



BROADSIDE

Volume IX, #3

November, 2003

Get Ready for the January Workshop!

by Jorg Voss

The Atlanta chapter of the American Recorder Society will join AEMA in sponsoring a Workshop with Early Music, January 23rd and 24th, 2004

The workshop will finish with a Student performance Saturday afternoon, 4PM, and our membership and friends are invited to attend. The place will be announced later.

We invite you to participate. Even if you do not plan to play at this workshop, there are other ways to help make this event successful:

We welcome donations to defray the cost of the event, for the facility, for faculty stipends, for scholarships and for sheet music.

We also appeal to our members to open their homes to participants from out-of-town for Friday, January 23rd and Saturday, January 24th, 2004.

Please contact Jorg Voss at 770-998-3575 or e-mail jorg@JFV.com for questions and offers to contribute.

Your Education and Planning Committee,

Mickey Gilmor, Jane McLendon, Susan Patterson, Kurt Alexander Zeller, and Jorg Voss

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.

Last Spring the Education Committee of AEMA conducted a survey of AEMA members and received excellent feedback. The overwhelming number of respondents asked us to provide workshop opportunities to learn more about Early Music and its performance.

Our first Workshop, this time mainly for players of Early Instruments, primarily of Recorders and Viols, but also open to other instrumentalists, will be held in Atlanta January 23rd and 24th, 2004, under the very capable leadership of Martha Bishop, Patricia Petersen and Ann Stierli.

The Atlanta Chapter of the American Recorder Society (ARS) is very actively participating in co-sponsoring this event.

A brochure for the workshop and a registration form are included in this mailing of "Broadside".

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Southern Lad Returns to Lead ABO



Stephen Smith will lead the Atlanta Baroque Orchestra, Atlanta Choral Artists, and soloists Leila Lazenby, soprano; John Wright, tenor; James Weaver, bass, on Saturday, November 22, 2003 at 8 p.m. in the main sanctuary of Peachtree United Methodist Church, 3180 Peachtree Road, N. E., Atlanta. Admission is \$25. Mr. Smith is artistic director of the Ensemble Corund in Lucerne, Switzerland, founded in 1993 as a vocal ensemble. The brilliance, clarity and color of the precious stones in the corundum family (ruby, sapphire) characterize the sound they strive for. In 2000, a Baroque orchestra was added to the ensemble. A visit to <http://www.corund.ch/> will prove enlightening.

The *Broadside* recently interviewed this personable dual U.S./Swiss citizen, with roots in the South, on his musical life and especially *Messiah*. The following page reproduces this dialogue.

THE ATLANTA
EARLY MUSIC ALLIANCE

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PUBLICATION SCHEDULE

Broadside is published
monthly September - May.
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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:

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Mu Alpha Sinfonia,
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Fraternity, at Shorter
College, Peter DeWitt,
faculty advisor.

Editor: What are some of the highlights of your life experiences with this popular work?

Four important "life experiences" with Messiah come to mind, each separated by approximately a decade. As a child I lived in Baltimore, MD. The men at the Naval Academy in Annapolis MD got together each year with Hood College, a women's college in Frederick, to perform the Messiah. Attendance at those annual performances, with piano score in hand, became one of my family's rituals. That was my first encounter with the work and left a lasting impression. Later, beginning in 1973 as a music student at Furman University in Greenville, SC, I sang with the Furman Singers for about 5 years in a row in their annual Messiah performances. There I was able to learn the work from the inside out, as it were. A third important encounter was a radio broadcast I heard by chance in the early 80's one Christmas eve while visiting my parents in Maryland. I was already living and studying in Switzerland at the time, but was concentrating on the organ literature and had had few encounters with orchestral historical performance practice. The recording was Christopher Hogwood's with the Academy of Ancient Music. I was riveted by the sound of the historical instruments and by the lean and flexible choir and listened to the end till late into the night that memorable Christmas eve. The fourth and most personal experience was in 1995 when Dominik Kiefer, the concert master of the baroque orchestra "Kammerensemble Luzern", and I decided to put together the first historically informed performance of Messiah that had ever taken place in Lucerne. Together with my Ensemble Corund we spent a luxurious week filled to the brim with rehearsals and presented 3 highly acclaimed performances. Since that time I've continued exploring the work, preparing performances every one to two years.

