

Salutations!

Thank you, Dear Readers, for all the positive response to our March issue. I trust that we can continue to produce an informative and entertaining newsletter.

On the entertainment side, we are happy to have received so many answers to our March quiz. They were all correct, and full of interesting details about the person in question. We welcome suggestions for future quizzes. The author of any quiz we use will be named when the quiz is primed.

As we mentioned in the March issue, complimentary copies of that issue were sent to many people as an introduction to The Atlanta Early Music News. This was made possible by generous donations (thank you!) This and future issues will be sent only to current subscribers. Please show your copy to anyone you think ought to know about The Atlanta Early Music News so that this newsletter can grow and thrive.

Thank you all for your support.

EDITORIAL STAFF

Frances Blaker	658-1357
Letitia Berlin	658-1357
Martha Bishop	325-4735
Mark Mathews	231-5903
Glenn Middleton	448-7168

Send written contributions, quiz answers, ideas, etc. to:
 Frances Blaker
 592B Linwood Ave., NE
 Atlanta, GA 30306

To Subscribe: send a check (marked The Atlanta Early Music News) for \$6 made out to The Atlanta Recorder Society to Martha Armour at 5536 Wylake Dr., Norcross, GA. 30090

Singing Italian Music of the Early Seventeenth Century

by Leila Lazenby

Approaching early seventeenth-century Italian music can be a daunting task for any singer. The solo song, in particular, requires a performer with agility, secure intonation, and familiarity with the ornamentation and interpretation common to the period. However, the era which saw the birth of Giulio Caccini's *Il Nuove Musiche* (literally, "The New Music") and Claudio Monteverdi's *stile recitativo* deserves the extra study it demands.

Paramount to the understanding of early Italian music - indeed, of all Baroque music - is knowing the motivation of its composers, that being to create a music of rhetoric. To the Baroque composer, music was a vehicle with which to heighten the affect (or the essential meaning) of a text. Caccini states this goal in the preface to *Il Nuove Musiche*: "to conform to that manner so lauded by Plato and other philosophers (who declared that music is naught but speech, with rhythm and tone coming after; not vice versa) with the aim that it enter into the minds of men and have those wonderful effects admired by the great writers." ¹ It is vital, then, that the singer must first have a thorough understanding of the text and must be able to render the text clearly to his or her audience, both with good diction and with the tasteful use, not over-use, of dynamics and ornamentation. Many seventeenth-century treatises rail against the indiscriminate use of *passaggi* and even of *esclamazioni* and crescendo-decrescendo. This should be of some comfort to those of us who feel we do not ornament enough!

That said, it is important to master the basic elements of early Italian ornamentation. Perhaps the most affective means of ornamenting longer notes, especially in sad or amorous pieces, are the afore-mentioned crescendo-decrescendo and its counterpart, the *esclamazione*. The *esclamazione* is particularly flexible, a sharper attack followed by a longer crescendo giving a much different affect than a longer initial decrescendo with a brief final strengthening of the voice. Caccini gives many examples of the various ways to employ the *esclamazione* to augment the text. He even goes so far as to discuss the most advantageous approaches in different registers, advising the soprano at one point to stress the decrescendo rather than the crescendo, as the latter "often becomes harsh and unbearable to the ear [in the higher register], as I myself have heard on many occasions." ²

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!!!!?QUIZ ANSWER?!!!!

Cheryl Slaughter was the first to submit the correct answer to the March quiz. the answer is Jean-Baptiste Lully: he died of gangrene after injuring his foot with the cane he used to beat time. Ms. Slaughter wins two tickets to the April 25 concert by Divers Musicke. Congratulations!

Correct answers (with details of the event) were also submitted by John Hillenbrand, David H.Helsa, Dorothy D. Herndon, Jean Currey, and Dr. Dana Carton. Thank you all!

