

### March Field Trip in Planning Stages

Have you ever wanted to see musical instruments being made and repaired? Do you wish you were able to look through music before you had to buy it? You will get your chance to do all of this and more on Saturday, March 3. AEMA will be taking a field trip to the Kelishek Workshop in scenic Brasstown, North Carolina. The drive will be a wonderful opportunity for you to peruse music, instruments, and other supplies, all the while taking in springtime in the mountains. Specific times will be available soon, but you should contact Johnette Crum now to confirm your interest. Carpools are being arranged and the day will include lunch. Johnette can be contacted at 404-874-7243 or [jbrosewood@aol.com](mailto:jbrosewood@aol.com).

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# BROADSIDE

Volume VII, #1

January-February 2001

## ABO To Welcome Violin Virtuoso Stanley Ritchie in All-Instrumental Concert at Spivey Hall

The Atlanta Baroque Orchestra will continue its 2000-2001 season of period-instrument performance at 8:15 PM on Friday, January 19 at Spivey Hall on the Clayton College and State University campus. The pro-

gram will feature two of J. S. Bach's most famous pieces for violin—the popular Brandenburg Concerto No. 4 (with solos for violin and two recorders), and the concerto in d minor for two violins. Also on the program is a Ciaconna by Tranuenio Merulo, as well as Georg Muffat's appealing Concerto Grosso XII ("Propetie Sydera").



the Metropolitan Opera Company and first violinist of the Philadelphia Quartet. In addition, he is a member of Duo Geminiani, the Mozartean Players and Three Parts Upon a Ground, and he has many recordings to his credit. Joining Mr. Ritchie for the double violin concerto will be Karen Clarke, the concertmistress of the Atlanta Baroque Orchestra. Ms. Clarke is professor of violin at Florida State University. She has recorded for many noted labels and has appeared as soloist with the Buffalo Philharmonic, the North Carolina Symphony, and orchestras throughout Florida. Ms. Clarke also performs with the Apollo Ensemble and is concertmaster of the Tallahassee Symphony Orchestra.

Also featured in the concert will be recorder players Letitia Berlin and Frances Blaker, former residents of the Atlanta area now living in Oakland, California. Frances Blaker received degrees in teaching and performance from the Royal Danish Conservatory of Music in Copenhagen. She has performed as a soloist and with various ensembles in the United States and Europe, and has taught at workshops throughout the United States. Author of *The Recorder Player's Companion* and a consultant and performer on the DisContinuo series of recordings, she also writes a column, "Opening Measures," for the publication *American Recorder*. Letitia Berlin performs with the recorder quartet Sirena, the duo Tibia, and a new music-Sephardic group, which just issued its first recording. Blaker and Berlin will be heard not only in the 4th Brandenburg but also in works by Merulo and Muffat.

Composer Georg Muffat (1653-1704) was a German of Scottish descent. Earlier, he worked and studied both in Paris and Rome, where he was influenced by Lully's mid-17th cen-

### 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.

### Editorial

Board member Kim Henry muses the global mark of Western music.

— PAGE 2

### First in a series

Martha Bishop offers expertise in playing continuo.

— PAGE 3

### Concert Calendar

Check out the upcoming early music events.

— PAGE 6

gram will feature two of J. S. Bach's most famous pieces for violin—the popular Brandenburg Concerto No. 4 (with solos for violin and two recorders), and the concerto in d minor for two violins. Also on the program is a Ciaconna by Tranuenio Merulo, as well as Georg Muffat's appealing Concerto Grosso XII ("Propetie Sydera").

Featured violinist on this program is Stanley Ritchie, one of the most renowned Baroque violinists in North America. He has appeared both as a soloist and director of many ensembles, such as The Academy of Ancient Music, the Philharmonia Baroque Orchestra and the Handel & Haydn Society Orchestra. As a modern violinist, he has held various positions, including Associate Concertmaster of

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PUBLICATION SCHEDULE  
*Broadside* is published bimonthly.  
The copy deadline is the 15th of  
each even-numbered month.

SUBMISSIONS  
We gladly welcome articles and let-  
ters but reserve the right to edit all  
submissions. *E-mail submission is pre-  
ferred.* Each must include the author's  
name, address and phone number.  
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MAIL submissions to AEMA Newslet-  
ter, 3211 Hope St., Hapeville, GA  
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*Broadside is the newsletter of the  
Atlanta Early Music Alliance. It is  
published bimonthly for members and  
other subscribers.*

AEMA also maintains a website at  
[www.atlema.org](http://www.atlema.org).

