

The Atlanta Early Music News

Newsletter of the Atlanta Early Music Alliance

Volume II, No. 3

November 1994

Editorial Notes

Dear Readers,

This month we bring you part 2 of Hope Ehn's article on the information superhighway E-mail: [www.gopher to you too!](http://www.gopher.to)

We also have some interesting responses to Dr. Theron McClure in the Reader's Round Table. Join the fray! The more viewpoints we hear, the more inspiring it becomes.

Check out the concert calendar: some interesting things are coming up in November. For instance, all the harpsichord activities at Spivey Hall Nov. 4 - 5, plus Ars Antiqua de Paris; Atlanta Musica Antiqua is performing, Diverse Musicke in *grande bande* configuration will play; and more! Notice that many listings have discounts for AEMA members - just show your membership card. If you don't have one, call us.

If you are interested in contributing to the **Atlanta Early Music News**, call Frances Blaker at 658-1357.

Next month we will have a Holiday Quiz with prize! If you have a good early music quiz question, send it to us by November 20th. We will pick the most intriguing question and print it in our December issue.

Don't blister those precious music-playing hands by raking too many leaves!

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TECHNOLOGY

The "Computer Connection" to Early Music: Early Music stops on the Information Superhighway

by Hope Ehn

[Part II, continued from October issue]

Why should I consider getting "full Internet access" instead of just E-mail?

Although the early music newsgroup is available by E-mail as the early music mailing list, other relevant newsgroups do not have an "E-mail echo," and therefore only people with access to a "news feed" which includes those groups can participate in those discussions.

There are also recourses available only by *gopher*, *ftp*, *telnet*, or *www*. These include a bibliography of literature on the viol, which can be accessed by *ftp*. The addresses for these will be given at the end of this article.

How do E-mail addresses work?

E-mail addresses are made up of a string of components, separated by dots. The first item is the name of the person, followed by the character "@". The last item is either a country (mostly outside the U.S.) or a "domain," of which there are several in the U.S. These include *edu* for colleges and universities, *gov* for government offices, and *com* for companies and Internet access providers. In writing about E-mail addresses, it is customary to surround the address with the marks "<" and ">" in order to make clear what part of the text is actually an address.

If you are replying to an address with a "gateway" in the address, as shown by the character % somewhere before the @, it is best to remove the gateway from the address of your reply. To do that, erase the @ and everything after it, and then replace the % sign by @. For instance, the E-mail address of someone whose message shows a return address of <user%host.school.edu@gateway.domain> is actually <user@host.school.edu>

How do I subscribe to E-mail mailing lists?

Most mailing lists are run by automatic "list-server" programs. Messages sent to the list address are circulated to all subscribers, so that is *not* the right place to send a message about subscribing. To subscribe, you must send the proper command in a specific format to a *different* address, so that it will be read by the software, which will carry out your wish to subscribe.

Usually the proper address for subscribing begins with the name

PERSONAL NOTEBOOK**Changing Sides***by Letitia Berlin*

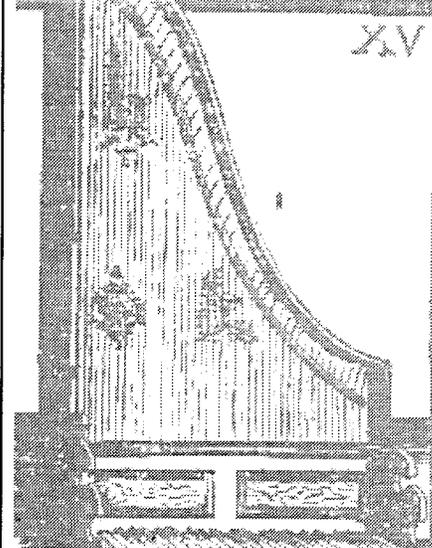
As a professional recorder player and teacher, I am used to practicing and working at a certain level of proficiency. Recently I started taking organ lessons so that I could learn about historical keyboard practices. Suddenly, my level of proficiency has plummeted and I have found myself in a new world, or one long forgotten - that of a beginning student. I have a keyboard background so the instrument is not completely unfamiliar to me, but the pedals and stops, articulation challenges, registration choices, etc. are some of the many things that make me a beginning organ student.