Editor: What will you bring to this performance that is new or different for you?

I hope that each performances of Messiah is as new and different to the audience as it feels to me. The work is historically very multi-faceted and took on myriad guises even in Handel's own performances. Our performance in Atlanta will be modeled on Handel's typical performances after 1750, when the work began to "settle down" into a form that is still recognizable in many readings today. Since the Atlanta Baroque Orchestra and Choral Artists and I are working together for the first time, the "new and different" will first develop and be fully realized during our encounter in rehearsals for the concerts. In general I want to emphasize the dramatic and dramaturgical elements of the oratorium. Several of the tempi might be a surprise to some. For me personally it will be the first time I have, following Handel's lead, used a female alto soloist. All of the soloists are well-versed in

historical performance practice and all possess outstanding musicianship and presence. Considering the orchestra's and chorus's reputation for quality music-making, I think one can count on a Messiah that "gets under the skin", as they would say here in Switzerland.

Editor: In this Messiah performance, as always, there will be three performing forces: the orchestra, the soloists, and the chorus. One often hears performances in which one of these elements is less excellent than the others. What do you see as your responsibilities and challenges in coordinating these so that they work together to produce a compelling performance, with particular reference to the "historically informed" aspect you referred to in your last message?

The fact that each of these three forces is made up of professional musicians who have been recruited and chosen with care already goes far to solving the potential problems you mention. In preparation for the project I have maintained regular contact with the director of the Atlanta Choral Artists, Rob Burlington and have discussed many technical, interpretive and performance-practice aspects of the work with him so that he can prepare his singers in such a way that will avoid surprises when we get together for the final rehearsals. The same has happened with the soloists and with the concert master, Karen Clarke. The result, we hope, is that through this dialog and exchange of ideas, we all have the same musical goals clearly defined before us and while heading toward it from several different directions, aim to meet in the middle in November. We intend our Messiah to be historically informed, but must be aware that, while historically informed, it or any performance of early music today can never be historically accurate. One example in our case is that the soloists will not be singing in the choruses, contrary to Handel's own practice. This is not a question of egos. All of our soloists have extensive experience in ensemble and choral singing and none are above being choir members. The tenor soloist, John Wright, for example, was on a tour with me last year in the States with 10 concerts of the B-minor Mass (using 1 to 2 singers to a part), in which he sang literally everything for tenor, all the choruses and the soli. This is very much in the spirit of baroque historical performance practice, particularly in the music of Bach. In the modern concert situation, however, we have first the problem of general audience expectations concerning the quality and role of the concert soloist and secondly the pure logistical difficulty of providing the soloists enough opportunity to rehearse the choruses with the entire group. These and other problems force us to a compromise in which the soloists will only sing in the choruses in which all the forces are joined, namely Halleluja and Worthy is the Lamb/Amen.

continued on page 5

Mid-Winter Workshop with Early Music for Recorders and Viols (and others)

Atlanta, GA , January 23rd and 24th 2004

Sponsored by the Atlanta Early Music Alliance (AEMA), the Atlanta Chapter of the American Recorder Society (ARS-Atlanta) and encouraged by regional members of the Viola da Gamba Society (VdGSA)

Faculty: Martha Bishop, Viols; Patricia Petersen, Recorders; Ann Stierli, Recorders and Viols

Faculty members are well known in Early Music performance and teaching and have vast experience and excellent reputation in leading workshops.

Music: Emphasis will be on Early Music. Each participant will receive music with a detailed confirmation letter. The music is included in the fee, if registration is postmarked November 30th or earlier. For late registration, there will be a music charge of \$10. If you play a transposing instrument, please be ready to transpose the music yourself.

