

The Alliance: News of AEMA People and Communities

The Goliards play Nashville

On Sunday afternoon, December 16, 2001, the Goliards of Atlanta presented a concert "Medieval Tapestry" at the Frist Center for the Arts in Nashville, Tennessee, as part of a special holiday event sponsored by the museum. The concert was planned in conjunction with two current exhibitions at the Frist Center: "Realms of Faith: Medieval and Byzantine Art" (Walters Art Museum) and "Leaves of Gold: Treasures of Manuscript Illumination" (Philadelphia Collections). The concert also featured Renaissance and holiday music performed by the Lipscomb University Early Music Consort.

Performing for the Goliards were Lynda Anderson, recorder; Tracie Brown, harp; John Hillenbrand, vielle; John Mortison, synfonie, great pipes; and Catherine Thomas, voice.

The concert was the first ever held at the museum in its auditorium, which held an appreciative audience of one hundred plus patrons, with standing room only. The museum staff provided holiday fare and wassail for the audience during the intermission between performances, and treated all the performers like royalty. (This included a complimentary visit to the exhibition, for those who wished.) All in all, it was a very positive experience for the groups involved.

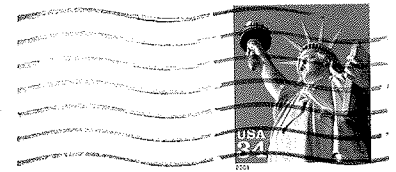
The Atlanta Early Music Alliance
P. O. Box 663
Decatur, Georgia 30030

Pro-[Historically Informed]-Mozart

The Pro-Mozart Society of Atlanta announces a competition for a \$4000 scholarship for an instrumentalist or vocalist to study at the Salzburg Mozarteum, Summer 2002. Info also available at www.promozart.org. Application deadline is Jan 25, 2002. [Ed. Note: this website will lead you to the Mozarteum website, <http://www.moz.ac.at/english/index.shtml>, where one can browse the catalog to find courses such as performance practice of early music, clavichord, fortepiano (Hammerklavier), recorder, Baroque trombone, etc.]

Oberlin Baroque Ensemble at FSU

Oberlin Baroque Ensemble, sponsored by the Tallahassee Bach Parley and the Florida State University School of Music, will perform on February 17, 4pm, at Opperman Music Hall on the FSU campus. Tickets are \$15 general admission; \$12 Parley members, senior citizens and members of Early Music America; \$8 students with ID. The program includes works by J. S. Bach, Telemann, Leclair and Goldberg. For further information, contact Karyl Louwenaar Lueck, 850/877-6904 or 850/644-5218, or klouwenaar@mailers.fsu.edu.



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The Atlanta Early Music Alliance BROADSIDE

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January 2002

Put on Your Coat and Hat: Concert Season in Full Swing

New Trinity Baroque

January 12, 8:15 P. M.

by Predrag Gosta

New Trinity Baroque will present a concert Saturday, January 12th 2002, at 8:15 PM at the Episcopal Church of the Epiphany, 2089 Ponce de Leon Ave NE, Atlanta, GA 30307. The program will include Pachelbel's Canon & Gigue for three violins and basso continuo, Bach's Air from Orchestral Suite in D Major ("Air on G String"), as well as works by Handel, Buxtehude, Monteverdi, Purcell, et al. Two beautiful cantatas by J. Rosenmueller and D. Buxtehude (for baritone, three violins and b.c.) will be sung by baritone Predrag Gosta. A special guest from Dallas, TX will join the ensemble: James Gallagher is a baroque violin virtuoso, and beside other compositions he will be featured in J.S. Bach's Sonata in G Major for violin and harpsichord. Beside James Gallagher and two other violinists, Mirna Ogrizovic and Sinisa Ciric, the whole ensemble will be accompanied by another special guest on the harpsichord - Mark Husey of Baltimore, MD and Washington D.C. Tickets for this event are \$10 and \$20, and can be purchased in advance by calling 770 638-7554, by mail, or by visiting NTB's newly redesigned web site at www.newtrinitybaroque.com (discounted tickets are available for the Friends of the NTB). For more information, please contact newtrinitybaroque@earlymusic.net.

The Atlanta Baroque Orchestra

January 19, 8:15 P. M.

By Pat Nordstrom

The Atlanta Baroque Orchestra will perform a concert of chamber music at one of Atlanta's favorite early-music venues, St. Bartholomew's Episcopal Church, located at 1790 LaVista Road N.E. The \$25 tickets are available by calling 770-537-0744 or at the door. On the program will be a variety of chamber music from different countries and periods, performed on copies of historical instruments. Individual concert tickets are \$25. Discounts are available for seniors and students. Tickets can be purchased at the door or by calling the Atlanta Baroque Orchestra at 770-537-0744.