Being a beginner is enlightening, not only because of the new playing territory, but also because I feel sudden empathy with my beginning adult recorder students. Learning something new as an adult is an extremely rewarding experience, but it can also be humbling and frustrating. I cannot remember clearly what it felt like to be a complete beginner, which I was when I was nine years old and just beginning piano lessons and choir. (One thing I do remember was confusing the e above middle c on the treble clef staff with the f next to it. It was quite a triumph when I finally straightened that out.)

Because my organ teacher makes me very comfortable, I have for the most part been able to avoid the self-conscious feeling that I should not make mistakes and should already know everything, but it happens often enough that I recognize it in my own students now. This attitude seems to occur predominantly in adults, though certainly some children are prey to it also. I suppose most children are in the learning mode constantly and aren't saddled with these burdens yet.

Of course I don't know the psychological reasons for our behavior in beginning music lessons, but I have drawn some tentative conclusions in the course of having many adult students come to the recorder as a beginner. Most are very concerned about mistakes. Even one note can throw them off, so much so that their nervous tension results in gripping, bad breathing, posture, etc. Perhaps it's because they care very deeply about getting it right, perhaps it's because they have been taught from childhood to avoid making mistakes. Of course, there's a difference between making mistakes because of not practicing, and making mistakes because you're too nervous to see straight. I don't condone the first, but perhaps my experience as a beginner can aid me in helping my students avoid the second.

Ms. Berlin is a teacher and performer on recorder. She holds a B.M. in piano performance and a M.A. in early music performance practices.

HELP OUT!**Recitals at Dusk**

Coming Soon
(to a venue near you!)

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.

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Patricia Nordstrom

AEMA MEMBERS' MEETING REPORT

AEMA's second members' meeting took place Friday evening, October 14, at The Episcopal Church of the Epiphany in Atlanta.

There were 12 of us at the meeting: just over 20% of AEMA's current membership. This is not as good as the turnout at our first meeting, but that meeting was held on a sunny Sunday afternoon in June rather than a dark October Friday night - does this have anything to do with it?

The meeting began a little after 7:30 with the serving (self-serving) of the various delicious food items that members had brought.

The agenda was not long. We started with a report on *Recitals at Dusk*, the two-week chamber concert series that AEMA is planning. Frances Blaker (project leader) informed us that AEMA had received two audition tapes (now three). The deadline for tapes has been extended to October 31, so there is still time.

A listening committee was chosen - it will meet shortly after

Oct. 31 to listen to tapes and make the choices. There will be 6 concerts, so there is room for 6 groups. Jennifer Phillips asked whether soloists may perform. The decision was, that since the series was conceived as a chamber music series (and because chamber music gets more people involved than solos, and that is an important factor), soloists will only be considered for a place on the series if AEMA does not choose 6 chamber music ensembles. Soloists are welcome to submit tapes (by the deadline) as long as they understand this.

Ensembles that play on the series will pay a small amount to AEMA to cover publicity (probably \$30 per ensemble); each ensemble keeps ticket receipts from their concert. Although this does not "pay" an ensemble as an established series would, it is a very cheap way for an ensemble to put on a concert, giving the possibility of greater earning than otherwise. Also, we are going to do our absolute best (with everyone's help, I hope) to publicize these concerts to the max, and (I hope) get big audiences.

Frances is preparing publicity and will make calls for volunteer

assistance as necessary. Letitia Berlin is seeking advertisers for the series program.

Pat Nordstrom reported that the Fall '95 Purcell Fest is presently conceived as a coordinated series of concerts and lectures, with financial support for the high profile evening concerts (international performers) left to individual participating institutions, such as colleges or churches. Daytime concerts at high visibility sites would provide opportunities for local groups. Funding might be sought from NEH, while AEMA would coordinate and publicize the whole affair.