PIPELINE

*News for
The Atlanta Recorder Society*

1993 Chapter Officers

President: Lynda Anderson
(378-2334)
Treasurer: Martha Armour
(381-2789)
Chapter Representative:
Glenn Middleton
(448-7168)

Next Meeting: Sunday, April 18, 2 pm. Professional recorder player and teacher Letitia Berlin will direct the April meeting. There will be informal playing from 2:00. The regular meeting starts at 2:30 and lasts until 4:30. We encourage all players to come make music with us. A list of local chapter members will be available at this meeting. Special thanks to Jody Miller for excellent directing at the March meeting. We enjoyed the Bach pieces and a very interesting modern piece.

The May meeting will be a special session with a German theme commemorating the work German-Americans have done for the recorder in America. Groups are invited to perform at the meeting. Requirements are that there must be at least one recorder player and one recorder society member in each group. Contact Lynda Anderson for information.

Subscriptions: Atlanta Recorder society members automatically receive The Atlanta Early Music News and need not send in subscriptions.

COMING NEXT MONTH!

Announcement of summer workshops
Summer concert calendar (call with your dates!)
Another fascinating article!
and more

CONCERT REVIEW

by David Boling

*The Musicians of Swanne Alley
Emily van Evera, David Douglass,
Christel Thielman, Patricia Nordstrom,
Paul O'Dette,
Lyle Nordstrom*
Tuesday, March 9, 1993. Spivey Hall, Clayton State College

The musical ensemble known as the "Broken" or "Mixed Consort" was primarily an English phenomenon of the late 16th century. It consisted of one wind instrument (recorder or flute), two bowed strings (violin, or treble viol) and three plucked strings (lute, cittern, and pandora). Formed in 1976 by Lyle Nordstrom and Paul O'Dette, The Musicians of Swanne Alley are probably the leading ensemble performing this type of music today.

Their concert at Spivey Hall opened with four popular tunes from 16th century England. (Art and popular music were not as distinctly different then as today). Wilsons Wilde and Newcastle featured the spirited violin playing of David Douglass, and "Some Years of Late" (a song about England's victory over the Spanish Armada) and "Truths Integrity" featured soprano Emily Van Evera, who also doubles on flute and recorder.

Next the group showed their versatility by switching to recorders and performing a "Fancy" by Robert Parsons who was a leading Elizabethan composer.

The rest of the first half included two wonderful songs by John Daniel (a little known but exceptional lutenist-composer of that period), a finger twisting set of variations for lute based on the ballad tune "Mall Simmes" performed with great agility by Paul O'Dette, and consort settings of five dances and songs by John Dowland.

The second half began with the recitative "Hero and Leander" by Nicolas Lanier (court composer to Charles I). This was the first music of this type heard in England and was influenced by the style of Caccini and his con-

temporaries in Italy.

Next the group played three pieces from the "Walsingham Consort Books", including a very nice setting of "Go From My Window" by Richard Alison. This was followed by more music of John Daniel: his only two surviving lute duets which were handled very nicely by Nordstrom and O'Dette.

The program closed with three anonymous ballad tunes. "The Country Lass" (sung to the tune of "Stingo"), "All in a Garden Green" and "Grimstock". These tunes remained popular until the end of the 17th century.

The audience was very responsive throughout the concert and brought the group back for an encore, which was a tongue-in-cheek rendition of a sort of Cossack dance to a ground bass (for want of a better description), with humorous lyrics provided by David Douglas. Over all, this was a very entertaining and enjoyable concert and I hope the Musicians of Swanne Alley will return here in the future.

David Boling is a lutenist and piano technician working in the Atlanta area.

**Concert Review: Camarati.
Music of Byrd and Handel.
March 20, 1993.**

by Letitia Berlin

As a newcomer to Atlanta this was my first Camarati concert. I could identify only two of the four singers since their names appeared only at the end of the program. They are the bass, John Outler, and the mezzo-soprano, Marianna Fuller, both of whom added greatly to the concert with their resonant voices and accurate intonation. The choice of program necessitated the use of modern strings for the first two sets -- three Byrd songs and a Handel organ concerto. The a capella Mass by Byrd followed, then came a change in instruments, temperament, and pitch with a Handel aria, accompanied by guest artist Rip Jackson on harpsichord and Kathy Banks on cello. Ms. Banks demonstrated her good sense

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A Profile: Teresa Texeira by Frances Blaker

Teresa Texeira is a player of many flutes: silver flute; a variety of ethnic flutes; baroque traverso; and her most recent acquisition, an 1815 crystal flute by Claude Laureant. My focus here will be Ms. Texeira's background and activities as a baroque flutist.

