

THE ATLANTA EARLY MUSIC ALLIANCE BROADSIDE

Volume X, # 2

November, 2008

Join this Musical Feast, the 2009 Mid-Winter Early Music Workshop

AEMA, along with the Atlanta Chapter of the American Recorder Society (ARS), will sponsor its 6th Mid-Winter Early Music Workshop at Clayton State University, Friday – Saturday, January 23-24, 2009. The musical theme for this year’s workshop is

“ E a r t h - W a t e r - A i r - F i r e ” .

An expert faculty of considerable breadth has been recruited.

Members of the Recorder faculty are: Pat Petersen of Durham, NC; Claire Rottembourg, Birmingham, AL; John Tyson, Boston, MA; Stewart Carter, chair of the Music Department of Wake Forest University, Winston-Salem, NC; and leading the “emerging” recorder players is Phil Hollar, local ARS president. The Viol faculty will be: Gail Ann Schroeder, Asheville, NC; and Susan Patterson, co-chair of Arts Instruction at Atlanta Speech School and AEMA president of Atlanta, GA. The faculty for Voice instruction will be Jane Burke, director of Festival Singers of Atlanta and Music Minister of Fine Arts at St. Marks UMC of Atlanta. The faculty instructor for Harp will be Paula Fagerberg of Atlanta.

Two members of AEMA, John and Joyce Mortison, will lead special sessions on Early Reed instruments and Baroque Flute during Friday evening’s session. Saturday, during lunch, the Workshop will host a Renaissance Dance lecture/performance, organized by Roberta Rankin, Artistic Director of Theater of Young Harris College, GA, along with several of her students.

Jorg Voss, past president and co-organizer of all of these workshops, proudly points out that these Mid-Winter Workshops usually attract 60-80 participants, representing most of the SE states, including Alabama, Florida, Kentucky, North Carolina, South Carolina, Tennessee and, of course, Georgia. He also observes that, to date, among the annual participants every variety of recorder has been represented: from the smallest garklein recorder to the double bass F recorder; as well as every size of viol, treble to bass. Voss additionally notes that among workshop attendees there are also performers who bring their sackbuts, psalteries, harps, lutes, krummhorns, chalumeaux, baroque oboes and flutes, and cornetto. All of you are encouraged to join the musical feast!

By Vicki Porter-Fink

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For more details, please look at the information on pages 9 and 10 of this newsletter, or consult AEMA’s website, www.ATLEMA.org. There you will find more information on the faculty and, of course, a Registration Form. (Please open “This brochure in PDF format”)

AEMA’s Website:
www.atlema.org

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.

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,
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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)

Please return to:

Family Membership (\$30)

Group/Institutional (\$45)

Supporting (\$100)

Sustaining (\$200)

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

Please visit AEMA's Website, www.ATLEMA.org

For more information, such as:

A calendar of announced Early Music Events

Workshop and Workshop Faculty



Adding more Psalt(ery) to Life by James Hantula

While visiting a music shop in Branson, MO several years ago, I heard the ethereal sound of a bowed psaltery for the first time. Its haunting sound was unforgettable. I “had” to learn more about the psaltery and how to play it. During my journey of learning, as yet incomplete, I discovered the psaltery to have a “murky” history. Some identify the psaltery with the harp; others identify it with the zither. Sometimes plucked, sometimes bowed, the psaltery has roots in both the West and East.

In the Latin West, the word “psaltery” or, “psalterium”, meant to play by skips. According to Flavius Josephus, a psaltery was played with the fingers whereas the viol was played with a bow. Numerous references to a psaltery in the Bible, however, suggest a psaltery was plucked and bowed. During medieval times, plucking a “hog snout” psaltery was popular; a new bowing technique was used by the “hurdy gurdy.”

