



# THE ATLANTA EARLY MUSIC ALLIANCE BROADSIDE

Volume XIII, # 3

May 2007

## Music on the Mountain Viol Workshop

### 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.

**AEMA's Website:**  
[www.atlema.org](http://www.atlema.org)



*Photo by Michael Probst*

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This annual Viola da Gamba Workshop took place on February 23-25, 2007.

It was February. It was cold. But still, they came—the viola da gambists. They came from the west, they came from the south. Many came from the north and some crossed the mountains and the ocean from the east. They came in pairs, they came alone, carrying viols in an assortment of sizes. They came to the DuBose Conference Center in Monteagle, Tennessee to once again participate in the Music on the Mountain annual weekend workshop. They came seeking stellar teaching, camaraderie, and for a taste of that magical time when the viola da gamba ruled.

Once they arrived at their destination and had participated in the ritual "tuning of the strings" ceremony, the 29 gambists feasted on the works of Coprario, Ward, Gibbons, Byrd, and others, eagerly gathering information from instructors on how to subtly stroke that quarter note and hold that bow. Viola da gambists may seem mild mannered, but be careful. Once they've been inspired to play with emotion, watch out! They were also taught such secrets as throwing the arm forward, pulling apart the bow, stand, stretch, say "yum", short bow, long bow, balance on one leg while holding out the bow with the opposing arm. All of these phrases are a sampling of the wisdom supplied by teachers Alison Crum, Roy Marks, John Mark Rozendaal, Gail Schroeder, and Brent Wissick.

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The Atlanta Early  
Music Alliance

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**Early Music  
Concerts or Events:**

*AEMA wants to help  
spread the word!  
If you want to make  
announcements,  
contact:*

Jorg Voss,  
[jorg@JFV.com](mailto:jorg@JFV.com)  
or  
Patricia DeWitt,  
[patdewitt@shorter.edu](mailto:patdewitt@shorter.edu)

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*Continued from page 1*

In between the musical feasting, the gambists sought and found exceptional refreshment and companionship in the great dining hall during several meals. New at this year's workshop were short participant performances before meals (dubbed "Your 15 Minutes of Fame") as well as a silent auction of items, some hand made, donated by participants. The auction brought in over \$400 for the Marian Moffet Scholarship Fund, which provides tuition and expense support for those who otherwise would be unable to attend.

On Saturday evening, the instructors, along with Susan Patterson and Ann Stierli, presented their annual beautiful and amazing concert. Along with works by Tye and Byrd, a special treat this year was a work written by one of the workshopers -- Jorg Voss of Atlanta entitled "Scents and Colors of Roses" from his suite "Garden Fancies." For what has become a delightful tradition of this faculty concert, they are presented with sight-unseen pieces to perform on the spot! They proved to be up to the challenge of a Bach Three-part Invention contributed by Emily Stevenson!

All too soon, the gambists began to disperse. They traveled to the west, they traveled to the south. Many traveled to the north and some crossed the mountains and the ocean to the east. They left in pairs, they left alone, carrying viols in an assortment of sizes. They left carrying the imprint of a memorable weekend, one that will give them sustenance throughout the year. They will return again next year, welcoming others of their kind to join them.

*Joan Meixell, with contributions by the  
Music on the Mountain Team*

**President's message**

When I participate in musical workshops here and outside of Atlanta, I always thank my good fortune. Compared to many areas in the Southeast, we are blessed as "early musicians": We can attend a variety of excellent concerts, have access to good teachers and we have friends with whom we can enjoy playing the music we so love! Many workshop attendees have to drive long distances to have such experiences. And yet, the workshops give musicians a chance to meet and discover new friends. Our Mid-Winter workshop has helped to develop such musical bonds.

We in Early Music have much "missionary" work to do to expand the pleasure to other communities. Recently, three of us traveled to Pensacola to participate in an Early Music weekend and concert, arranged by our friend Charles Tucker, music director of Saint Paul's Lutheran Church. It was our fourth time to help him pull together local and out-of-town musicians to present Early Music and music for Early Instruments to this community. These are rare events in that area of Florida and lower Alabama.