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## Editorial

# Preserving Our Musical Heritage

by Kim Henry

It was a rare quiet evening in my house, and I was simultaneously enjoying two favorite pastimes. My ears revelled in a fantastic recording of J.S. Bach's organ music, while my eyes indulged in my favorite journal of economic philosophy. While reading an article about one great hero of mine, Adam Smith, and listening to the music of another, J.S. Bach, I realized a connection between the two disparate fields of music and economics that had not occurred to me before.

Both the music and the essay were products of the 18<sup>th</sup> century- the age of reason. Adam Smith and economists like him elucidated the benefits of an unfettered market to the masses. The appreciation of these principles by governmental elites helped facilitate the industrial revolution. In short order, much of Western Europe and the United States leapfrogged over other regions of the globe in economic growth. Today, there are but few isolated geopolitical islands in the globe in which market capitalism is not appreciated as the most efficient system of achieving economic growth and order. Feudalism, mercantilism, and command socialism have in turn been relegated to the dustbins of history. Few can dispute that market capitalism has triumphed in the world economy.

Now what has this got to do with Bach, you might ask? In a similar way, Western music has triumphed in the world. How often does traditional Indian or Japanese music receive airplay in the US? On the other hand, visit India and you will hear Western melodies on many radio stations. A couple of years

ago, Beethoven's Ninth Symphony was even a best seller in Japan! Think how many talented performers from Asian nations make a living playing Western art music. Indeed, being versatile on the piano or Western orchestral instrument is seen as a mark of cultural astuteness in most of the Middle East, Asia, and Africa.



This is not to say that I predict the demise of ethnic music, or would even wish it. It just points to an acceptance of Western harmonic and compositional practice as practically a world standard. While other tonality systems may sound strange to our ears, Western harmony no longer sounds strange to many ears on the globe. One might argue this is prejudicial. Yet our harmony is largely based on the overtone series. Perhaps Western theorists of ages past discovered central harmonic truths in the same way that Adam Smith discovered universal economic truths? But I will leave this point to the debate of theorists amongst us.

The point is, Western musical tradition is fast becoming a worldwide standard, in the same way that market capitalism has been accepted as a worldwide economic standard. We are fortunate in being able to trace our musical traditions in ways other cultures cannot. Unlike aural traditions of many other cultures, Western art music has a notated history that spans back several centuries. We think we have problems in the authentic performance of our early music. Imagine what a problem other cultures must have reconstructing past performance practice! They can hardly even be sure what the notes were!

It is exciting to contemplate, really. Pioneers like Palestrina, Bach, Mozart, and Beethoven

*Continued on page 4*

### IN THIS ISSUE

- ABO at Spivey ..... 1
- Editorial ..... 2
- Playing Continuo ..... 3
- AEMA Trip ..... 4
- Volunteer request ..... 5
- Concert Calendar ..... 6
- Bits & Pieces ..... 7

*(Editor's note: Martha Bishop is Atlanta's authority on the Viola da Gamba. She teaches gamba and cello at Agnes Scott College, and is seen frequently on the Atlanta early music concert scene. This article was originally published in Volume 20 of the Journal of the Viola da Gamba Society of America. Martha graciously consented to the reprint of the article in two parts for our Broadside publication. This is the first half of Martha's article.)*

## On Playing Continuo

by Martha Bishop

Roger North said in 1728, "In matters of Antiquity there are two extremes, 1) a total neglect, and 2) perpetual guessing."<sup>(1)</sup> Whereas the sources are plentiful for the players of keyboard continuo, they are woefully lacking for the bass line player. This article is based on my many years of experience as a continuo player on cello, viola da gamba and violone; I have dutifully considered all the sources available to me.

First of all, I shall address the matter of **tuning**. It seems very obvious that the melodic continuo player (particularly a string player) should tune each string and fret with the keyboard or plucked instrument, which may well be in one of the many historical temperaments (meantone, six comma meantone, etc.). Secondly, assuming that the keyboard is well tuned, it is probably a very good idea to play a few scales with it just to find out where the humored intervals are. Another very practical matter is **seating**. The continuo team should sit quite close together, and historical pictures often show them reading from the same music.

For the player of modern strings, probably the most obvious discrepancy in Baroque-style playing is the lack of **vibrato**. Actually, there never has been a consensus on the use of vibrato. Historically speaking, vibrato had its ups and downs all the way from Ganassi to Leopold Mozart. Simpson speaks of a "close shake" and notates it and describes its use.<sup>(2)</sup> Also referred to as a "sting" or a "battement" (among many other terms), vibrato was done either with one finger (as modern performers do) or with two (as some of Marais' are marked), and there was even a bowed vibrato. For purposes of continuo playing, however, vibrato should be used sparingly, and when present, should be slower and more relaxed than is usual for modern string players.