Subsequent innovations in Europe, primarily in Germany and America, provided a variety of plucked and bowed psalteries. In the 1920s and 1960s, combination plucked and bowed instruments called Ukelins and Pianolins became popular. Playing the psaltery was also encouraged in some elementary schools. Of special importance was the development of a soprano bowed psaltery by George Kelischek in the 1980s. More recently, concert quality psalteries, instructional booklets, videos, DVDs, and CDs are now available.

Better psalteries provide a more extended range, excellent tone reproduction, and stimulate new techniques of using two bows. Using two bows provides a more fluid melody line when playing a diatonic or chromatic psaltery. On many psalteries, “whole” notes are on one side, “half” notes are on the opposite side. Rather than skip back and forth, one bow is drawn by the right hand, the other in the left hand - alternating as the melody dictates. Double bowing can also provide partial harmony to a melody line as well as “two note” chords for playing backup to another melody instrument. Planning ahead is necessary so as to prevent bows crossing each other. Generally, the left hand bow movement is played below the right hand bow movement for a player of a right handed psaltery and the reverse for a player of a left handed psaltery. The double bowed psaltery, in particular, provides a distinctive sound in sacred and secular music. Playing calls and responses in a liturgical service, the tenor line in “shape note” tunes, and accompanying vocal poetry, psalms and hymns is especially effective in sacred music. In secular music, playing lead sheets, the treble line in recorder music, and modal folk tunes is also effective. Playing partial harmonies, drones, and a “high” voice extends the musical expression in any ensemble performance.

I play a double bowed, thirty two string, “alto” Omega Strings Bowed Psaltery with a two and half octave range (G6 to C4). Concavity across the strings enhances a minimum of mistakes in bowing. String gauges vary from .010” to .018”; pin spaces also vary. Played with horse hair bows, it is especially effective in playing medieval, Sephardic, colonial American, Shaker, “Shape Note” hymns, folk music, airs, waltzes, and liturgical music.

The bowed psaltery is “easy” to play, albeit challenging to play well. It provides a distinctive seasoning to a musical diet by adding a sweetness and haunting qualities to a solo and ensemble performance. Double bowing a psaltery, in particular, offers an opportunity for a different musical string experience which complements other instrument with a “high” voice in making music.