Dates and times: The workshop will start on Friday, January 23rd at 6:30 PM to preview the music for Saturday. It will continue Saturday, January 24th at 9 AM and finish with a Student Concert (for friends and relatives) before 6 PM

Place in the Atlanta area: Will be announced in the confirmation letter.

Participants: Participants should be at least 14 years of age, unless recommended by a music teacher in writing. You should have intermediate or advanced ability in playing your Recorders or Viols. (Please see also: "Emerging Recorder Players", below). **Other "early" instruments are very welcome!**

Cost: the fee will be \$60. Members of AEMA and Atlanta ARS will receive a discount of \$10. (You can join ARS-Atlanta for \$ 15 or \$ 8 as a student/senior, or AEMA for \$20)

Meals are the participant's responsibility. Housing can be provided in the homes of musicians in Atlanta. If you prefer to stay at a hotel or motel, we can make recommendations.

Emerging Recorder Players:

The main sessions are planned primarily for intermediate and advanced players, age 14 or older.

If you are an emerging Recorder player, we can plan a separate group Recorder session for Saturday, led by a local musician, for a fee of \$ 35. The prerequisite is that you have a basic knowledge of music notation for your instrument and know how the notes are played.

Registration for Mid-Winter Workshop
Atlanta, GA, January 23rd and 24th 2004

Last Name.....First Name..... Female Male
Street.....City.....State.....Zip.....
Daytime phone.....Evening phone.....E-mail.....

Housing: I would like to stay in someone's home in the Atlanta area
I would like to stay in a Motel/ Hotel nearby and need a recommendation

I live in the Atlanta Metro area and am willing to offer hospitality to participants
1 female 1 male 2 females 2 males
Other.....

Fees: Basic fee: \$60 AEMA or ARS-Atlanta Member: \$50 \$.....
Emerging Recorder Player (Sat. sessions): \$35 \$.....
Music fee, scholarship recipient or registration past Nov. 30th \$10 \$.....

Total due for the workshop..... \$.....
Make your check or money order payable to: Atlanta Early Music Alliance.
Refunds, minus \$10 for provided music, can be granted, if a cancellation is received by January 10, 2004.

*AEMA membership dues (optional): \$20 \$.....
*ARS-Atlanta membership (optional) \$15 (general)
*ARS-Atlanta membership (optional) \$ 8 (senior/student) \$.....
*If you join here, you will qualify for the member workshop rate of \$50.
Your membership forms will be mailed to you by AEMA or ARS-Atlanta

Your Instrument (please circle):

Recorder(s): Soprano Alto Tenor Bass Other

Viol(s): Treble Tenor Bass
I read these clefs: Treble(G) Alto (C on middle line) Bass

Other:.....
Your proficiency on your instrument: Emerging Intermediate Advanced

Send your registration to: Jorg F. Voss (AEMA and ARS), 1495 Ridgefield Drive, Roswell, GA 30075,
by November 30th, 2003.
For questions: e-mail: Jorg@JFV.com or phone 770-998-3575.

Editor: How did you become interested in the Atlanta Baroque Orchestra?

My father lives now in Tuscaloosa AL, as does the mother of the continuo keyboardist of the Atlanta Baroque Orchestra, Daniel Pyle. Daniel and I met some ten years ago in Tuscaloosa and through him, via his mother and my father, I learned of the ABO. I have toured regularly in the States since 1998 and am represented by Jonathan Wentworth Associates in New York, and therefore keep up with the up with the music scene, particularly the early music scene in the States. And, having family ties to Alabama and Mississippi, and having lived in both of the Carolinas and Virginias, I am particularly interested in the progress of early music in the Southeast. When I learned that the ABO was looking for a musical director, I communicated my interest in the position to them.

Editor: During your visit, what will you be looking for in them, and what will you be able to show them of yourself?