The meeting was topped off with a talk given by organist and head of Agnes Scott College's music department, Calvert Johnson. Dr. Johnson told about his recent publications on early organ music, namely the volume on Spain. It was a very interesting and informative talk and gave me, at least, plenty of food for thought. Rather than the 1/2 hour presentation, the talk became an hour-plus talk with plenty of discussion and questions. Very stimulating.

Thank you very much, Calvert Johnson!



◆◆◆◆ Keep Concerts Happening! ◆◆◆◆

A plea has been made by Dr. Lyle Nordstrom, head of the music department at Clayton State College: please support early music concerts by attending them!

As head of the department, Dr. Nordstrom has some input into concert programming at Spivey Hall. Dr. Nordstrom informed us at our October 14th AEMA meeting that if the early music concerts at Spivey Hall are not well attended, it becomes increasingly difficult to convince the hall director and board members to present early music concerts.

Most of us do not have time to go to every concert, but the more early music concerts we each can attend, the more likely presenters are to continue, and expand, their early music offerings.

How about making concert attending even more fun by organizing pre-concert dinners at restaurants near concert venues? Or post-concert desserts ... er, where??? Do you have other ideas?

Ehn: Early Music Info Stops, Pt. II

[continued from page 1]

of the program, such as *listserv*. Sometimes "listserv" is used even when the list is being run by another program. If the address for subscribing to the list ends with "-request," subscriptions are probably being done manually. In that case, the format of the subscription message is less crucial. But unless you are absolutely certain that the list you want to join is handled manually, it is best to use the regular format.

The command format for subscribing to most lists is: SUBSCRIBE [the list name] Your Name without punctuation or any other information, and all on one line. For instance, my subscription message to the early music list reads:

SUBSCRIBE EARLYM-L Hope Ehn

The software will get your E-mail address from the return address of your message. Be sure to send this message from the address to which you want your mail to come. And don't put anything at all in the subject area of the header, as it will either be ignored anyway or worse, confuse the service software. If the subscription address begins with "majordomo," leave your name out of the command, as some versions of "majordomo" seem not to be command-compatible with the other list-server programs.

Some Early Music Resources Available On The Internet

Early Music E-Mail Mailing Lists

The main early music discussion list is EARLYM-L. Subscription commands should be sent to <LISTSERV@AEARN.BITNET>.

There is a Renaissance dance list,

with subscription commands going to <listserv@morgan.ucs.mun.ca>. The name of the list is RENDANCE.

Subscription commands for the harpsichord and pipe organ lists go to <listserv@albany.edu>. The harpsichord list is called HPSCHD-L, and the organ list is called PIPORG-L.

There is a harp list which includes players of early harp among its members. Subscriptions go to <harp-request@mit.edu>. The name of the list is HARP.

There are many more E-mail mailing lists about classical music, including some early music lists intended for musicologists rather than for players.

Useful Early Music E-Mail Addresses

American Recorder society:
74363.3365@compuser.com

Amherst Early Music:
horst@newschool.edu

Boston Early Music News:
sheilab@hgl-mail.harvard.edu

Country Song & Dance Society:
71231.2526@compuser.com

Early Music America:
bxs6@po.cwru.edu

Historic Brass Society:
jjn@coma.attcom

Lute Society of America:
cu@suna.biochem.duke.edu

Viola da Gamba society of America:
cfjaw@uxl.cts.eiu.edu

Early Music Newsgroups

The newsgroup *rec.music.early* has the same message content as the E-mail list EARLYM-L.

Other newsgroups do not have associated mailing lists, so they can

be read only by people having access to Usenet newsgroups. These include *rec.music.classical.performing*, *rec.music.makers.builders*, and *rec.arts.dance*.

Information Available via Gopher

John Rutledge's bibliography of literature about the viola da gamba is available by gopher. Type *gopher*, and then make the following choices from the menu: *Other Gopher and Information servers/North America/USA/North Carolina/UNC-CH Internet Library/UNC library Resources/UNC Produced Resources/Viola da Gamba Bibliography/Megaviol*.