Georg Philipp Telemann was considered the master of the Baroque quartet and two of his pieces will be

featured on the program. The most famous is his "Quartet in d minor for two flutes, bassoon and continuo" from his Tafelmusik collection. This is really a concerto for Baroque bassoon, featuring ABO's principal bassoonist, Keith Collins. His "Quartet in G major" for recorder, oboe and violin will also feature assistant concertmistress, Gesa Kordes. On the program as well will be music for two and three violins from the early Baroque era, including some of the first known composers for violin, such as Biaggio Marini and Giovanni Gabrieli. Rounding out the program will be a trio sonata for two oboes and bassoon by Georg Frederic Handel and a quintet for flute, oboe, violin bassoon and continuo by the French composer, Joseph Bodin de Boismortier.

This third concert of the season is the first chamber concert ever given by the Atlanta Baroque Orchestra, and it features the group's principal violin, flute, oboe and bassoon players in chamber music gems that are all too rarely heard in the 21st century.

The ABO was founded by a group of musicians who felt the need for a permanent professional historical-instrument orchestra in the Southeast. Concert audiences around the world now expect to hear the special colors of historical instruments in performances of the glorious concerti, suites, cantatas, oratorios and passions of the seventeenth and eighteenth centuries. Atlantans can now have that live experience as well. The unique transparent sheen of "early" period instruments, coupled with their capability of a delightful variety of articulations, allows voices and instruments to blend into a unified, yet clear, sound that allows the music to be heard in a way faithful to the sound of the Baroque. Since its founding a little over three and one-half years ago, the ABO has been applauded for its freshness and verve, and for its delightful, convincing performances of a wide range of earlier works. As the only orchestra of its type below the Mason-Dixon line, the ABO is in demand not only in Georgia, but also many neighboring states.

ABO Artistic Director Lyle Nordstrom is known internationally in the early music field as a performer, researcher, conductor and educator, as well as, along with Paul O'Dette, co-director of the Musicians of Swanee Alley. He was given Early Music America's Thomas Binkley Award for the year 2000 from for his outstanding collegiate work, and is now Director of Early Music at the large and active College of Music at the University of North Texas.

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.

Concert Previews

— PAGE 1

ABO Provides Splendid Finish to Festival

Belated review and
apology.

— PAGE 3

The Alliance

News of all manner of
early music activities in
the area.

— PAGE 4

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EARLY MUSIC ALLIANCE

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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.

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AEMA also maintains a website at www.earlymusic.net/atlema/home.html

For general information call 404/296-6703, or
e-mail to Recorder96.aol.com.

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Concert Previews (continued)

Oglethorpe University Museum of Art Harpsichord Recital Series by David Buice

Program 3: Tuesday, January 22, 7:30 p.m.
"Laments, Meditations, Dreams & Delights"

OUMA Harpsichordist-in-Residence David Buice will play music of Froberger, Louis & Francois Couperin, selections from the Fitzwilliam Virginal Book, and more. Instruments featured will include OUMA's Ronald Carlisle harpsichord, and a lautenwerke and clavichord by master builder Anden Houben, recently restored by Adam Decker. General Admission: \$10.00, OUMA Members: \$5.00 Students: Free

The Oglethorpe University Museum of Art is at 4484 Peachtree Road, N.E., 404-364-8555.

Metropolitan Chamber Players

January 26, 8:15 P. M.

The Metropolitan Chamber Players will give a children's concert at the Gwinnett Performing Arts Center on Saturday morning, January 26 at 11 a.m. and a concert featuring music by Telemann, Pepusch, Bach and Vivaldi at the Episcopal Church of the Epiphany, 2089 Ponce de Leon Ave. on Saturday, January 26 at 8:15 p.m. Performers are Jennifer MacMaster, Soprano; Ron Dennis, Recorder; Shawn Pagliarini, Baroque Violin; David Davis, Harpsichord and Eckhart Richter, Baroque Cello and Percussion.

What is a Madrigal Comedy?

by Pat DeWitt

Well, it has madrigals in it, and it is funny! But there's more...

Even though many people have heard of madrigals, misconceptions about this musical genre abound. People who have learned about this kind of music from "madrigal dinners" tend to associate them with Christmas. In fact, it is rather difficult to find any madrigals, whether English or Italian, on a truly Christmas theme, since the texts are mostly lofty poetry about love. Others assume that they are Elizabethan. Although the late 16th-century English madrigal is a very attractive and distinctive genre, it specifically imitated the Italian madrigal which reached English shores as early as the 1560's, but most famously in Nicholar Youge's anthology *Musica Transalpina* of 1588.

The term madrigal was first used to designate a form of poetry in 14th-century Italy, often written and set to music by such composers as Landini and Jacopo da Bologna. 16th-century Italian madrigal composers, whose art owed much to Netherlands polyphony of the 15th and early 16th centuries, also set these texts as well as new ones. During the second quarter of the century in Italy, equal-voiced vocal compositions of a fairly serious nature set to literary secular texts, through-composed, whose music paid special attention to the words, were called madrigals. Prominent madrigalists, such as Willaert and Rore, also wrote secular vocal polyphony in lighter styles. More homophonic, dance-like and with less serious texts, they might be called *balletti* or *canzonetti* (the English also borrowed these styles to good effect.)