I will be looking for a baroque orchestra that can, as their name implies, worthily represent this great southeastern population center in early music. I expect to meet competent, professional musicians who are comfortable with baroque styles and committed to the work of the orchestra. I look forward to an intensive week of rehearsals with them. I expect a lot of hard work and a lot of enjoyment guiding the different contributing elements, personalities and concepts to a musical whole. I also look forward to the encounter with the orchestra's audience through this wonderful work.

Note: the next concert in the ABO Guest Series will be January 31, 2004, with John Hsu, featuring music of the Bach family.

Music and Rhetoric

A Two-Part Series by Martha Bishop

This article is the first of a two-part series dealing with the importance of rhetoric in 17th- and 18th-century music as it relates to both the composer (i.e. the music) and the performer. Due to the nature of this publication, footnotes for quotations will not be used. However, the author may be reached at walmart@mindspring.com if the reader would like any quotation's source or bibliographical data.

Until the 17th century music was based primarily on poetry as in motets and madrigals. Even instrumental music took its departure from these forms. But at the beginning of the 17th century as if out of the blue, musicians had the notion of making language itself the "stuff" of music. Rhetoric already had become an integral part of school children's curriculum; they studied the Greek and Roman writers Aristotle, Cicero, and Quintilian. Children learned that every oration needed to have four or five sections: an introduction, narration, confirmation and refutation, and a conclusion or recapitulation. Every educated man was a skilled rhetorician. Composers translated these rhetorical principals into their compositions and were governed in the use of repetition, dissonance, character of melodic line, and choice of key. Performers translated rhetorical principals into interpretation of melodic lines; their articulation, dynamics, tempo, and the use of ornaments.

Nowhere did the principles of rhetoric become more apparent than in the work of the Florentine Camerata who tried to make words more understandable and more like dialogue. Quantz said, "Music is nothing other than artificial language." It is thanks to the Camerata that we have opera, perhaps the greatest contribution of the Baroque era.

Mersenne was one of the first composers to speak of applying rhetorical principals to music, and St. Lambert compared a musical composition to a paragraph with words, sentences, and paragraphs. Henrichsen suggested extending the analogy with rhetoric to include discourse, and from this antecedent/consequent idea came the recitative and aria.

The overriding aim of Baroque music was to arouse the emotions, the passions, or as they were known in the 17th- and 18th-century,

the "affections." Descartes in his "Les Passions de l'ame" identified six basic passions: wonder, love, hatred, grief, joy, and desire. Geminiani and Mattheson came up with 65 passions! The "affect" of a piece, considered as achievable as $2 + 2 = 4$ or $H_2O = \text{water}$, could enable the soul to control the body, causing one to experience these passions deeply. Others even believed the passions had curative powers over maladies. Yet composers were expected to limit themselves to a single primary affect within a piece of music. Still the facets drawn from the primary six passions were myriad: sorrow, fear, despondency, serenity, melancholy, resolution, hope, pride, haughtiness, arrogance, moderate gaiety, jubilant joy, flirtatious pleasantries, heroism, eagerness, pompousness, suffering, resistance, envy, jealousy, indignation, compassion—to mention only a few.

So how did rhetoric affect the composer as he set about writing? First of all, it dictated a key for his piece, in part due to the mood different temperaments provided, and in part due to the sound qualities produced in certain keys by particular instruments, especially wind instruments. Unfortunately this key "flavoring" is lost in our present day equal temperament. In Baroque temperaments, C major was gay, with grandeur and mirth, but c minor was complaining, lamenting, gloomy. D major was militant, noisy, rejoicing (trumpets did best in that key), but d minor was pious, grand, or tender. Eb major was cruel and harsh while Eb / D# minor was horrible and frightful. The list goes on and is very interesting. For example, b minor could be bizarre or sweet, morose or tender. But then as Mattheson said, "No key can be so sad in and of itself that one might not compose the opposite."