There are other gopher resources, including a choral music server at the North Dakota School of Mines and Technology, a classical music gopher at Rice University, the new Middlebury College Music Library gopher, and several sources of liturgical and chant information.

Information Available via ftp

The Canadian musicologist Gordon Callon has established an ftp site at Acadia University for his transcriptions of early music into modern notation. These transcriptions are available as PostScript files, one file per page. They can be printed on any PostScript printer. To find these files, type *ftp ace.acadiau.ca*, and then log in as *anonymous*. When you are prompted for a password, enter your own E-mail address. The subdirectory to enter is */MUSIC*, with further subdirectories for each composer.

There are other resources available by ftp, including the South Dakota School of Mines and Technology choral music resource, and the

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harp archives.

Information Available Through the World Wide Web

WWW sites are known as "home pages."

Harp Information:

<http://tns-www.lcs.mit.edu/harp/>

Indiana University Music Library Information Server:

<http://www.music.indiana.edu>

List of Violin and Bow Makers:

<http://www.eskimo.com/~dvz/violin-makers.html>

There are other classical-music www pages, and more are coming on-line all the time.

For More Information

I have written a book called *On-Line Resources for Classical and Academic Musicians: A Guide Through the Wilds of the Internet*. It is available from Von Huene Workshop, 59-65 Boylston St., Brookline, MA 02146. They take orders by mail, by phone (617-277-8690), and by fax (617-277-7217). The book contains a fuller explanation of many of the topics discussed in this article, and a list of Internet resources available on July 4, 1994. From time to time, I will be posting updates containing address changes and new addresses at various places on the Internet, including the mailing list EARLYM-L (and, therefore, in the newsgroup *rec.music.early*).

For more instruction on how to use advanced resources such as *gopher*, *ftp*, and *www*, there are many books about using the Internet available at bookstores with computer-book sections.



Reader's Round Table

PLAYERS OR LISTENERS? Part Deux

Refereed by
Patricia Nordstrom

We have received two interesting responses to Theron McClure's comments that were published in this column last month. Read on!

Dr. Kim Henry of Hapeville GA writes:

WHY PLAY EARLY MUSIC?

Why do we bother? Is what we do an anachronism? Why not be content to strum trichordal compositions on that most ubiquitous and popular of modern instruments, the electric guitar, accompanied by a drum track?

It cannot be debated that live music performance is becoming a rarity. Quantum improvements in audio recordings make many live performances, especially by amateurs, sound inept by comparison. I remember coming to a Navy Christmas party one year prepared to play Christmas music on piano. Sadly, most of the audience opted for CDs of Christmas pop music over my well-rehearsed performance! And be prepared - not only quality digital recordings, but sequenced instrumental tracks are vying for public attention and threaten to further diminish the popularity of live musical performance! An accomplished rock musician friend forecasts that the musician will evolve into a "programmer" who merely "sets up" the programming to make music! And

don't think it cannot affect traditionalists like us. Many new church organs, both electronic and pipe, are fitted with sequencers. It will only be a matter of time before a whole library of preprogrammed liturgy is available, and the service organist can be done away with.

The question becomes - in this age of electronic and audio wizardry, why do we play music?

The answer must vary individually. Mine is: nothing is quite as exhilarating as musical performance. Not performing surgery, parachuting, rollerblading, speeding on a motorcycle, detonating explosives, or any other dangerous thing I have done. Public speaking is the only thing that even comes close!

Playing music for a live audience is even better; performing original compositions is the penultimate. But even performing by myself is a real thrillier.

But why early (meaning for me, mostly Baroque) music?

It may be a reaction to the monotony of modern homophonic pop music made to fit in a 3 minute time slot. How many pop music genres can you name on the radio besides the song? Baroque polyphony is like a refreshing cool breeze after experiencing the parched winds of pop radio air play.