The proper role of the bass line continuo player, according to Quantz, is to preserve the correct **tempo** and the proper degree of liveliness

of a piece. Therefore, rushing is a cardinal sin. Rather the tempo must be maintained by stressing certain beats (1 and 3 in common time, 1 in triple time, and 1 and 4 in 6/8 time, with the possible exception of certain dances such as the sarabande, with its emphasis on the second beat). Dotted eighth notes must be stressed when followed by quick sixteenth notes. The continuo must know the **harmony** of the piece, according to Quantz, so as to be able to stress the dissonances (2nds, diminished 5ths, augmented 6ths or 7ths, and also notes raised or lowered unexpectedly by an accidental). The continuo player should point up deceptive cadences, and swell (possibly with vibrato) on suspensions.

Concerning **articulation**, it is a fashionable theory that Baroque music must be played with much detachment. And it is true that dances are played detached, often disguised as generic fast movements. But music with a vocal quality is often to be played legato; and articulation varied from country to country in the Baroque period, so that a profound knowledge of an individual composer's style is called for to ensure a great variety of articulations. The best advice to a modern string player is often just to use less bow, playing with the upper middle of the bow and a bit more into the string and closer to the bridge. The key word is transparency.

**Inequality** and **hemiolas** can be thorny problems to the continuo player, although music historians have much evidence from primary sources to show that inequality (the practice of lengthening the first note and shortening the second, as well as its reverse—shortening the first note and lengthening the second in so-called "Lombardic" fashion) was a practice very widely followed in French Baroque music. Only the shortest notes within a passage are candidates for inequality, but if there are not many of them, then the next shortest notes may be played unequally.

*Continued on page 5*

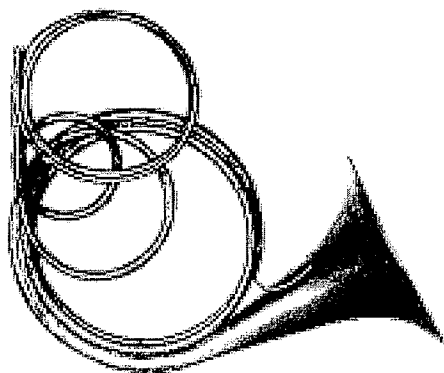
*ABO Concert, cont. from page 1*

ture ballets. Later in the century, Corelli's masterful new chamber and orchestral forms, such as the concerto grosso, caught his fancy. Muffat evidently saw himself as an "importer" of styles, saying, "...upon my return from France, I was the first one to introduce the Lullian ballet style in Germany, so was I the first to bring this hitherto unknown harmony [e.g. Corellian style] to Germany." In a dedication to one of his publications he said, "I occupy myself with notes, with words and with sounds. I exercise myself in the study of a sweet symphony: when I mingle French airs with those of the Germans and the Italians, it is not in order to incite a war, but it is rather, perhaps, a prelude to the harmony of so many nations and to amiable peace."

Muffat's featured concerto grosso "Propetia Sydera" ("Lucky Stars"), with its flexible instrumentation, is deservedly one of his most famous pieces. A wonderful combination of French, German and Italian styles, this concerto has several French dance movements such as the Gavotte and Bouree, but also an extensive ciaconna in the Italian style.

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 was recently named Director of Early Music at the University of North Texas.

All tickets are \$20 and can be purchased in advance by calling Spivey Hall at 770/961-3683. Saturday's concert is the third in the ABO season. For further concert ticket or season information, you may call 404-634-2670 or e-mail [baroque@mindspring.com](mailto:baroque@mindspring.com).



## AEMA MEMBER TRIP TO VIEW HISTORIC KEYBOARD COLLECTION

A special tour of the historical keyboard collection of Professor George Lucktenberg will be conducted for AEMA members on Saturday, January 13 at Reinhardt college in Waleska, Georgia.

Those who have heard Mr. Lucktenberg perform know he is as knowledgeable about the instruments themselves as he is about their music. During his career, he has amassed a collection of clavichords, harpsichords, and fortepianos of varying styles and periods. Currently, the collection is housed at Reinhardt college, where he is an adjunct professor.

Professor Lucktenberg has arranged for the normal \$5 entrance fee to be waived for our group. Our tour will last two hours and will begin at 2 PM in the Funk Heritage Center. Reinhardt College is an hour drive from the northern suburbs of Atlanta. Carpools are being arranged. Call Eck Richter at 404-634-4268 or e-mail [eckrose@mindspring.com](mailto:eckrose@mindspring.com) for reservations and directions

*Editorial, cont. from page 2*

bequeathed to us a clearly defined path of musical advancement up to the present time. We possess in our hands a musical heritage that I daresay no other cultures possess. We are the guardians of a tradition that has become a universally acclaimed art-form in the world.