Adriano Banchieri used all these styles in his *Festino nella sera del giovedì grasso avanti cena* (A party on the evening of Fat Thursday before dinner) and other madrigal comedies. Of the twenty numbers in *Festino*, four are labeled madrigals, six have titles referring to lighter dance-like forms, one is a comical version of a cantus firmus composition, and the rest are vehicles for comedic interaction.

Despite the interaction written into the music, *Festino* has no plot except amusement and does not use the devices of the nascent opera of the time. Banchieri, a prominent theorist of music, writes himself into the script as "Modern Delight," a character who is ready to throw out the old rules in favor of "the maxim that everything new pleases." He then goes on to prove his point with a compendium of the more accessible styles of vocal polyphony of 1608. One of the most "modern" aspects of this music is its strong tonality: the numbers proceed in a tonal plan centering successively on F, g minor, C, and back to F.

"Modern Delight invites you all to this favored and tasteful work!" proclaims the introduction to the publication of *Festino*. We hope to share it with many AEMA members on February 1 at St. Dunstan's.

RareSong Presents Banchieri's *Festino*

February 1, 8 P. M.

Adriano Banchieri's 1608 madrigal comedy *Festino* will be performed by costumed singers, instrumentalists and dancers at St. Dunstan's Episcopal Church, 4393 Garmon Rd., Atlanta. Suggested donation: \$10 general, \$7 AEMA members, students, and seniors. This concert is part of the AEMA "Concerts at St. Dunstan's" series. Please see the article on this page.



ABO Provides Splendid Finish for Festival Weekend

by Pat DeWitt

The editor would like to apologize profusely for omitting this review from the last edition of Broadside.

In the vestibule (or narthex?) of the Cathedral of Christ the King, where the AEMA table was placed, it was obvious that the ABO concert of November 16 was to be somewhat more elaborate than usual. Singers kept coming in, carrying their water bottles, looking for the choir room. Brass players, too, not part of every ABO performance, appeared. Close to 8:00, a group of people came in wearing name tags: bussed in from the American Musicological Society meeting, they provided a national audience for the concert.

The title of the concert, "Music at Versailles and Paris", promised selections from the repertoire in which the ABO usually excels. Instrumental suites of Jean-Baptiste Lully and Jean-Féry Rebel were followed by the Te Deum in D Major of Marc-Antoine Charpentier, with soloists Anne Harley and Jennifer MacMaster, sopranos; Holly McCarren, mezzo soprano; Greg Jordan, tenor; and Stephen Ozcomert, bass. The chorus were The Atlanta Choral Artists, Rob Burlington and Mark Miller, directors. Comprehensive program notes by Daniel Pyle supplied a context and introduction to the times, the rivalry of Lully and Charpentier, and the originality of the Rebel.

My husband, Peter DeWitt, called to my attention the notes on the special qualities of the Rebel, as did Lyle Nordstrom in a speech from the stage. It began with "Le cahos"—chaos in a literal musical sense, as all the notes of the d minor scale were played at once. After this early tone poem, it continued as a dance suite but with programmatic conventions depicting the four elements.

At the end of the concert, Lyle Nordstrom and a few of the orchestra members stayed at the railing of the chancel where they performed to meet and talk with patrons. This was a lovely touch, consistent with a

performance of music which was crafted to please an elite, informed audience.

Afterwards we discussed the concert:

Pat: I was looking forward to the Charpentier, but was a little disappointed. It didn't seem to have that patented ABO lilting quality.

Pete: It wasn't together. The first violin didn't follow Lyle [who was conducting from the podium due to the expanded forces]. The lilt was missing because it didn't dance. The tempos were pushed. French classical music [that's what organists call French Baroque] should never be pushy—it can be fast, but not pushed. It has to be graceful and expansive.

Pat: Well, what about the Rebel?

Pete: That was terrific. Those French were the most creative orchestrators, a hundred years ahead of their time. The playing had everything I missed in the Charpentier. It showed real joy in the performance—joie de vivre!

Pat: I thought the flutes were delightful. It's such an unexpectedly gentle instrument, practically no attack sound, the music just floats through. It makes the recorder sound aggressive.

Pete: Well, in spite of a few quibbles, I will certainly be back to hear the ABO. They're the only game in town.

And so they are. Atlanta is privileged to have an orchestra that has taken this attractive and significant repertoire for their own, developing a real ensemble sense of how to bring it to life. It is this that we go for: not the soloists, not the additional forces. The thrill of seeing 15 or 20 people on the stage jointly re-creating the musical art is unduplicated elsewhere, and must be witnessed live to be fully appreciated.

JOIN AEMA!

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 404/296-6703. (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%.) Volunteers, suggestions and contributions are needed and welcomed—please note your interest below! Don't forget that many employers match charitable donations made by their employee—yours may be one that does.

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