Teresa Texeira, a native of East-point, Georgia, began studying silver flute in grade school. She went on to major in flute at Georgia State University, and finally to study in Germany on a Fulbright scholarship. She worked as a silver flutist in Atlanta for several years following her schooling.

Then, Ms. Texeira happened to hear baroque flutist Stephen Preston play in North Carolina and her life was changed! Hearing Stephen Preston play the Bach b-minor flute sonata that she had recently performed, Ms. Texeira suddenly felt that this was how this music *should* sound. She knew she had to have a baroque flute, but was at a loss as to where to find one. Fortunately, Stephen Preston was very encouraging and helpful, giving advice on flute makers, and how to go about learning to play traverso.

Ms. Texeira was able to borrow a baroque flute from Iowa flutist Jan Bolland, which enabled her to take up traverso with energy and determination. She attended the National Flute Association convention, using the opportunity to ask a million questions and contact flute makers. She did a lot of listening to traverso players, and participated in workshops with Stephen Preston to learn traverso technique and get to know baroque style. An intense week of lessons with Mr. Preston in London gave her a store of information and inspiration she is still drawing on today. Ms. Texeira describes Stephen Preston as a supportive teacher, very knowledgeable about the treatises on baroque flute and baroque performance practices, particularly the relationships between dance and music.

Currently Teresa Texeira is working with Rebecca Troxler, teacher of silver flute and traverso at Duke University in North Carolina. Ms. Texeira tries to go to Duke once a month for a full

day of lessons. When scheduling conflicts are too great she resorts to working with Ms. Troxler by telephone. Ms. Texeira characterizes Becky Troxler as a very good baroque flute player, and an intelligent and nurturing teacher. They are focusing on French baroque music -- a favorite part of the repertoire for Ms. Texeira.

Teresa Texeira formed the ensemble Musica Antiqua in 1988 to perform early music. Concerts by Musica Antiqua are now an annual feature here, the most recent having taken place February 5, 1993. Musica Antiqua has developed a loyal following of people interested in hearing music on original instruments. "I am just glad people are beginning to be awake to early instruments" says Ms. Texeira. "People need contact with the emotional level and the passion expressed by baroque instruments."

Ms. Texeira is an active performer of school concerts, both as a member of World Music Consort (an ensemble specializing in the performance of ethnic music from many lands -- the ensemble was invited to tour the USSR in 1988), and as baroque flutist. She enjoys performing in schools because of the chance to introduce children to a number of instruments and types of music, and because it gives her a lot of valuable performing experience. Also in the educational area, Ms. Texeira gives lessons on silver flute as well as coaching a monthly baroque flute class covering aspects of traverso technique and baroque style.

Ms. Texeira's biggest performance project for the coming year is the preparation of a concert of music from the classical era to be played on her 1815 crystal flute. This will require learning yet another set of fingerings, as well as choosing and researching the music.

Teresa Texeira feels very strongly that the arts must be actively supported if they are to flourish. She feels that performers must begin to turn to business, not just to government, for the financial support needed to allow them to stay afloat. "There is a lot of musical talent in the Atlanta area. Everything could happen here -- given funding." She would like to see some form of sponsorship emerge:"

we truly need a foundation that will be there for us".

Ms. Texeira continues to work energetically, preparing concerts, performing at schools, teaching, and cooking up new concepts to make things happen.

Singing Italian Music (cont.)