Then, too, much excitement lies in "connecting" with a composer who lived centuries previous. Pictures in an encyclopedia offer only an impersonal window of the past. But musical performance - that's another story! When I play one of my favorites, like Scarlatti, I feel as if I am experiencing the same sensations as he did; the same emotive powers are evoked. Nothing can put a smile on my face as quickly as Telemann.

(continued on next page)

EMA

In case you don't know, there is a national organization dedicated to supporting and promoting you the early music performer, scholar, amateur, listener, lover. It's the **EMA: Early Music America**, headquartered in Cleveland, Ohio. If you'd like to join or need more information, call 1-216-229-1685, fax (216) 229-1688, contact by E-MAIL bx6@po.CWRU.Edu or write to EMA at 11421-1/2 Bellflower Road, Cleveland, Ohio 44106.

To join the **Atlanta Early Music Alliance**, clip this application and send your check, made out to "The Atlanta Early Music Alliance," to:

Atlanta Early Music Alliance
592-B Linwood Avenue NE
Atlanta, GA 30306

_____ \$ 15/individual
_____ \$ 25/family
_____ \$ 40/institutional

Name _____

Address _____

Phone (optional) _____

- Please check if you'd like to make a tax-deductible contribution the **AMEA**.

[Because of our affiliate status with EMA, please make donation checks out to "Early Music America," and indicate that your check should go to the Atlanta Early Music Alliance. You may send your contribution directly to EMA, or we will forward it for you.]

Reader's Round Table:

PLAYERS OR LISTENERS: Part Deux

(continued from page 5)

Kim Henry (con't):

Playing a Bach fugue on a fully-registered pipe organ never fails to give me an adrenaline rush. Such compositions are still as fresh and inventive for me to play at the end of the 20th century as they were for someone nearly three centuries ago.

The same feelings can be evoked by listening to a live performance of early music, but not as strongly. Listening, whether to live or recorded performances, can be a passive activity. Performing must be inherently creative. It forces your participation in the music, and all the wonderful emotive powers that brings!

Emily Stevenson of Monroe, GA sent this in:

In reply to Dr. McClure: I do not think of my instrument, the viol, as a blender. The choice of word reminds me of a kitchen blender where everything comes out as homogeneous mush of no clear color. I think the nature of contrapuntal music is that of one voice briefly predominating and then another taking the spotlight. The whole texture of viol sound being transparent rather than opaque, distinct voices can be heard and other counter-melodies can also receive attention, even if playing more softly.

The different ranges of the viols do make a difference in their personality (in fact, each string has a little different flavor).

I believe the idea of personality comes from the different moods one is able to conjure up. Masters like Byrd and Gibbons produced a wide

range of these and are not inaccessible to an audience.

If players are willing to make the effort, they can get a lot more out of this music than just a pretty sound, but it requires studying the harmonic effects as well as the individual lines and a lot of coordination. If a group spends the large amount of time on one piece that is required, probably they would want to play for an audience at some point and share their appreciation of the music.

Frances Blaker:

I just plain love to play music, particularly Renaissance and Baroque music, but also older and newer and brand new music. It speaks to me.

I get deep satisfaction from practicing my instrument (recorder) and music, and there really is nothing like performing for an audience. The feeling of connection between myself, my fellow players and my audience is satisfying and moving. It makes me happy.

Listening to performers who put themselves into their music is also one of life's great pleasures.

WHEE, WHAT FUN! WHAT DO YOU THINK? [Your faithful referee has decided to save her two cents worth for the next issue. To join the discussion, send opinions to Pat Nordstrom at 105 Ashwood Court N., Stockbridge, GA 30281 by November 20th.

Reader's Bulletin Board

I have a copy of an 8-voice piece called "Regina Caeli," but I don't know the author (probably Italian) Does anyone know it?

Emily Stevenson, 1-404-267-8914

FALL CALENDAR

[You may notice that some days have two concerts, one in the afternoon and one in the evening. Make it an early music day and go to both!]

N O V E M B E R

Friday **November 4**, 8:15 pm. **SEHKS-Alienor Foundation Composition Competition for Harpsichord**. Finalists. Spivey Hall at Clayton State College, Morrow, GA. Free. 961-3683.