But what is interesting to me about Western music is this. Early music is not merely a historical relic, but alive. Even music 300 years old, like my precious Bach organ toccatas, can still thrill listeners today. This music can instill the same feeling just as easily to a listener in Japan as in the United States. That is the power of our precious early music.

*Continuo, cont. from page 3*

And now to more musical matters; the continuo player has always been admonished to understand his or her accompanimental role so as to execute it more aptly. Penna writes in 1672, "Make sure so soon as you are given the part from which you are to play, that you understand its character, so that you may accompany properly."<sup>(4)</sup> It would be unthinkable for a good continuo player to accompany a singer without knowing the meaning of the text. Drama and rhetoric are definitely ingredients, as far as this writer is concerned, in Baroque continuo playing. There is a tendency to think of the Baroque period as being reserved, but there are many accounts of passionate performances. C.P.E. Bach advised the player to let the emotions of the music be reflected on his face. He himself is described as follows: "His eyes were fixed, his underlip fell, and drops of effervescence distilled from his countenance."<sup>(5)</sup> The role of the melodic bass line continuo player is to emphasize and underline this drama.

Quantz not only advises both keyboard player and bass line player not to over play the harmony so much as to obscure the solo part, but he also urges them to strike dissonances more strongly than consonances.<sup>(6)</sup> There was a hierarchy of dissonances which Quantz would have the bass line player treat with specific dynamic gradations. C.P.E. Bach, his colleague at the court of Frederick the Great, is not as specific, saying only that the dissonances should be louder and the consonances softer, since dissonance arouses our emotions and consonance quiets them.<sup>(7)</sup> Given the choice, this writer would always play from a figured bass part. The figures 7/6 and 4/3 are cues to lean into a suspension, and 7th chords and 2nds indicate dissonances. The presence of a 6th chord is often a signal that "something is going to happen." The continuo he must responsible for giving a piece harmonic direction, but also he or she imitate the soloist and supply the dynamics the harpsichord might not be able to provide.

4 Lorenzo Penna, *Li Primi Albori*, (Bologna: 1672), Book 111, ch. XX, rule 1, translated in R. Donington, *The Interpretation of Early Music*, (London: Faber and Faber, 1963), 302.

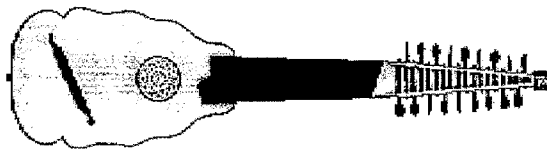
5 Dr. Charles Burney, *The Present State of Music in Germany...* facsimile of the 1775 London edition, (New York: Broude Brothers), 270.

6 Quantz, J. J., *Verstich...* 256-258. The harshest dissonances were to be played

loudest: the more mild ones less loudly. See his Table XXIV.

7 C.P.E. Bach, *Versuch fiber die wahre Art das Klavier zu Npielen...* (1753) translated and edited by William J. Mitchell, (New York: W.W. Norton, 1949), 163, It has been suggested that C. P. E. Bach should be thought of as a pre-Classical or transitional figure rather than purely baroque. But his treatise undoubtedly contains many of the ideas his father taught him in the 1730's and '40's.

*Martha's article will be concluded in the March issue of Broadside*



## Plea for Newsletter Help

The school holidays and attending inclement weather have left the *Broadside* painfully short of submissions. Each issue requires concert previews, reviews, and commentary on Early Music topics. The *Broadside* remains a good way to help build awareness your group's performances, but we must have timely submissions to be able to do this!

Do you have any interesting ideas for articles for the Atlanta early music community? Submit them, and you just might become locally famous! Articles with pictures are especially appreciated.

We also urgently need a layout editor with experience working in the PageMaker program. This is a commitment that would require 3-5 hours of work every other month. Please contact the copy editor, Dr. Kim Henry, if you can help AEMA out in this capacity!

1 Roger North, *Memoires of Musick*, (London: 1728) in *Roger North on Music*, edited by John Wilson (London; Novello, 1959), 317

2 Christopher Simpson, *The Division-Viol*, 2nd edition, (1667), 2.

3 Johann Joachim Quantz, *Versuch einier Anweisung die Flote traviersiere zu spielen*, translated by Edward R. Reilly, (New York: Schirmer Books, 1966), 244.

