

BROADSIDE

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November, 2004



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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The Atlanta Early Music Alliance
www.atlema.org

The Alliance: News of AEMA People and Communities

The **New Trinity Baroque** concert with Marion Verbruggen will be Sunday, January 30th (instead of Saturday, January 29th). On Saturday there will be a Recorder Workshop in Oxford, an all-day event with Marion, with classes in other instruments and voice offered by the members of NTB.

Tish Berlin writes that The American Recorder Society is having its winter board meeting in Birmingham the first weekend of February. Piffaro will be playing in Birmingham that Friday. [more information later—Ed.]

The **Atlanta Schola Cantorum** is currently auditioning candidates for the position of Music Director, to begin in January, 2005. Current music director Cynthis Dedakis is leaving to pursue an exciting opportunity in Washington, DC. Atlanta Schola Cantorum is a 30 voice a cappella early music choir. For further information, contact Leslie at lesroy@alltel.net. Some further information about the group can be found at their website: www.atlantaschola.org.

The **Emory Early Music Ensemble** now consists of the Emory Renaissance Vocal Ensemble, the Emory Renaissance Band, the Emory Baroque Orchestra, and other chamber groups. Since the 1960s, the Emory Early Music Ensemble has performed historical music on instruments appropriate to the period. With nearly 60 members in three primary ensembles, the group has grown tremendously, giving ensemble members an opportunity to perform music in an historically-informed manner.

Please also put on your calendar the January 27, 2005, performance of Hoschan'ah Rabbah in Casale Monferrato (1733). This Jewish cantata from a community in northern Italy has been recently reconstructed by baroque oboist Matthew Peaceman, an American-born Jewish musician who now works in Germany. Mr. Peaceman will be the guest conductor for this performance. The cantata will feature male voices and an orchestra of strings and oboes. Also on the concert will be Vivaldi's Sinfonia in G Major for strings; Vivaldi's Concerto in C Major for recorder (Jody Miller), oboe (Peaceman), two violins (Roark Miller and Shawn Pagilarini), and continuo; and trios and quartets by the Jewish Italian baroque composer Salomone Rossi. Admission is free and the concert will be at 8 PM in Cannon Chapel at Emory University.

David Buice, Oglethorpe University Museum of Art Harpsichordist-in-Residence, will perform a seasonal concert, "Another Lautenwerck Christmas". It will feature more strange and familiar music for the holidays, played on David Buice's gut-strung lautenwerck (lute-harpsichord) built by Anden Houben. Two opportunities to enjoy relaxing seasonal music before being overwhelmed by the holidays!

Tuesday, December 7, and Friday, December 10

Both recitals at 7:30 p.m.

Ticket Price: \$15.00



How We Become "Historically Informed"

by Pat DeWitt

The term "historically informed" suggests that there exists some historical information on which a performance we would approve should be based. Indeed, much information does exist, but it can be hard to interpret. For example, the picture above, from a 1546 publication of Tylman Susato, shows musicians in a church. It seems to be a mass, since there is a priest at the altar, and he may be elevating the host. Clearly we have adult singers, young (boy) singers, and a trombone or sackbut player. But what is the music they are performing? How can they all see it? And what is the bishop in the foreground saying or singing, and what is that naked mermaid doing on his lectern?

Sources that come from the time and culture of the music of interest are considered primary sources, while those articles and books written about those primary sources are secondary sources. Some examples of primary sources are:

1. Methods, or treatises on how to play, sing, or dance. These priceless resources flourished during the 16th century and the Baroque, as printing satisfied the demands of consumers aspiring to a higher level

of education. Today they are the most direct source of information on how to perform music of their periods, although they inevitably leave many questions unanswered. The earliest was Arnolt Schlick's *Spiegel der Orgelmacher* of 1511. Ganassi's *La Fontegara*, dealing with the recorder, and Ortiz' viol treatise, *Tratado de glosas*, are well-known 16th century works, with Tosi's *Opinioni de' cantori antichi e moderni* (1723) as a foundation of *bel canto* singing.

2. General technical works on music, usually called theory. They may supply hints or even specific directions for certain aspects of performance. The earliest of these date to the 900s and were intended to help monks learn the many chants of the Christian liturgy. They teach the modes, but say nothing about how to produce the voice. Some describe how to embellish the plainsong by adding parts at the fourth, fifth, and octave. Johannes de Grocheio, at the end of the 13th century, noted that a good player on the vielle would play all types of secular music, and he mentions preluding and postluding on the melodies. At about the same time, Jerome of Moravia gave tunings for the vielle.

