

The Atlanta Early Music News

Newsletter of the Atlanta Early Music Alliance

Volume II, No. 4

December 1994

Editorial Notes

The tapes are in and the decisions made! The performers have been chosen for January's **Recitals at Dusk** series, and now what's critically needed is **everyone's** support! This could be a wonderful success if each member (and as many friends and relatives as they can recruit) will distribute posters and flyers, volunteer to help in the many tasks that will present themselves, and, most importantly (!), tell everybody you know about the series. If each of us acts as an *ad hoc* cheerleader/publicist, we will be able to generate interest and an audience

Here's the schedule:

January 19th: Letita Berlin

January 22nd: Lutes Atlanta

January 24th: Thamyris

January 26th: The Merry Band

January 31st: Harmonie
Universelle

[For more specifics, see page 2.]

IN THIS ISSUE....

Bishop Interview	Cover Story
Recitals at Dusk	2
Concert Reviews	4&6
Reader's Round Table	5
Calendar	7
Performance Space	6
Christmas Quiz	8
AEMA Exhibit	8

PROFILE

Talking with Martha Bishop

by Letitia Berlin

As a teacher, performer, composer, publisher and friend Martha Bishop has affected many lives, not only here in Atlanta, but also around the world. Rip Jackson, a graduate student in early music at Case Western Reserve University remembers hearing the Pied Pipers (see below) as an elementary student. "She really changed my life", he said, "she was a wonderful influence. She pushed me and gave me encouragement. She was the first person I saw do early music - I was 8 years old. Then it was great to work with her when I finished at Emory. She's been a major inspiration in my life".

She is an invaluable resource in Atlanta and the international early music community. She has participated in the birth of early music in Atlanta as well as its growth.

Where did you grow up, Martha?

North Wilkesboro, North Carolina. It's near Winston-Salem, but it was definitely not a cultural center. My parents gave me a few years of obligatory (but hated) piano lessons when I was very young. I was in my teens when I finally realized that music was the only thing for me. My family thought it was just a lark and they wouldn't pay for lessons at this point.

How did you manage?

Odd jobs paid for more piano lessons. By this time I was in the school band playing saxophone, and the instrument was provided.

Did you listen to recordings of symphonic music?

We didn't really have any, just a few 78's of hymns and popular tunes. When I got to college and found you could buy records that played symphonies for 20 minutes - that was glorious!

Your first degree is from UNC-Greensboro. Did you start out majoring in music?

No, I didn't dare major in music with so little background. I only played the saxophone which was just not accepted as an instrument then. Then one of the teachers suggested I take up the bassoon because it's sort of related to the saxophone and they needed a bassoonist. So I started the bassoon and worked very hard on it (after practicing I'd empty the water out of it on a plant which I endeavored to keep alive by sufficient practicing.) There wasn't much music for bassoon, so I started playing cello music on the bassoon. By my second year I had decided to major in music, and was required to take a class in cello. I had a very influential teacher then, Miss Elizabeth Cowling. I just fell in love with the cello, so I switched from bassoon to cello as my major instrument. By now I was realizing that music could indeed provide a career, something I'd had no inkling of as a high school student.

(continued on page 3)

Recitals at Dusk: it's really happening!

Recitals at Dusk is now a sure thing! The AEMA selection committee did its job recently, choosing six groups to perform on the series. The ensembles include four early music groups, all quite different from one another, a new music group, and (not yet finalized) a group whose repertoire spans the 18th to 20th centuries.

Probably the most well-known ensemble is *Thamyris*. Specializing in recently composed music, *Thamyris* has performed widely, winning prizes for performance of new music, and is the ensemble in residence at Spivey Hall. We are very fortunate to have an ensemble with such a well-established name on our fledgling concert series!

Letitia Berlin (recorders) with Barbara Blaker and Jane Flynn (continuo group) will kick off **Recitals at Dusk** with a sparkling program of Baroque classics. Bach, Corelli, and de la Barre are included in this program.

Lutes Atlanta, directed by Lyle Nordstrom, comes next – can you bear to miss this? They will perform an assortment of late Renaissance/early Baroque music for as many as twelve lutes and related instruments – works of Paccoloni, Piccinini, Praetorius, John Johnson and others.

Thamyris will perform third. Consisting of soprano voice, percussion, and piano for this concert, they will treat us to electrical (metaphorically...) performances of works by Roberto Sierra and Alvin Singleton, among others.

The Merry Band, a new ensemble in town, will grace our fourth twilight hour. Consisting of AEMA members Leila Lazenby (soprano voice), Patricia Nordstrom (viol), and Jennifer Phillips (harpsichord), *The Merry Band*, whose debut performances have been warmly received, will perform popular and dramatic music from 17th-century England and Italy, including Purcell, Monteverdi and anonymous!

The final concert will present **Harmonie Universelle**. Also known to many AEMA members, Catherine Bull (baroque flute) and Daniel Pyle (harpsichord) will provide us with a rich assortment of Baroque pieces from France and Germany, with the added intrigue of some 20th century music for these instruments - a fitting close to a series dedicated to presenting early music and other forms of chamber music side by side.

There may be a sixth concert (between *The Merry Band* and *Harmonie Universelle*), to be given by **The Pandean Players**, a smooth and polished wind quintet that performs frequently in our area. We will keep you posted!

Performances will take place at 6 p.m. during a two-week period in January. The venues will be The Episcopal Church of the Epiphany on Ponce de Leon Ave. at East Lake Rd., and the chapel of First Presbyterian Church of Atlanta at Peachtree and 16th St. All concerts will be 30 - 45 minutes long. Please note that the order of the ensembles is subject to change.

A handy concert schedule appears in the next column – clip it, copy it and pass it on! If you can distribute the posters we will have available, call AEMA Central at 658-1357.

Recitals at Dusk

presents

Thurs., Jan. 19

Episcopal Church of Epiphany
Letitia Berlin

Sun., Jan. 22

Episcopal Church of Epiphany
Lutes Atlanta

Tues., Jan. 24

First Presbyterian Church
Thamyris

Thurs., Jan. 26

First Presbyterian Church
The Merry Band

Tues., Jan. 31

First Presbyterian Church
Harmonie Universelle

All concerts are at 6:00 p.m.

Editorial Staff

Letitia Berlin
Frances Blaker
Patricia Adams Nordstrom

The *Atlanta Early Music News* is the newsletter of the Atlanta Early Music Alliance. It is published nine times a year, September through May.

Written material will be accepted (subject to approval by the editors) until the 20th of the month prior to publication. Call 658-1357 for information on format.

Calendar items will be accepted until the 25th of the month prior to publication.

All deadlines are firm.

Send material(s) to the **Atlanta Early Music Alliance**, 592-B Linwood Avenue, NE, Atlanta, Georgia 30306.

Design and Layout:
Patricia Nordstrom