Saturday, **November 5**, 8:15 pm. **Igor Kipnis**, harpsichord. Spivey Hall. \$15. *AEMA members receive 20% discount.* 961-3683.

Sunday, **November 6**, 3:00 pm. **Ars Antiqua de Paris**. Lute, recorder, and countertenor perform music of the troubadours, the Golden Age of Spanish music, and 17th and 18th century music. Spivey Hall, \$15. *AEMA members receive 20% discount.*

Sunday, **November 6**, 5:20 pm. **English Country Dancing**. Horizons School, 1900 DeKalb Avenue. Admission: \$4

Monday, **November 7**, 7:45 p.m. **Kristin Cottrell**, recorder, presents a senior recital with music of Schickhard (with Baroque double reeds), Van Eyck, Ortiz and Handel. Spivey Hall, Clayton State College. Free.

Wednesday, **November 10**. **Musica Antiqua** performs in Covington, GA. Call Teresa Texeira at 476-1725 for more information.

Sunday, **November 13**, 4 p.m. **Diverse Musicke** with guests perform large Baroque works for voices and instruments. **Benefit concert** for Jerusalem House, a residential facility for people with AIDS. St. Bartholemew's Episcopal Church, 1790 La Vista Rd., NE, Atlanta. Admission: \$8. Call (404) 658-1357 for information.

Sunday, **November 13**, 3 p.m.. **Collegium Vocale**. Music of Bach, Brahms

and Vaughn Williams. Glenn Memorial Auditorium at Emory U. Free

Saturday and Sunday, **November 12/13**. **Schola Cantorum** of Atlanta. "Songs of Spain". Donation: \$5. Saturday: Episcopal Church of the Epiphany, 8 p.m.. Sunday: Holy Trinity Episcopal Church, 7 p.m.. 378-0595.

Saturday, **November 19**, 8:15 p.m. **The Emory Consort** will present a program entitled "Oh Heavenly Light" - medieval, renaissance and baroque music about light - at 208 White Hall, Emory University. Free.

Sunday, **November 20**, 3 p.m. **Lutes Atlanta**. Lyle Nordstrom, William Hearn, Clay Erickson, Patricia Nordstrom, lutes and other plucked instruments with Lella Lazenby and Cheryl Boylston, sopranos, performing 16th and 17th century music for lutes and voices. John C. Campbell Folkschool, Murphy, N.C. Admission.

D E C E M B E R

Saturday, **December 3**, 5:15 p.m and 8:15 pm. Spivey Hall, Clayton State College, Morrow, GA. **Chanticleer**, includes special holiday music. \$20. *AEMA members receive 20% discount on early music concerts at Spivey, so show your card.* Call 961-3683 to subscribe to a series or build your own.

Sunday, **December 4**, 2 p.m. **English Country Dancing**. Horizons School, 1900 DeKalb Ave. Admission: \$4.

Friday, **December 9**, 8:15 p.m. **Boys of the Lough**, Spivey Hall. \$20. (Not officially early music, but many of you may want to attend - Celtic Christmas music with flutes, pipes, fiddles and whistles.)

Dec. 7-10. **Atlanta Camerata** presents "**The Play of Herod**". Trinity United Methodist Church. \$10. Reservations required. 378-0595.

Sunday **December 11**, 4 pm. **The Festival Singers of Atlanta**, Patrick Hagan, director. Ancient and traditional Christmas music. \$7. 423-2265.

Monday, **December 12**, 7:30 p.m. **Frances Blaker**, recorder, will perform "The Common Flute: uncommon music for solo recorder," a program of unusual music from the 15th - 20th centuries. The Episcopal Church of the Epiphany, 2089 Ponce de Leon Ave. Admission: \$7, general/ \$5 student, seniors & AEMA members.

C O M I N G I N 1 9 9 5

Friday, **February 3**, 1995, 8:15 pm. **Paul O'Dette**, lutenist. Spivey Hall. \$15. *AEMA members receive 20% discount.*