"Historically Informed" continued

3. Extant instruments. Some of the oldest of these in Europe are organs, which preserve a pitch standard as well as a tonal choice in the design of their pipes. A chest of recorders owned by Henry VIII of England exists and supports the contention that polyphonic music in the 16th century was played on such matched instruments.
4. Iconographic evidence, pictures, sculpture, etc. Many conjectural designs for early instruments have been based on pictures; they also show combinations of instruments and voice and often locations for the music-making. This evidence covers Europe from the middle ages on, but it can be very difficult to interpret. For example, do the scowling faces on some singers suggest that singers sang in a strained manner? Can one really play the vielle held straight across the chest (or was this just a pretty way to show the instrument)?
5. Bookkeeping. The records of establishments that included musicians, sacred and secular, document their nature and number and by implication the nature and number necessary to perform music of their place and time.
6. Music. The contention that polyphonic music of the 14th century was meant for soloists is based on the fact that the manuscripts were only large enough for 3 or 4 to look on, whereas the plainsong manuscripts used at the time were very large and could be used by the 12-18 singers on the rolls of the churches. (But what is the music in the book pictured on page 1?) The arrangement of partbooks typical of the later 16th century suggests a private ensemble gathered around a table, rather than public performance.

7. General writings of the period. Particularly in the earliest periods, any scrap of evidence may be valuable because there is so little direct evidence. Even in later periods, references in novels such as Jane Austen's may provide insights into the place of music in daily life.

There may be some justification for using the practice of professional musicians of today as a model, if they are well-informed. This may be especially true with instrumentalists, because an excellent performer can realize the potential of a historic instrument or reproduction. However, this cannot supplant actual historical evidence, and one should beware of what is "trendy". The "early music pitch standard" of A = 415 that emerged sometime during the 1960s was an example; we now realize that pitch standards varied and in places were higher than A = 440.

Discussion on this topic, central to the mission of AEMA, is welcomed. Write a letter to the editor! Write a column about your experiences trying to become historically informed. Please contact the editor before embarking on a large project.

THE ATLANTA EARLY MUSIC ALLIANCE
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PUBLICATION SCHEDULE
Broadside is published monthly September - May. The copy deadline is the 20th 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: Patricia DeWitt, patdewitt@shorter.edu, or 19 Rosewood Road, Rome, GA 30165.

Assistance with newsletter logistics is provided as a service project of the Zeta Epsilon chapter of Phi Mu Alpha Sinfonia, National Music Fraternity, at Shorter College, Peter DeWitt, faculty advisor.

Review: Music for Saint Cecilia

by Frederick Tarrant

The Atlanta Baroque Orchestra honored the patron saint of music in its second concert of the season, which took place in Peachtree Road United Methodist Church on November 21, 2004. The concert, entitled *Welcome to all the Pleasures: Music for Saint Cecilia*, took place on a drizzly afternoon, which, when coupled with the overly air-conditioned chapel, made it easy to imagine oneself being transported to a drafty concert chamber in seventeenth-century London. This imaginary setting was appropriate considering the prominence of Henry Purcell's music on the program. In fact, Purcell's *Welcome to all the Pleasures*, the centerpiece of the concert, was composed for the London Musical Society's inaugural concert of the St. Cecilia Festival in 1683.

The ABO opened their concert with Purcell's incidental music to *Abdelazar*. This familiar suite features some of Purcell's most popular music, and the ABO's performance did not disappoint. The Rondeau in particular surged with dramatically grand gestures that complemented the lighter aires and dances that followed. Purcell's *Welcome to all the Pleasures*, which commenced the second half, presented both the strongest and

weakest moments of the concert. The ABO was in excellent form during the ode's opening symphony, ritornellos, and instrumental interlude, but the Cecilian Singers, while generally competent, could not match the professional musical qualities of the instrumentalists.

A small ensemble of soloists drawn from the ABO performed Sonatas II and IV from *Fidicinium Sacro-Profanum* by Heinrich Biber. These marvelous chamber works embody two highly contrasting facets of Biber's art. Sonata II in F Major epitomizes Biber the extrovert, whereas the Sonata IV in G Minor displays Biber at his most serious and introspective. The players gave affectively characterized readings for both, and although a momentary lapse of ensemble threatened to mar the G-minor sonata, the players recovered with relatively little loss of musical continuity.