While in a given key, accidentals warned of entering a painful or harsh region, or flats could indicate a gentle countryside. Dissonances, the salt and pepper of music, (or described more pungently by Mace as two singers singing scales a step apart which one is no more able to bear "than the cutting of his own Flesh") certainly needed a calm resolution. Interestingly, Mace described the most pungent dissonance, that of the 2nd and 7th, as "the Most Remote in their Nature; Contrary, and Hateful" and compared them to the Proverb: "The Nearer the Church, the further from God." Modulation was



THE ORATOR

At the Academy of the Orator Philosophers, Place Dauphine, at the sign of Renown, Paris, MDCLXXX, with royal privilege.

À l'Académie des Philosophes Orateurs, Place Dauphine, à la Renommée, à Paris, MDCLXXX, avec Privilège du Roy

Engraving by Sebastian Le Clerc, 1680 (Château de Panat).

not considered a key change to the 17th- and 18th-century composer. Rather it referred to the changing levels of pitch of a melody.

Unlike in the Renaissance era, musicians chose Baroque instruments for their tone color. They considered the violin or oboe as happy sounding, muted violins for tender or sleepy music, and flute and lute for pastoral music. They called on trumpets and drums for bold triumphal or warlike music. They highly prized the viola da gamba as being the closest imitators of the human voice. Consider that prior to this time ensemble scoring was left largely to the performer.

As for melodies, composers had quite a repository of information. Small intervals such as 2nds gave lovely pleasant affects, with minor 2nds indicating tears. The ascending 3rd was gay and sprightly, and the descending minor 3rd was lamenting. An ascending minor 3rd was tender, but an ascending major 3rd was brisk. Ascending 4ths and 5ths were lively, but descending 4ths were doleful (harking back to the Renaissance “Lachrymae” motif). A perfect 5th was bold and commanding, but a diminished 5th illicited pathos. A minor 6th was lamenting, and a major 7th was supplicative. Large intervals generally meant madness or nonsense. To quote Quantz, “Flattery, melancholy and tenderness are expressed by slurred and close intervals, . . . gaiety and boldness by those forming distant leaps.” To quote Mattheson:

“Small intervals are for sadness, large ones for joy.” Certain recurring words became linked to melodic formulae, and a repertoire of as many as 160 of these figures existed.

As to counterpoint, Caccini declared it was the work of the devil and should be so simple that one wouldn’t listen to it. Rather the Baroque era viewed music as “discourse”: with music often involving two or more solo instruments, or in solo music, often cleverly having two voices implied in a single line. Discourse among several instruments was nowhere more evident than in the conversational 17th-century English fantasias for viols.

Rhetoric also governed the tempo of a piece. Slower rhythms and longer notes naturally were more serious, faster tempos more joyful—a refinement over the Renaissance period which made no tempo indications. Something that now is taken so for granted was a very new thing in the Baroque period.

Dynamics gained a great deal from rhetoric. Mersenne spoke of accents as modifications of the voice to express different passions, and even went on to say that even animals were capable of expressing these emotions. He noted eight different levels of loudness and regreted there was no way to distinguish them. Dynamic markings became codified during the Baroque period with *p*, *pp*, *ppp* and *f* (Christoph Bernhard—student of Schutz), “*e*” as a swell (Marais), and blackened crescendo/decrescendo wedges (*Piani*). Caccini spoke of variants on the *messa di voce* (swell and decay), and a trumpet method by Fantini, 1638, instructed using *messa di voce* for lengthy notes—which he described as those that last for from one to four beats.

Stile concitato, or repeated notes, was a 17th-century invention to create agitation. Musicians objected to repeating a note 16 times because it seemed musically senseless, yet the repetition had a rhetorical basis. Repeated phrases were based on an orator’s reiterating a point for more emphasis. Musicians understood long notes to indicate seriousness and short notes to indicate light heartedness. Heavy short notes represented more serious emotions, but long notes with a walking bass underneath gave rise to sublime, heavenly feelings. Lully and Purcell recommended muted strings by the mid 17th-century, and Mersenne advocated putting a heavy object such as a key on the bridge. Composers used *pizzicato* in the 17th century to represent lutes, guitars, mandolins, gun shots (Biber), and swords clashing (Monteverdi).