Of course, much missionary work is needed among children in Elementary schools. Some of our groups have had the lovely experience in recent years to be invited to local schools to participate in annual "Medieval" or "Renaissance" festivals. It is such joy to play and demonstrate our instruments and have the students play along on percussion instruments or have them dance to Renaissance dances! Much more can be done with dedication, especially by those of us who have the "leisure" of being retired. Just maybe, we can be an inspiration to one or more young people!

*Jorg F. Voss*



“Qui Condolens...” by Costanzo Festa (1480? - 1545)

(the second verse of “Conditor alme siderum...”  
“Creator of the Stars of Night...”)

**Qui condolens interitu  
Mortis perire saeculum  
Salvasti mundum languidum  
Donnas reis remedium.**

(Anonymous text from the 7th century, used at the Vespers during Advent)

*Thou, grieving that the ancient curse  
Should doom to death a universe,  
Hast found the medicine, full of grace,  
To save and heal a ruined race.*

(English translation, 19th century)

Source: [http://en.wikipedia.org/wiki/Costanzo\\_Festa](http://en.wikipedia.org/wiki/Costanzo_Festa)

# Qui condolens...

(The time signature in the original is 3/1 or *Tempus Perfectum*)

Text from the 7th Century

Costanzo Festa (1480? - 1545)  
transcribed by J. F. Voss\*

Musical score for the first system, measures 1-4. The score is for four voices: Cantus, Altus, Tenor, and Bassus. The Cantus part has a whole rest in measures 1 and 2, then enters in measure 3. The Altus part has a half note in measure 1, followed by eighth notes in measures 2 and 3, and a quarter note in measure 4. The Tenor part has whole rests in measures 1, 2, and 3, then enters in measure 4. The Bassus part has a half note in measure 1, followed by eighth notes in measures 2 and 3, and a quarter note in measure 4. The lyrics "Qui con - do -" are written under the Bassus part in measure 4.

Musical score for the second system, measures 5-8. The score is for four voices: Cantus, Altus, Tenor, and Bassus. The Cantus part has a half note in measure 5, followed by eighth notes in measures 6 and 7, and a quarter note in measure 8. The Altus part has a half note in measure 5, followed by eighth notes in measures 6 and 7, and a quarter note in measure 8. The Tenor part has a half note in measure 5, followed by eighth notes in measures 6 and 7, and a quarter note in measure 8. The Bassus part has a half note in measure 5, followed by eighth notes in measures 6 and 7, and a quarter note in measure 8. The lyrics "lens in - te - ri - tu mor - tis per -" are written under the Bassus part in measures 5-8.

Musical score for the third system, measures 9-12. The score is for four voices: Cantus, Altus, Tenor, and Bassus. The Cantus part has a half note in measure 9, followed by eighth notes in measures 10 and 11, and a quarter note in measure 12. The Altus part has a half note in measure 9, followed by eighth notes in measures 10 and 11, and a quarter note in measure 12. The Tenor part has a half note in measure 9, followed by eighth notes in measures 10 and 11, and a quarter note in measure 12. The Bassus part has a half note in measure 9, followed by eighth notes in measures 10 and 11, and a quarter note in measure 12. The lyrics "i - re sae - cu - lum" are written under the Bassus part in measures 9-12.

\* inviting others to add the lyrics to Cantus, Altus and Bassus parts.

Please see [http://en.wikipedia.org/wiki/costanzo\\_festa](http://en.wikipedia.org/wiki/costanzo_festa) (for facsimile)

Qui condolens...page 2

14

sal - va - sti

18

mun - dum lan - gui - dum do - nans re - is re -

23

me - di - um.

## A few messages from your Board:

### 1) Membership pamphlet:

We recently updated AEMA's membership pamphlet. If you would like to have one or more copies, please e-mail your Membership Chair, Jane Burke (see sidebar on page 2). It contains a restatement of the Benefits to AEMA Members:

*Informative quarterly BROADSIDE newsletter*  
*Dissemination of concert news*  
*Concert and Workshop discounts*  
*Providing scholarships to Early Music workshops*  
*Free Early Music ads 3 times a year in BROADSIDE*  
*Grants to events of member groups*  
*Opportunity to participate in Early Music projects*  
*Connecting like-minded friends on a common cause*

### 2) Board Elections:

We will shortly send out ballots to elect Directors to succeed those who are now retiring or need to be re-elected for another term. Please look for the ballots in your mail and please vote.

