, as well as the Kyrie and Gloria sections from Victoria's lively Missa O Magnum Mysterium, based on his well-known Christmas motet. The program includes Renaissance works by Jakob Handl, Michael Praetorius, Adrian Batten, and Jan Pieterzoon Sweelinck, in addition to modern compositions by Ralph Vaughan Williams, Peter Warlock, Javier Busto, and Robert Young.

Atlanta Camerata will present The Play of Herod, a 12th-century music drama directed by Kelly Morris, with music direction by Kevin Culver. Performances are at 8:30 p.m. Friday and Saturday, December 9 and 10, at St. Luke's Episcopal Church, 435 Peachtree Street. Admission is \$15. For reservations (beginning November 18) call 404-377-6493.

The Play of Herod is one of a group of remarkable dramas found in a Benedictine monastery in France, which are among the earliest dramatic works in the Christian era. By the 12th century, these liturgical dramas, sung in churches and monasteries, enacted miracle tales and biblical stories, especially the events of Christmas, Epiphany, and Easter. In the Atlanta Camerata production, the world of Herod is dreamlike, shadowy, and stark.

The Christmas story unfolds in a medieval ceremony of strong, simple gestures and ancient, haunting melodies. In a drama of mysterious beauty, a tale is told of awestruck shepherds, kings come from afar to worship a baby, a mad King Herod clinging to power, the bloody slaughter of children. The play is sung in Latin, with English translations projected above the action. A consort of viols, recorders, krummhorn, hurdy-gurdy, and percussion accompanies the 26 singers.

George Lucktenberg

George Lucktenberg will be playing harpsichord in an ensemble program at the Synagogue of Ahavath Achim, Peachtree-Battle at Northside in downtown Atlanta, on the afternoon of Nov. 13, 3 p.m. Featured will be Nancy Schechter, violin, and Lisa Mahoney, flute. Schechter will perform the Tartini "Devil's Trill" sonata; Mahoney a Bach sonata. Lucktenberg will play Handel's 7th Suite from the 1720 set; and there will also be two rarities, some very early S. Rossi trio-settings and a wonderful Haydn trio which is quite seldom played. Everyone invited!

Oglethorpe University Museum of Art

Two concerts are planned in the near future at The Oglethorpe University Museum of Art, 4484 Peachtree Road, NE, Atlanta GA 30319. (Phone 404-364-8555, website <http://museum.oglethorpe.edu/programs.htm>)

On Wednesday, November 9, 2005, Benjamin Carlisle, a doctoral candidate in harpsichord at the University of Nebraska, will present "At the End of an Era: Late Baroque and Early Classical Music for Harpsichord". The concert, including music of Bach, Armand-Louis

Couperin and others, will take place at 7:30 p.m. in the Skylight Gallery. Admission: \$5 general admission; free for students, museum members and Oglethorpe community.

On Tuesday, December 13, 2005, David Buice, Harpsichordist-in-Residence at the Oglethorpe University Museum of Art, will present his "Lautenwerck Christmas" at 7:30 p.m. in the Skylight Gallery. Music of Vetter, Pachelbel, J. S. Bach, Sharon Elery Rogers, Buxtehude, Mannheim Steamroller and Liz Story will be played on the gut-strung lute-harpsichord built by Anden Houben. Admission prices are \$15 general admission; \$10 for senior citizens, OUMA members, AEMA members, AGO members, OU faculty & staff; students - free. For more information, visit <http://museum.oglethorpe.edu/DavidBuice.htm>.

New Trinity Baroque

New Trinity Baroque, with British baroque violinist, John Holloway, will present their second concert of the season on Saturday, November 12th, at 8 PM, at St. Bartholomew's Episcopal Church, 1790 LaVista Rd, Atlanta. Tickets prices \$9, \$19, \$29 and \$39, and are available online, by phone at (770) 638- 7574, or at the door. For more information visit <http://www.newtrinitybaroque.org>, or contact newtrinitybaroque@earlymusic.net.

The performance spotlights NTB's new Music Director, John Holloway, as violin soloist in Vivaldi's popular masterpiece, the "Four Seasons". The program includes four other Vivaldi concertos chosen by Artistic Director Predrag Gosta and Holloway to bring to Atlanta audiences some of the breadth and depth of Vivaldi's genius beyond the evergreen and widely known "Four Seasons".

DeWitt's Fancie

DeWitt's Fancie, an early music group organized by Patricia and Peter DeWitt, will present "Early Music by Women and Women in Early Music" on Sunday, November 13, 2005 at 3 PM at the Episcopal Church of the Transfiguration, 301 Coker Drive in Rome. Featured composers will be Hildegard of Bingen, Beatrix of Dia, Isabella Leonarda, and Elizabeth Jacquet de la Guerre.

Hildegard of Bingen (1098-1179), the founder of a convent in what is now Germany's Rhine country, applied her own fantastic imagination to the medium of plainsong so that her songs have a wide range and visionary leaps. In addition to music, Hildegard wrote spiritual and healing texts and corresponded with bishops, popes, and kings of her day. Another medieval woman composer (there are very few known) was the Countess of Dia, known as Beatrix, who wrote troubadour poetry and song.

Works of three later women composers are included. Isabella Leonarda was an Italian nun who wrote and published nearly 200 compositions during her long life (1620-1704) and was hailed as "the Muse of Novara", her hometown. The solo sonata on the program was the first published instrumental work by a woman. Elizabeth Jacquet de la Guerre (1666-1729), prominent at the court of Louis XIV of France, wrote in most of the genres of music current in her time, and was credited with helping to bring the Italian style to France. Anna Amalie, princess of Prussia (1723-1787), was the sister of the more famous Frederick the Great.

The Atlanta Early Music Alliance
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**The Atlanta Early
Music Alliance**

The Alliance: News of AEMA People and Communities

Martha Bishop is currently working on an edition of the complete 5 and 6 part Fantasias for Viols by John Jenkins which will appear as freeware on the Viola da Gamba Society of America homepage. These works are among the very best for viols (and other instruments!) and have long been very hard to obtain and quite expensive. Martha thinks they should be the property of all viol players everywhere, and she is consulting original sources and has permission from the editor of the previously published edition for this large undertaking. Once the 5 and 6 part Fantasias are available (probably by the end of the year), she will move on to other Jenkins Fantasias.

She has been helped a great deal in this project by Joyce Clinkscales, chief music librarian at the Emory Heilbrunn Music Library, and by the group of viols which meet weekly: Emily Stevenson, Paul Miller, Marian Burge, Greg Armijo, Stephen Morris, and Joyce Clinkscales, who have proofread the material.

New Trinity Baroque

New Trinity Baroque has acquired funding from The Four Seasons Hotel in Atlanta and Ameriprise Financial (formerly American Express Financial Advisors). Recently, they performed at the Schwartz Center with Emory University's Concert Choir, to over 400 patrons. They are the Affiliate Ensemble of Georgia State University School of Music, as well as the Ensemble in Residence at Oxford College of Emory University.

Atlanta Baroque Orchestra

A significant grant has allowed the ABO to branch out into the Classical world with historically informed performances of Haydn and Mozart. AEMA members present at the September 25 concert of Haydn symphonies reacted very favorably to this new direction. The grant has also made it possible to feature John Hsu as conductor for three of the five ABO concerts this year. For more information, visit <http://www.atlantabaroque.org/season.htm>.