The two staple cadential ornaments which were also widely used in *passaggi* are the *trillo*, or *tremolo* (the rapid re-striking of a single note) and the *gruppo*, or trill. The only way to sing these with the clear definition between notes which is required for both is to produce them in the throat or "chest" rather than the "head voice". In fact, almost every Baroque treatise on vocal technique advocates the use of the "chest" voice throughout one's range. In order for this to make sense to modern singers, we need to discard the notion of the forced, harsh production to sound out lower notes of the register which we usually call the "chest" voice and replace it with the *bel canto* ideal of singing in a single smooth register throughout the voice. The same technique applies to *casate*, or the rapid succession of falling notes from an upper to a lower tone, and other running notes.

Once the few relatively simple flourishes mentioned here are mastered, the singer can begin to approach the "new music". Experimentation with stretching and narrowing tempi and note values is an important element in the interpretation of the songs. Caccini was a pioneer in writing out *passagi* for the performer, but even these are subject to the singer's abilities and taste. The beauty of a particular dissonance will compel one performer to linger a little longer than the next.

Also, it is critical that the singer transpose the songs into a comfortable range, for any sign of vocal strain will call attention away from the music and toward the performer's labor. "Rather must one use [the breath] to give more spirit to vocal crescendos and-diminuendos, *esclamazioni*, and all the other effects we have demonstrated." ³ Above all, if one balances

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the demands of this genre of music with its unending variety and flexibility, the joys of performing it will far out-weigh the trepidation.

¹ *Il Nuove Musiche*. English translation by H. Wiley Hitchcock, ed. (Madison: A-R Editions, Inc., 1970)

² *Ibid.*

³ *Ibid.*

Ms. Lazenby is a singer and teacher specializing in early vocal repertoire and performance practices. She has performed in the Atlanta area with Apollo's Musicke and as a soloist.

RECORDING REVIEW by Letitia Berlin

The Art of the Recorder: Bach - Bassano - Fontana - Marais
Marion Verbruggen - recorder. Trio Sonnerie: Monica Hugget - violin, Sarah Cunningham - viola da gamba, Mitzi Meyerson - harpsichord and organ. (CD GAU 113)

This 1989 recording showcases the playing of Marion Verbruggen, considered by many to be the finest recorder player performing today, and the superb ensemble Trio Sonnerie. An initial set of Italian music consists of the Sonata Seconda by Fontana (? - 1630) and two diminution pieces by Giovanni Bassano (1558-1617), on the chanson *Frais et Gaillard* by Clemens non Papa and the madrigal *Amor che col partire* by Cipriano de Rore. Couplets from Marias' (1656-1728) *Folies* transcribed for recorder and continuo follow, and a Bach sonata (BWV 1034, orig. e minor for flute) and trio sonata (BWV 527, orig. organ trio sonata) conclude the recording.

The Fontana is a perfect example of florid instrumental music from 17th-century Italy. The title page indicates instrumentation possibilities of violin or cornetto for the top line, bassoon, chitarrone, violincino or other similar instruments for the continuo. Flexibility in choice of instruments was typical for the period, as it was also in the later baroque, and in the hands of Ms. Verbruggen the recorder becomes a

wonderfully expressive medium for this music. Her command of articulation and varying tonal possibilities on the renaissance soprano recorder bring out this freely-composed sonata's charms and depth. The madrigal diminution is played on renaissance alto in g (all Ms. Verbruggen's instruments on this recording are historical copies made by Frederick Morgan, except for the instrument used for the Bach sonata BWV 1034 which is a Coolsma Bressan), and chamber organ. The choice of instruments complements the more introspective nature of the piece and contrasts nicely with the first two, more florid pieces which are played on soprano with harpsichord and gamba or harpsichord alone.

Marais' *Folies* were published originally for bass viola da gamba or, as he states in his preface, other melody instruments, including flute, and continuo. Ms. Verbruggen has arranged a group of these variations on the famous *Folies* tune for baroque alto recorder, gamba and harpsichord. Recorder players often choose to omit variations with multiple double stops, but here Ms. Verbruggen has arranged some of these so that the gamba takes the bottom of the double stops with the recorder. The effect is breathtaking, causing the listener to disbelieve it was ever written with any other intention.