In its effort to imitate the sounds of nature, Baroque music was very creative in its imitation of the ringing of bells, wheezing of asthmatics, clucking of hens, and other wild and domestic life from cuckoos and nightingales to frogs, roosters, quails, and cats. Throughout the period, Baroque music progressed from these imitations to representation of visual images, to representation of thoughts and ideas, and to speaking through music—monody. No composer was more adept at this musical painting of text and idea than J. S. Bach. Continuo players were especially fortunate through Bach’s vocal works to enter into the drama and really live the music.

In closing, a word about national differences: the French were more direct in relating to texts than were the Italians. Italians had grandiose arias, almost interchangeable from one opera to the other, and including the revenge aria, the jealousy aria, the love aria, and others. The French composer Elisabeth Jacquet de la Guerre prided herself on setting music to words extremely well; and Handel must be lauded for creating musical statements in a “language” aimed particularly to the listener.



The Atlanta Early Music Calendar



November 2003

Sat 8 **I Fagiolini.** (Early music vocal ensemble:) "The Theatre of Music: Vocal Acrobatics from the Renaissance & 20th Century." 8:15 pm, Spivey Hall, Clayton College & State University, Morrow, Georgia. \$25. 770-961-3683 (box office). www.spiveyhall.org

Tue 11 **David Buice, harpsichord.** "Bach Reduco": repeat of last May's program of music by J. S. Bach, which was overshadowed by the city's violent storms. 7:30 pm, Oglethorpe University Museum, 4484 Peachtree Rd. Single recitals: \$15 general admission, \$10 AEMA members & seniors, free for students. Season tickets (7 recitals): \$75 general admission, \$50 AEMA members & seniors. harpsichord@mindspring.com or 404-364-8555. <http://museum.oglethorpe.edu/DavidBuice.htm>

Fri 14 **New Trinity Baroque.** Lecture recital with Miriam Dubrow, soprano: 17th-century French vocal & instrumental music. 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

Sat 15 **New Trinity Baroque.** Predrag Gosta, director. "In the Shadow of the Sun King": cantatas & sonatas by de la Guerre, Monteclair, Marais, Leclair, et al, with Miriam Dubrow, soprano. 8:15 pm, Episcopal Church of the Epiphany. Directions to various venues available at NTB web site. Single concerts: \$25 general admission; \$15 Friends of NTB; \$5 students with ID. Season tickets: \$100 for all concerts. "Build Your Own" season tickets: any 4 concerts for \$80. newtrinitybaroque@earlymusic.net or 770-638-7554 (Predrag Gosta). www.newtrinitybaroque.com Repeated Sun 16 in Brasstown, NC.

Sun 16 **Atlanta Recorder Society.** Monthly meeting/playing session. Recorder players of all levels are welcome, as are players of other period instruments, especially strings. 3:00-5:00 pm, Unitarian Universalist Congregation of Atlanta, 1911 Cliff Valley Way (on the access road to I-85 North off N. Druid Hills Rd.), Atlanta, GA 30329. 404-634-9955, brigittebn@aol.com (Brigitte Nahmias)

Mon 17 **Emory Early Music Ensemble.** Jody Miller, director. "The European Influence in England": a program of music by foreign composers living in England during the 16th, 17th & 18th centuries. 8:00 pm, Williams Hall, Oxford College of Emory University, Oxford, Georgia. Free. 404-727-5050 (box office). www.arts.emory.edu

Thu 20 **Emory Early Music Ensemble.** Jody Miller, director. 8:00 pm, Schwartz Center, Emory University. Free. 404-727-5050 (box office). www.arts.emory.edu