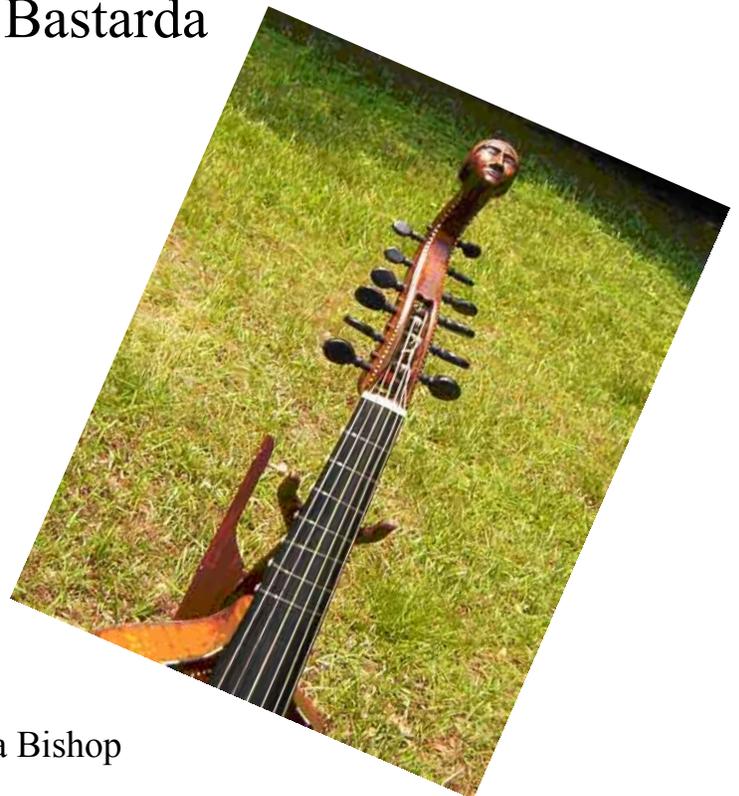
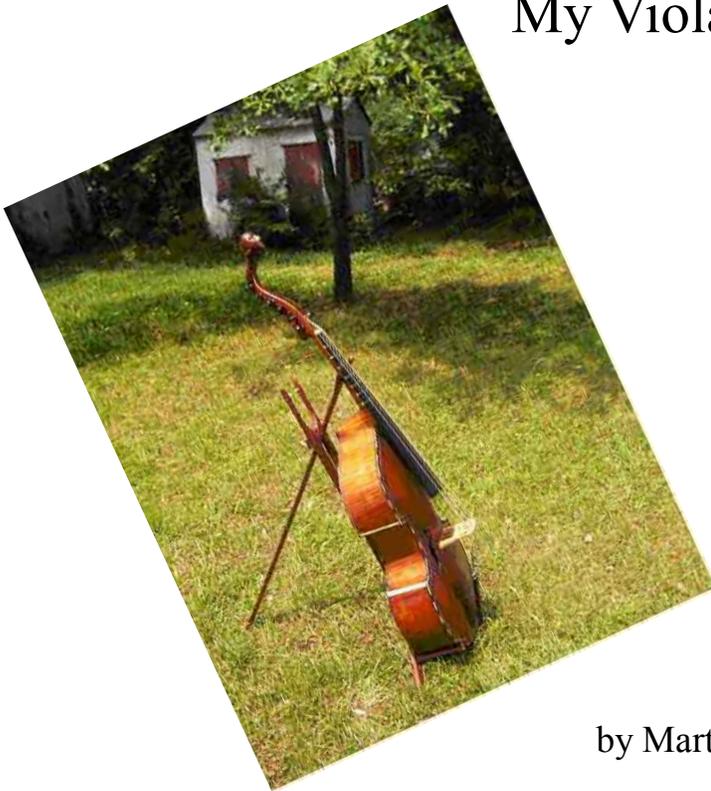
Try adding more psalt(ery) to your musical life. You may like it. I do.

Notes

Quality psalteries are also made by Masterworks, Ringing Strings, and Unicorn Strings.

New efforts are being made by these makers to develop the full range of psaltery voices (SATB). Further information about the Omega and these psalteries is available on their respective web sites.

My Viola Bastarda



by Martha Bishop

Among my collection of early instruments I am in possession of an instrument lovingly, and perhaps accurately, called a viola bastarda. It is a 19th century instrument possessing characteristics of both a [Viola da] gamba and a cello: a gamba by its shape and size, a cello by its curved back; a gamba by its 6 strings, a cello by its narrow fingerboard, a gamba by its carved head, ornate purfling and combination C and flame-shaped sound holes, a cello by its shorter neck and thick walls. But what makes the instrument really unique is the set of sympathetic strings attached at its bottom, running through its bridge into and out of its hollow fingerboard, and around the small pegs at the top of its pegbox—pegs which turn in the opposite direction from its main 6 pegs—beware! A potential string breaker!

This antique instrument (late 17th or early 18th century—no label) was given to me by my beloved first cello teacher, Elizabeth Cowling, known to her friend as “Betta.” Hence forth I will refer to the instrument by the name I have given it: “Gambetta”.

Gambetta arrived from England in 1957 in a custom made case with bow and was sent to Miss Cowling for approval. When she opened the case, a lady’s head rolled out, and Miss Cowling was immediately captivated and wired the dealer the sale price of \$891.36 for instrument, bow and custom case (\$47.05 was for air freight). Gambetta has had to be re-capitated more than once, I might add. Whereas most of Gambetta seems Tyrolean and quite exquisite, the head appears to be a later addition, perhaps early American bedpost, and she stares up in the air at an odd angle rather thumbing her nose at the world and music—head carvings always give instruments such character!