The 18th century recorder player's practice of transposing flute music up a third is used to brilliant effect in the J.S. Bach Sonata in g minor (orig. e minor for flute). The alto recorder player simply replaces the treble clef with a French violin clef and changes the key signature, and the recorder range is achieved. Bach's own practice of adapting pieces to different instruments and ensembles is followed also in the organ trio sonata, here shared by soprano recorder, violin and continuo. The joy and spontaneity of Ms. Verbruggen's and Trio Sonnerie's playing are a pleasure to hear in this and all other pieces on this CD.

Readers of the recent exchange of opinions on the use of vibrato in *Early Music America* will be particularly interested in Ms. Verbruggen's free use of it as an ornament. She leaves no tonal possibility unexplored. This and

her impeccable technique and extreme musicality, along with wonderful playing by Trio Sonnerie will make this CD a valuable addition to your library.

Letitia Berlin is a recorder player and teacher recently relocated to Atlanta. She is a member of Divers Musicke and an editor of The Atlanta Early Music News.

APRIL QUIZ

What female Italian composer whose long life straddled the 17th- and 18th-centuries styled herself "the vicarress of Christ"?

Hints: She was a very prolific composer; she became a Mother Superior.

Please submit answers to Frances Blaker at 592B Linwood Ave., NE, Atlanta, GA 30306.

Because of the large number of correct answers we received for last month's quiz, we will change our rules: the winner will be chosen in a drawing from all correct answers received by April 15, 1993. The winner will receive their choice of one free recorder or gamba lesson.

Thanks to William Flynn for submitting this month's quiz.

IN MEMORIAM

Howard Mayer Brown

CONCERT REVIEW by Martha Armour

*Concerto da Camera:
Janice Cannon, Harpsichord
Rita Morrison, Violoncello
John McDonald, Recorder
Patricia Vas Dias, Baroque Violin
Harry Vas Dias, Baroque Oboe
With guest artist - Elaine Shaver,
Mezzo-Soprano*

On Sunday, March 7, Concerto da Camera presented a very enjoyable Baroque program, at Emory Presbyterian Church. Attendance was light which is a shame, since this was a really good performance by some of our local talent.

The program started with the familiar Concerto in g minor by Vivaldi. I was impressed by the good balance between the oboe and the recorder: the oboe did not overpower the recorder and both parts could be heard clearly.

The aria, "Auch nit gedampften, schwachen Stimmen", by J.S.Bach accompanied by violin and harpsichord really showcased Ms. Shaver's beautiful non-vibrato singing and Mrs. Vas Dias' impressive skill on the baroque violin. This piece was followed by the lively Sonata a 3 in e minor by Johann Fredrich Fasch for oboe, violin and b.c.

Recorder and alto were featured in the aria by J.S.Bach "Leget Euch den Heiland Unter". The instrumental parts were almost as interesting as the vocal part. The next piece was the Handel cantata "Mi Palpita il Cor". The soprano was especially clear, expressive and beautiful. The resdy sound of the oboe made a very nice contrast with Ms. Shaver's voice.

The final piece, Concerto in e minor for recorder, oboe, violin, violoncello and b.c. by Joseph Boismortier was a great choice for this mixed consort. Each instrument had a turn to "show off" in this lively concerto. It was a good ending for this delightful performance.

Martha Armour is an active amateur recorder and baroque flute player and treasurer of The Atlanta Recorder Society.

NOTICES

To new subscribers: We made a mistake in the March issue! The address to which to send your subscription is:

Martha Armour
5536 Wylake Drive
Norcross, GA 30093

To Atlanta Recorder Society Members

The Atlanta Early Music News has (temporarily, at least) replaced Pipelines. Therefore you will automatically receive The Atlanta Early Music News and need not send in a subscription.

Amateur players of early instruments who are interested in forming ensembles can use The Atlanta Early Music News as a bulletin board. Send us a note describing your instrument (or voice), your playing level, and what type of ensemble you would like to form. We will put ensemble seekers in touch with one another.