Both halves of the concert closed with large-scale works that featured contrasts between a smaller ensemble, or concertino, and the larger orchestra.

Continued on page 6

Registration for Mid-Winter Workshop Atlanta, GA, January 21st and 22nd, 2005

For a full description of the workshop, please see page 3 of the Broadside.

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.....

We waive a \$10 music fee, if you register before Dec. 7, 2004

| | | | | |
|-------|-----------------|---|----------------|---------|
| Fees: | Basic fee: \$65 | AEMA or ARS-Atlanta Member: | \$55 | \$..... |
| | | Emerging Recorder Player (Sat. sessions): | \$35 | \$..... |
| | | Music fee, scholarship recipient or registration past Dec. 7th: | \$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, 2005

- *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 \$55.
 Your membership forms will be mailed to you by AEMA or ARS-Atlanta

Your Voice or Instrument (please check mark):
 Voice: Soprano__ Alto__ Tenor__ Bass__
 Recorder(s): Sopranino__ Soprano__ Alto__ Tenor__ Bass__ Other.....
 Viol(s): Treble__ Tenor__ Bass__ I read these clefs: Treble(G)__ Alto (C on middle line)__ Bass__
 Other Early Instruments:.....
 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 December 7th, 2004.
 For questions: e-mail: Jorg@JFV.com or phone 770-998-3575.

The Atlanta Early Music Calendar

December 2004

18 Sat New Trinity Baroque. Charpentier's Messe de minuit with the Canterbury Choir of St. Bartholomew's. 8:00 pm, St. Bartholomew's Episcopal Church.

January 2005

21 Fri AEMA Mid-Winter Workshop for recorders, viols & voice. Featured in this issue.

23 Sun Atlanta Baroque Orchestra. "Into the High Woods: The Song of the Hautbois." Works by Lully, Albinoni & Telemann. Matthew Peaceman, oboist & guest director; Judith Overcash, soprano soloist in Bach's "Wedding Cantata." 3:00 pm, Peachtree Road United Methodist Church.

27 Thu Emory Early Music Ensemble. Matthew Peaceman, Baroque oboe & guest conductor. Hebrew cantata Hoschan'a Rabbah in Casale Monferrato (1732) 8:00 pm, Cannon Chapel, Emory University. Free. 404-727-5050. www.arts.emory.edu

29 Sat Masterclass with Marion Verbruggen, recorder, and members of New Trinity Baroque. 10:00 am-7:00 pm, Oxford College of Emory University.

30 Sun New Trinity Baroque. Virtuosi recorder concerti with Marion Verbruggen, recorder. 8:00 pm, Peachtree Christian Church.

Saint Cecelia (continued from page 2)

Alessandro Scarlatti's Concerto Grosso in F Minor received a strong performance, in spite of slight tuning problems exacerbated by the wet weather and cold draft. Of particular interest, the concertino group was positioned among the other players so that the contrasts between the larger and smaller groups were subtler than one often hears in live performances. The overall effect of this placement was highly satisfying.

The ABO concluded their St. Cecilia concert with Georg Muffat's Suite V from *Armonico Tributo*. This beautiful work elicited the most committed and heart-felt playing of the afternoon. Violin soloists Dana Maiben and Gesa Kordes, along with cellist Brent Wissick, molded their phrases with exquisite refinement, and their reciprocal musical dialogues, personalized with spontaneous expressions of joy on their faces, contributed to a very special performance indeed.

Key to any successful performance is strong leadership, and Guest Director, Dana Maiben, proved to be an excellent choice for the ABO. Her intensity of musical expression, communicative body language, clarity of violin tone, and her informal comments to the audience successfully conveyed her musical vision to both the orchestra and audience. One looks forward to seeing Ms. Maiben with the ABO again.

Our Reviewer:

Dr. Fred Tarrant received his Ph.D. in Musicology from Indiana University in 2000. He also holds M. M. and B. M. degrees from Baylor University. Currently he is Assistant Professor of Music at Shorter College. His most recent appointment before that was at the University of Toledo. In addition to his dissertation research on John Blow (1649-1708, a teacher of Purcell), he is interested in Anglican church music in general, 19th and 20th century symphonies, and non-Western cultures and world music.