Gambetta was the first viol I ever laid my eyes/ears on, and I too was captivated as my teacher had been. Miss Cowling played a charming rendition of an Abel Sonata, and the purist in me did not mind a bit that Gambetta had an end-pin, no frets, and no sympathetic strings. Being a cellist, Miss Cowling saw no need for frets!

I added the metal sympathetic strings later, as I learned of other similar 19th century instruments; mine was obviously not a unique example. Gambetta differs from the 16th century viola bastarda for whom the elaborate divisions were written, because “she” does not have a low A string. Gambetta also differs from the baryton because her sympathetic strings cannot be plucked from behind the fingerboard. She differs from the viola d’amore, an 18th century smaller instrument held “braccio” or violin style, because she is larger and held downward.

Gambetta is exactly what “viola bastarda” suggests: a cross between a cello and a gamba. There is no true literature for this instrument; she jangles too much to be used in consort or solos, her curved narrow fingerboard does not permit playing chords lyra-way. But she is our link to the 19th century, when the gamba almost died out. She is a 19th century concept of what a viola da gamba should be, an instrument with a greater volume, due to sympathetic strings, to match the ever louder violins and cellos during her period of musical history.

The Play of HEROD

An interview with Kelly Morris, Director by Vicki Porter-Fink



Vicki Porter-Fink recently sat down with director Kelly Morris to learn more about The Play of Herod, a long-time holiday favorite in Atlanta, to be presented December 12th and 13th.

Porter-Fink: Kelly, you founded a full-time producing theatre group in the 1970s, back when there were only a handful of theater groups in Atlanta, including the Alliance and Academy Theatres. How did you decide to present The Play of Herod?

Morris: That's right. Kelly's Seed & Feed Theatre started in the fall of 1973, and it was located in a warehouse downtown near City Hall. We mostly did contemporary comic plays of epic scale—Sam Shepard, Paul Foster, Ken Bernard, and especially the work of our own playwright, Tom Cullen. I wanted to do something special for Christmas in 1974. The woman who was leading our just-beginning chorus (now Atlanta Schola Cantorum) suggested *The Play of Herod* and lent me the records of Noah Greenberg's New York Pro Musica production from 1964. At this point, I knew nothing about Early Music.

Using the libretto from the records, I edited the play, keeping everything that moved the story forward and deleting repeats. Somehow I was put in touch with Butch Spivey (who played, and still plays, King Herod), who led me to Ron Carlisle (who headed the first consort and served as our original music director, and who played in the consort for 25 years) and Sam Hagan (who sang the Archangel for twenty years).

The response to that first performance was wonderful. I can't emphasize enough what an unusual event it was—in the repertory of the theatre and in the cultural life of Atlanta. . .an 800-year-old liturgical music drama sung in Latin by the same people who were identified with profane contemporary comedies. It was quite surprising.

Some elements of the production have lasted—rear-screen projection of the translated text (super-titles in 1974!) and an after-show reception featuring hot cider and cookies baked by the cast and crew, at which the audience members joined the performers in singing Christmas carols.

Porter-Fink: What were the early years like?

Morris: Well, the performances were in our warehouse theatre. It was very cold, usually. The heat was noisy, so I turned it off as the show began. We used to joke about the blue feet of the Innocents. . . I'm afraid that it was true. Neither the original Seed & Feed Theatre downtown nor our second space on Angiers Street still exist. After we closed the theatre in 1979, we continued to do *Herod* each December. For several years we did the production at Nexus Theater, and then we settled into Trinity United Methodist Church across the street from City Hall for many years. And that's where we completed the first quarter-century.

Porter-Fink: And then you stopped?