### 3) Annual Meeting:

AEMA's Annual Meeting will be at the Voss home on Saturday, June 9th from 4 pm to 8:30 pm. It will be a combination of "singing and playing", a potluck dinner, a business meeting and socializing. Margret and Jorg would appreciate an R.S.V.P. to have enough to quench your thirst and to prepare enough sheet music. Please bring your 2007 Mid-Winter Workbooks, if you have them. If you want to bring your own music, please have enough for 20 singers/players (and let Jorg know before).

The address is 1495 Ridgefield Drive, Roswell, GA. Phone: 770-998-3585. e-mail: Jorg@JFV.com

### **Folk Harp For Sale:**

DUSTY STRINGS FH-26, with Loveland sharpening levers on all C, F and B strings. Birds-eye Maple sound board. With carrying case, detachable legs, extra strings and two instruction books. Special price for AEMA members: \$700. (New harps of this model start at \$1900 !)  
 Call Pam Woodcock at 678-494-9431 or e-mail: pathwood116@aol.com

### **Internet links to free down-loadable sheet music, Early Music and beyond:**

<http://www.cpd.org/>  
[http://www.flauto-dolce.it/file\\_to\\_download/](http://www.flauto-dolce.it/file_to_download/)  
<http://www.cipoo.net/index.html>  
<http://www.musicaviva.com/fsmd/index.tpl>  
<http://icking-music-archive.org/index.html>  
<http://www.laymusic.org/index.html>  
<http://www.solovoces.com/>  
<http://www.upv.es/coro/victoria/partituras.html>  
<http://arenai.free.fr/>  
[http://www.kantoreiarchiv.de/archiv/a\\_cappella/](http://www.kantoreiarchiv.de/archiv/a_cappella/)

## AEMA Membership Form

Thank you for your interest in AEMA! Membership includes a newsletter, the Broadside, member rates at the Midwinter Workshop and other AEMA events, and reduced admission (same as senior admission) to concerts of the Atlanta Baroque Orchestra.

- Our membership year is July 1 to June 30.
- Your membership contribution, minus \$10 for the newsletter, is tax deductible.
- If you work for a company that matches charitable contributions, please check with your Human Resources department to see if they will match your contribution to AEMA.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip Code \_\_\_\_\_

Phone: Home \_\_\_\_\_ Work \_\_\_\_\_

Other \_\_\_\_\_

E-Mail \_\_\_\_\_ or \_\_\_\_\_

If you participate actively in early music, please fill in medium and check performance category:

Instrument or Voice	Beginner	Intermediate	Advanced	Professional
_____	_____	_____	_____	_____
_____	_____	_____	_____	_____

Enclosed is payment of \_\_\_\_\_ for the membership choice checked below:

- Individual Membership (\$20)
- Family Membership (\$30)
- Group/Institutional (\$45)

Please return to:  
**The Atlanta Early Music Alliance**  
**P. O. Box 663**

## AEMA Event Subsidies

### The Atlanta Early Music Alliance

Offers its member Groups or Organizations  
 subsidies for Early Music concerts with the following stipulations:

- Up to six (6) subsidies between now and June 30th, 2007
- Each subsidy will be a maximum of \$200
- One subsidy per group or organization during this time span
- Each receiving group must be a member of AEMA in good standing
- The subsidy will support an audience event, such as a pre-concert discussion/lecture or reception.
- AEMA must be permitted to display its promotional materials.

Both in the program flyer and verbally during the event, it must be stated:

This event is cosponsored / supported by AEMA.

People are invited to join AEMA.

There will need to be two (2) complimentary tickets available for AEMA representatives.

Applications will be accepted immediately. Please send a letter of interest and explain your project.

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



## The Alliance: News of AEMA People and Communities

*A sincere thank-you!*

The Board of AEMA thanks Jane Alexander for her volunteer work as Membership Chair during the past two years. We very much appreciate your good service to our organization, Jane.

### **Musical Musings**

*Music is the divine way to tell beautiful, poetic things to the heart.*

**Pablo Casals**

*Music is a way to dream together and go to another dimension.*

**Cecilia Bartoli**

*If I have caused just one person to wipe away a tear of laughter, that's my reward.*

**Victor Borge**