Sat 22 **Atlanta Baroque Orchestra.** Stephen Smith, guest director. Handel's Messiah. Leila Lazenby, soprano; John Wright, tenor; James Weaver, bass; Atlanta Choral Artists. 8:00 pm, Peachtree Road United Methodist Church, 3180 Peachtree Rd., Atlanta. Single concerts: \$25 general admission, \$15 seniors (62+) & students with ID. Season tickets: \$75 (4 for

the price of 3). Family pass season tickets (2 adults & 2 children younger than 18 years of age): \$250 (may not be used in combination with any other discount). Group tickets: \$15 per person for groups of 6 or more (must be purchased in advance). 770-537-0744 (Janice Joyce). www.atlantabaroque.org Repeated Sun 23 in Oxford, GA, . Sponsored by the Arts Association in Newton County. 3:00 pm, Allen Memorial United Methodist Church, 803 Whatcoat St., Oxford, Georgia 30054. \$15 general admission, \$10 students. 770-786-8188. www.artsassoc.org

December 2003

Sat 6 **Atlanta Schola Cantorum.** Cynthia DeDakis, director. "Choral Music for Advent & Christmas": ancient chant and medieval song to joyous 16th-century polyphony (motets by Clemens non Papa, Jan Pieterszoon Sweelinck, Tomas Luis de Victoria) and contemporary settings of seasonal texts. 8:00 pm, Holy Trinity Episcopal Church, 515 E. Ponce de Leon Ave., Decatur. \$10. 404-378-0595 (Kelly Morris)

Sun 7 **Anonymous 4 with Alyssa Reit, harp.** (4-voice female a cappella ensemble.) "Wolcum Yule": a holiday program of ancient and traditional songs from the British Isles, plus two newly commissioned carols by Peter Maxwell Davies and Jocelyn Pook. (NB: This is your last chance to hear Anonymous 4, as it is their farewell tour.) 7:00 pm, Spivey Hall, Clayton College & State University, Morrow, Georgia. \$40. 770-961-3683 (box office). www.spiveyhall.org

Sun 7 **Atlanta Recorder Society.** Holiday Concert. 3:00 pm, Unitarian Universalist Congregation of Atlanta, 1911 Cliff Valley Way (on the access road to I-85 North off N. Druid Hills Rd.). Free. 404-634-9955, brigittebn@aol.com (Brigitte Nahmias).

Tue 9 **David Buice, harpsichord.** "A Lautenwerck Christmas": Strange and familiar music for the holidays, played on the gut-strung Lautenwerck built by Anden Houben. 7:30 pm, Oglethorpe University Museum, 4484 Peachtree Rd. Single recitals: \$15 general admission, \$10 AEMA members & seniors, free for students. Season tickets (7 recitals): \$75 general admission, \$50 AEMA members & seniors. harpsichord@mindspring.com or 404-364-8555. <http://museum.oglethorpe.edu/DavidBuice.htm>

Sat 13 **Atlanta Schola Cantorum.** "Choral Music for Advent & Christmas": repeat of above program. 8:00 pm, St. Bartholomew's Episcopal Church, 1790 LaVista Rd. \$10 donation. 404-378-0595 (Kelly Morris)

Sat 20 **New Trinity Baroque & The Goliards of Atlanta.** "A Renaissance Christmas Festival": holiday music for voices & instruments. 8:15 pm, Episcopal Church of the Epiphany. Directions to various venues available at NTB web site. Single concerts: \$25 general admission; \$15 Friends of NTB; \$5 students with ID. Season tickets: \$100 for all concerts. "Build Your Own" season tickets: any 4 concerts for \$80. newtrinitybaroque@earlymusic.net or 770-638-7554 (Predrag Gosta). www.newtrinitybaroque.com . Repeated Sun 21 at 3:00 pm, St. Bartholomew's Episcopal Church.

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

Our First "Lonely Notes":

Alpharetta-Have Flemish single harpsichord, good size library of trio sonatas, and van. Playing friends (violin and oboe, sometimes flute and cello) were left behind

in Florida. Looking for the right companions to form new consort. (professional level)
Debbie 678-319-9965
dickensheets@comcast.net

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 checked below:

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