Morris: Yes, the 1999 production was going to be the last. I thought the show was getting tired. There were so many performers who had been in the play for more than ten years—several for more than twenty years—that we all needed a chance to stop. Then, in 2004, Kevin [music director Kevin Culver] and I decided to revive the production at St. Luke's Episcopal.

Porter-Fink: And this year you are moving to St. Bart's?

Morris: Our production dates conflicted with St. Luke's programming and St. Bart's has generously welcomed the production. Kevin and I have done several music-theatre pieces there—notably Hildegard's *Ordo Virtutum* in 1999 and 2000 and *Mother of Sorrows* in 2001—and we are very familiar with the space and its wonderful acoustics.

Porter-Fink: How will the show be different at St. Bart's?

Morris: The staging will be wider and shallower, much closer to the audience. We've performed *Herod* at a couple of cathedrals and at the monastery in Conyers, and those performances were spacious and grand. At St. Bart's, the theatrical experience will be more intimate and the music should have more presence.

Porter-Fink: Why do you think there has been such longtime interest?

Morris: I think mainly for two reasons. We first presented *The Play of Herod* as a thank-you present. . . a Christmas gift. . . to the audience that had supported Kelly's Seed & Feed Theatre. The evening had a sense of family celebration—a spectacle followed by a cider-cookies-carols party. People brought their kids when they were old enough; the kids later brought dates. There was a feeling of reunion among the cast members and among the audience that grew richer as the years rolled by. I think there still is.

Secondly, the work itself is remarkable. Our production combines portions of two 12th-century manuscripts found at the Benedictine monastery of St. Benoit-sur-Loire near Fleury—*The Play of Herod* and *The Slaying of the Innocents*. These are liturgical music-dramas, believed to have been performed by clerics inside the church. (The later Mystery plays were spoken in the vernacular and performed outside.) Works of this type are extremely rare—especially dramas of this quality and finish—and are thought to be the earliest forms of medieval drama. The content is familiar—everybody knows everything that happens in it—the angels announcing the birth, the adoration of the shepherds and the Magi, the raging King Herod, the flight to Egypt, the slaying of the Innocents. And yet in this strange timeless form of storytelling these wondrous happenings you already know seem a bit unfamiliar. Everything about the stagecraft and the music is straightforward but clearly ancient, a different world, a legend, a dream. The pleasure of surrendering to this old, old story is very deep.

There is nothing quite like it.

Note: The Play of Herod will be presented at St. Bartholomew's Episcopal Church on LaVista Road in Atlanta on December 12th and 13th 2008 at 8:30 pm. Admission is \$20, and reservations are required.

Visit www.herodplay.com for more information.

2009 York Early Music International Young Artists Competition

From: Early Music America <Early_Music_America@mail.vresp.com>

Subject: News from EMA

To: [AEMA](#)

Dear EMA member,

The following European early music ensemble competitions for young artists have been announced, and we want to make sure all of our North American members are aware of them:

2009 York Early Music International Young Artists Competition

July 16-18, 2009

York, UK

Repertoire: Middle Ages to nineteenth century

Application due: December 5, 2008

Additional information: www.ncem.co.uk/youngartists

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a monthly recital series preceding the Office of Compline

St. Bartholomew's Episcopal Church

1790 LaVista Rd., Atlanta, GA 30329; 404. 634. 3336; www.stbartsatlanta.org

2008 - 2009 SEASON

9 November

Lee Orr, organ

Jason Pellet, trumpet

Georgia State University

14 December

Melanie Burt, soprano

Atlanta

11 January

Scott Dettra, organ

National Cathedral, Washington, D.C.

8 February

Sopranos 2 by 2

Atlanta

8 March

Sarah Hawbecker, organ

Redeemer Lutheran Church, Atlanta

12 April

no concert

11 May

Mike Tiscione, trumpet

Brad Hughley, organ

Compline, sung by the Schola,

begins at 8:00 p.m. on 2nd & 4th Sundays,

September through May

Mid-Winter Workshop 2009

(the 6th annual)

with early and newer Music

for Voices, Recorders, Viols and Harp and other “early” instruments.