Review: Trio Mediaeval

by Pat DeWitt

For their program at Spivey Hall, Saturday, Nov. 13, this vocal ensemble of three women from Norway and Sweden presented a program of Italian laude or spiritual songs from the 13th century, English 14th century sacred music, and Norwegian songs and ballads. The laude were performed monophonically or with organum-like polyphony, and the English pieces for three voices were performed (presumably) as written. The Norwegian selections were arranged either by group members or by Norwegian folk musicians.

As the program notes repeatedly assured us, this is a most attractive ensemble in every way. The three ladies, redhead, brunette, and blond, were attired in three pale metallic shades. Their pure tone and intonation was ingratiating and allowed the audience to appreciate the polyphony in the English sacred music, some of which was quite virtuosic especially for the upper voice (triplum). The warm tones of the lowest voice formed an effective tenor.

Although the experience of hearing this group was pleasant, I was definitely not "transported to another time" as Emily Stevenson remarked in the last issue of the Broadside. Trio Mediaeval seems to have as their mission the impeccable performance of various kinds of music according to an unvarying aesthetic. That aesthetic prescribes pure bell-like tone, arch-formed phrases, and a cordial blend of the three distinct voices. Quoted reviews in the program marveled at how their early music mixed so well with their contemporary music, but why should it not, if all is performed with the same gesture and presentation? To be fair, the Norwegian secular music received a somewhat more vigorous interpretation, but every phrase still tapered off at the end.

This performance was more "styling" than "interpretation". This may not be a criticism to some, but one wonders how historically informed a performance of the music of a religious cult that practiced flagellation can be if it is completely bloodless. Such a performance

tells about the performers, and often about the music as a thing in itself, but not about the music in its time and place. It reminded me Anonymous IV's idealized performance of Sacred Harp music. I know from personal experience the difference between that and the practice of actual Sacred Harp singers.

Reviewers Needed!

The Broadside has always published concert reviews. But we need more reviewers! Here are a few hints for the prospective reviewer, presented in hopes of giving some of our readers the confidence to write a review. There is no pay involved, but you do get a byline. Look at the concert reminders on the opposite page and volunteer! Contact the editor before embarking on a review.

- Find a few overarching themes and write about them rather than recounting the program in order. It's more interesting that way.
- How did the performer(s) show their own insight into the nature of the music? What was their "take" on it?
- What was unusually good about the performance? What made it so?
- What could be improved upon?
- What surprised you?
- What did you learn?
- Use the thesaurus. Use metaphors. Try to find a new way to say good or well done or excellent.
- Put your own personality into it.

"Music of England and Spain in the 16th Century"

for Voices, Recorders and Viols (and others) Atlanta, GA , January 21st and 22nd , 2005

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

Faculty: Patricia Petersen, Stewart Carter and Jody Miller, **Recorders;**
Selina Carter and Susan Patterson, **Viols;** Charles Tucker, **Voices**

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 16th Century 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 21st at 6:30 PM with a joint session. It will continue Saturday, January 22nd at 9 AM and finish with a final joint session before 6 PM.
Place in the Atlanta area: Music Education Building, Clayton College and State University, Morrow, GA, south of Atlanta.

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). Voices should be able to sight-read with some assistance. Other "early" instruments are very welcome!

Cost: the fee will be \$65. 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; and qualify for the discount)

If you register before December 7th, we will waive the music fee of \$10.

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.

Scholarships: A few scholarships for intermediate or advanced players, aged 14 or above, are available upon a written personal or teacher request. Fees would be waived, except for a \$10 charge for music. With the scholarship, there is an expectation to help with a few chores before, during and/or after the workshop.

Please see the registration form on page 7 of the Broadside!

Register with: Jorg F. Voss (AEMA and ARS), 1495 Ridgefield Drive, Roswell, GA 30075,
by December 7, 2004

Questions: e-mail: Jorg@JFV.com or phone: 770-998-3575.

When All the Peoples on This Earth

Kwanza carol, arr. Martha Bishop

Melody

Sop., ten. recorders, tr. viol

Alto rec., tr., ten. viols

Bass rec., bass viol (pizz.opt.)

2

20

25

Melody

30

Happy Holidays 2004 from Martha Bishop!