Classified ads will be accepted in The Atlanta Early Music News starting with the May issue. Rates are \$2 per advertisement for subscribers, \$5 per ad for non-subscribers. Advertisement and check (made out to the Atlanta Recorder Society) should be sent to Frances Blaker at 592B Linwood Ave. NE, Atlanta, GA 30306. Deadline for inclusion is the 15th of the month prior to publication. We reserve the right not to print advertisements deemed unsuitable.

The last issue before summer break will be May. Performers, please send us your concert information for May - August by April 15 or call Frances Blaker.

COMMENTS

by Clay Erickson

Undergraduate Lute Performance Major, CLayton State College
To the editor:

It was gratifying to hear Frances Blaker expressing appreciation of continuo playing in the last month's issue. My point of view of continuo

is from below as a bass-line player, but also as a rank beginner in reading and theory skills. The study of applied harmony has interested me since reading lutenist Nigel North's statement that most of what he knows about music springs from a study of accompaniment from a thoroughbass, and his book Continuo Playing on the Lute, Archlute and Theorbo was my starting point. As I learn about music history and how music fit into the lives of people back then, I can relate to sitting around the table after dinner with friends and singing or playing the latest hits. It's that feeling I wish to experience again, but more intensely and in a different style: European baroque music. It is the potential of this kind of playing that both scares and excites me. We can only read about Bach or Buxtehude, how awesome they must have been. I have not been exposed to the people who, I have been told, can do this sort of thing today. The closest practitioners I have seen to this lost art are the great jazz pianists, and maybe a jazz guitarist or two. R.O. Morris states on his Figured Harmony at the Keyboard that this sort of study establishes a correlation between eye, ear and hand, ultimately becoming "the power to read music as it is called, i.e. the ability to form an inward realization of what a page of music is going to sound like without having heard it actually played". This is heady stuff to comprehend. I liken it to reading a book, which is sometimes more satisfying than seeing it's corresponding play or movie: my imagination often supplies a far greater realization of the text than any movie can. What Frances said about awareness of harmony is true, and it enriches us. Since we seem to lack enough "continuo heros" to inspire us today, the anticipation of the joys awaiting us as participants on improvised musical dialogue might not be enough to keep most of us going. I think there need to be more platforms for budding continuo players to flub and thrash their way through the beginning stages of this process, as annoying as it could be for a top-line player. Perhaps then, in a few years, Frances Blaker could see a few of us improvising lush chords over a bass line with direction and feeling.

Master Class: Paul O'Dette by Glenn Middleton

On Wednesday, March 10, Paul O'Dette conducted a lute master class at Lyle Nordstrom's house. Participating were four fine lutenists with two auditors. Paul showed himself a fantastic teacher as well as player. His analysis of each player's performance was both technical and musical, and deeply insightful. He pointed out that one of the pieces (by Daniel) also existed in a voice plus lute version, and suggested that Emily van Evera and he sightread it later. This they did, and we were absolutely dumbfounded at Emily's performance. She had not previously seen or performed the piece, yet her performance could have been recorded -- and sell very well!

While many of the extremely helpful tips that Paul gave apply chiefly to lute playing, two which come to mind will apply to most music making. First was his analysis of the unnecessary tension one player had in his arm. He explained how muscle control can be aided by biofeedback. Release from extra tension is unquestionably a requirement for better playing on any instrument. Also most of the performers were using facsimiles to play from. Odette pointed out some evident (but not obvious at first) errors for which he proceeded to offer multiple possible corrections. It seems that then, as now, music notation was not perfect, and musicianship is required to read the notes. For those of us who are less than consummate musicians, I think this dictates the need to work with a teacher--the best one can find.

To this auditor it was a very rewarding and inspiring evening, thanks not only to Paul and Emily, but also to the four fine lutenists who played very well indeed: David Boling, Jean Crépeau, Clay Ericson, and Bill Hearn.