Atlanta, GA area, January 23rd and 24th, 2009

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: Will include Jane Burke (Voices); Stewart Carter, Pat Petersen, Claire Rottembourg and John Tyson (Recorders); Gail Ann Schroeder and Susan Patterson (Viols); Paula Fagerberg (Harp).

Music: Emphasis will be on Early Music and other music for “early” instruments. Each participant will receive music with a detailed confirmation letter in Dec. 2008. The music is included in the fee, if registration is postmarked November 30th or earlier. For registration after Dec.1, there will be a music fee of \$12; and, after Jan.1, a \$12 late registration fee. 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 before 6 PM

Place near Atlanta: Music Education Building of Clayton State University, Morrow, GA. <http://www.clayton.edu/>

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 for Choral Singing or for playing your Recorders or Viols. (Please see also: “Emerging Recorder Players”, below). **Other “early” instruments are very welcome!**

Cost: The fee will be \$95. Members of AEMA and ARS-Atlanta will receive a discount of \$15.

Meals: The fee will **include a box lunch** for Saturday. Other 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 Phil Hollar, President of the Atlanta Recorder Society, 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 \$12 fee for music and \$6 for lunch. With the scholarship, there is an expectation to help with a few chores before, during and/or after the workshop.

Register with: Jorg F. Voss (Registrar, AEMA and ARS-Atlanta), 1495 Ridgefield Drive, Roswell, GA 30075,
by November 30th, 2008.

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

Registration for Mid-Winter Workshop, January 23rd and 24th, 2009

Last Name..... First Name..... Female ♀ Male ♂

Street..... City..... State..... Zip.....

Daytime phone..... Evening phone..... e-mail.....

Emergency Contact..... Phone #.....

Do we need to provide a **special** Box Lunch for you?

Housing: I would like to stay in someone's home in the Atlanta area
 I need recommendations for hotels/motels

Offer for Housing: I live in the Atlanta area and am willing to offer hospitality to visiting musicians: 1 Female 1 Male
 2 Females 2 Males
 Other possibilities.....

Fees: Basic Fee: \$95 -AEMA or ARS-Atlanta Members, **subtract** -\$ 15 \$.....
 -Emerging Recorder Player (Saturday sessions): \$ 35 +\$ 6 \$.....
 -Music fee, scholarship recipient
 or registration after November 30th +\$ 12 \$.....
 -Late registration fee, after Dec. 31st +\$ 12 \$.....
 -Extra Workbooks x \$ 12 \$.....
Total due for the workshop \$.....

Please make your check payable to: Atlanta Early Music Alliance.

Self-Evaluation

Years of active musical experience (instrumental _____ vocal _____); Occupation _____

Recorders: Please rate proficiency on each from 1-5, with **1 = advanced, 5 = novice**

__ **S** ; __ **A** ; __ **A up** ; __ **T** ; __ **B**

Others you will bring: __ **Si** ; __ **GrBass** or __ ; __ **Contrabass** or __

(Example: **4** S ; **3** A ; **2** A up ; **4** T ; **0** B ; **3** Si ; **0** GrBass ; **0** Contrabass)

Other wind instruments you will bring: _____

Viols: Rate proficiency on each from 1-5, with 1 = advanced, 5 = novice

__ **Tr** ; __ **Tn** or __ ; __ **B** or __ ; __ **Violone**

Harps: Which type of Harp will you bring: _____ Please rate your playing skill, from 1-5 _____

Other String Instruments you will bring _____

Voice: Indicate range and proficiency, (1-5) __ **S** ; __ **A** ; __ **T** ; __ **B** (Example: **5** S or **3** T)

ALL: Rate your proficiency, (1-5), as above on the following:

__ rhythm ; __ sightreading ; __ C clefs ; __ knowledge of Renaissance style