# The Atlanta Early Music Calendar

Upcoming Performances & Workshops in the Southeast

## *AEMA Field Trip to Lucktenberg Keyboard Collection*

*Saturday, January 13, 2:00 PM*

A tour of the historical keyboard collection of Professor George Lucktenberg. Funk Heritage Center, Reinhardt College, Waleska, Georgia. See separate article in this issue for details. 404-634-4268 or eckrose@mindspring.com.

## *Atlanta Recorder Society monthly meeting and playing session*

*Sunday, January 21, 3:00 PM*

Playing session open to all recorder players and players of other historical instruments. John Nelson leads reading session of consort music. Free. 404-296-6703 or recorder96@aol.com.

## *Atlanta Baroque Orchestra, Lyle Nordstrom, artistic director*

*Friday, January 19, 8:15 PM*

"Bach's Violin": Brandenburg Concert No. 4 with Stanley Ritchie, Baroque violin, and Frances Blaker & Letitia Berlin, recorders; Concerto for Two Violins with Stanley Ritchie & Karen Clarke, Baroque violins; works by Muffat & Purcell. Spivey Hall. \$29, 770-537-0744 (ABO) or 770-961-3683 (Spivey Hall); baroque@mindspring.com; www.spiveyhall.org.

## *Tallahassee Bach Parley presents the Atlanta Baroque Orchestra, Lyle Nordstrom, artistic director.*

*Saturday, January 20, 8:00 PM*

See January 19 listing for program. Opperman Music Hall, Florida State University,

Tallahassee. \$15 general admission; \$12 Parley members, seniors, Early Music America members; \$8 students with ID.

## *Atlanta Baroque Orchestra, Lyle Nordstrom, artistic director*

*Sunday, January 21, 4:00 PM*

See January 19 listing for program. Christ Church, Pensacola.

## *Anthony Rooley & Evelyn Tubbs, members of the London Consort of Music*

*Monday, February 12, 8:00 PM*

Opperman Music Hall, Florida State University, Tallahassee. Free.

## *Atlanta Recorder Society monthly meeting and playing session*

*Sunday, February 18, 3:00 PM*

Playing session open to all recorder players and players of other historical instruments. Free. 404-296-6703 or recorder96@aol.com.

## *Tallahassee Bach Parley*

*Sunday, February 25, 4:00 PM*

Chamber music and choral works by J.S. Bach and Samuel Scheidt for double choir. East Hill Baptist Church, 912 Miccosukee Road, Tallahassee. Donation requested; free childcare.

## Consort Day for Recorders and Historical Instruments

The 2001 Consort Day for Recorders and Historical Instruments will be on Sunday, March 11, at 2:00 PM. The event will be held in Maclean Auditorium at Agnes Scott College. Due to an increased level of participation over the past few years, preference will be given to ensembles. Soloists and non-recorder events will included as time allows. The fee to participate is \$5.00 per person (no fee for keyboard accompanists). Thus, your fee as a duet will be \$10. A quartet would total \$20. The recorder should be used, although mixed consort music is encouraged and welcomed. Each group sponsor must be a current member of the Atlanta Recorder Society; other group participants, as always, are encouraged to be members. The program should not exceed 20 minutes, including set up, tuning, and transition time. A general rule of thumb is that soloists or groups should perform only tunes that flatter their musicality; it is typically not a good idea to cram as much material as possible into the allotted time. Accompanists will NOT be provided, but a piano and a harpsichord will be available. If you use a taped accompaniment or CD, please bring your own equipment for playback. To register or for more details, contact Jody Miller at 404-296-6703 or Recorder96@aol.com. The registration deadline is February 10.

## Website Features Atlanta Early Musicians

The next time you are on the web, check out <http://www.finermusic.com>. You will be treated to performances and commentaries by AEMA members Jody Miller, Jonathan DeLoach, Daniel Pyle, George Lucktenberg, and many other musicians you may recognize as notable local artists!

## CALENDAR LISTINGS

Please follow the *Broadside* calendar format in submitting your listing. Include not only the address of the venue, but also the zip code. Don't forget to include a number to call for information. If you submit a preview, please also submit a separate listing.

To be listed in the newsletter, at least half of the concert repertory has to be "early" music (1800 or before). In the case of space limitations, preference will be given to historically-informed, period instrument performance, and to members of AEMA.

## VENUE INFO?

We're still looking for maps for frequent venue locations. If you're submitting an item for the calendar, try to also include a simple, scannable map which includes nearby major intersections and freeways. We will also try to post them on our web site.

## 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 30031. 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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New or Renewing? \_\_\_\_\_

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Membership Categories  
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 Families \$30  
 Individual \$20