Camerati review cont. from p. 2
of intonation by adjusting to the new conditions, and this piece, sung with great feeling by Ms. Fuller, developed into one of the highlights of the program. A Byrd harpsichord solo, played by James Faller, was followed by the Handel Sonata in G played on two violins, viola, cello and harpsichord. With this piece the instrumentalists were all together, both literally

and figuratively. Ensemble and intonation settled in well, and the audience was treated to particularly good playing by Elizabeth Phillips, Rip Jackson, Kathy Banks, and Ruth Purcell. The real winner of the program was the final set--four choruses from Handel's "The Lord is My Light". All forces combined for these pieces; the singing and playing were vibrant and joyful. I came away impressed with the potential of the group, and particularly pleased with some of the pieces. Although some problems in intonation and ensemble indicated uneven quality, I look forward to future Camerati concerts.

Early Music Calendar

- Fri. 4/2, 8:15 pm Music Then and Now, Clayton State College faculty concert. Spivey Hall. Free.
- Fri. 4/2, 8 pm Concerto da Camera: Baroque chamber music performed on authentic instruments. Oglethorpe, Phillip Weltner Museum.
- Mon. 4/5 Ensemble Courante from UNC-Chapel Hill. At Young Harris College, N.C. Call (704) 837-5833.
- Thurs. 4/8 8 pm Lauda Musicam at St. Bartholomew's Episcopal Church Tenebrae service.
- Fri. 4/9, 8:15 pm Collegium Vocale. Glenn Memorial Auditorium, Emory University. Free.
- Sat. 4/17 Day long Recorder Workshop, Birmingham, AL. Faculty: Frances Blaker. Call (205) 871-8800 for information.
- Sun. 4/18, 2 pm Atlanta Recorder Society Meeting, St. John's Lutheran Church, Oriental room (1st floor) Tish Berlin, April Director. All welcome. (Call 378-2334 for further information).
- Sun. 4/18 Baroque flute class--call to confirm: 476-1725.
- Sun. 4/18, 8:15 pm Emory Early Musick Consort, 208 White Hall. Emory University. Free. Information: 727-6445.
- Thurs. 4/22, 12:05 pm CSC student concert (incl. Telemann). Spivey Hall.
- Sun. 4/25, 3pm Divers Musicke (Blaker, Berlin, Bishop, Jackson), The Episcopal Church of the Epiphany. \$7/5. 658-1357 or 325-4735.
- Sun. 5/2, 3 pm Consortium Collinum performs Renaissance instrumental and vocal music with Andy Roby, singer; William Hearn, lutenist, Peter DeWitt, harpsichord; Patricia DeWitt and Gregory Richardson, instruments and voices. Oglethorpe Phillip Weltner Museum.
- Sun. 5/9, 10:30 am Lauda Musicam at St. Bartholomew's Episcopal Church service.
- Fri. 5/14, 8 pm Dorothy Rocklin, viola da gamba, Daniel Pyle, harpsichord. The three gamba Sonatas by J. S. Bach! Holy Innocents Episcopal Church, 805 Mt. Vernon Highway. Free. Call 292-9391 for further information.
- Sun. 5/16, 3 pm Concerto da Camera at Oglethorpe Phillip Weltner Museum. \$5 at the door. For information call 404/364-8555.
- Fri.-Sun. 5/21-23 Viol Workshop, Montgomery, AL. Faculty: Martha Bishop. Call 325-4735 for information.
- Wed. 5/26, 8 pm Harmonie Universelle (formerly Ensemble Buffardin) at St. Margaret's Episcopal Church, Carrollton, GA. Katherine Bull, flute; Dorothy Rocklin, viola da gamba, Daniel Pyle, harpsichord. Free. For information call (404) 836-6516.
- Thurs. 5/27, 12:05 pm Dido & Aeneas. Spivey Hall. Free 961--3683.
- Fri. 5/28, Sat. 5/29, 8:15 pm Orfeus Britannicus (Purcell). Spivey Hall. Free.
- Sun. 5/30, 10:30 am Lauda Musicam at St. Bartholomew's Episcopal Church service.