

BROADSIDE

Volume VIII, #2

October 2002

Opening Concert of Series Features Remarkable Woman Composer

by Jennifer Phillips

On October 27, 2002, at 4:00 pm, Jennifer Phillips and Jeanne Johnson-Watkins will perform a concert devoted exclusively to the music of Elizabeth-Claude Jacquet de la Guerre. The concert is part of the AEMA Concert Series to be held at Decatur Presbyterian Church. Jennifer and Jeanne are recent recipients of the Early Music America Professional Development Award. Jennifer is in the process of editing her recording of Jacquet de la Guerre's complete harpsichord works.

Jacquet de la Guerre (1665-1729) is almost exactly contemporaneous with François Couperin (1668-1733), yet her music is quite different. About 20 years ago Carol Henry Bates discovered a single copy of the lost publication of Harpsichord Suites from 1687, adding dramatically to the realization that Jacquet de la Guerre's music is worthy of greater attention. Jacquet de la Guerre was just 22 years old when she published that first collection. In 1707 at age 42 she published a second book of Harpsichord Suites and a set of six Violin Sonatas. These works provide a revealing look at her development, which mirrors the changes occurring in French music at the turn of the century.

Jacquet de la Guerre wrote in a variety of genres, including an opera, which was the first by a woman to be performed at the Paris *Opéra*. It was also performed in Strasbourg. She was the first French composer to write cantatas on scriptural texts, reflecting Louis XIV's changing taste after his recent marriage. She wrote Trio Sonatas. Her *Te Deum* was performed in the chapel of the Louvre in 1721 when young Louis XV recovered from smallpox. She also wrote drinking songs! Besides composing, she taught and held well-attended public concerts in her home on a regular basis.

The works of Jacquet de la Guerre represent a treasure-trove of delightful music for our modern world to discover. During her lifetime she enjoyed international acclaim. King Louis XIV revered her from the time she was introduced to him at age 5 until his death. Louis gave her his requisite permission to dedicate her published works to him throughout his life, an honor that François Couperin did not receive.

In 1677 a writer for the local Paris monthly, *Mercur galant* stated: "For four years a wonder has appeared here. She sings at sight the most difficult music. She accompanies herself, and accompanies others who wish to sing, at the harpsichord, which she plays in a manner that cannot be imitated. She composes pieces, and plays them in all the keys asked of her. I have told you that for four years she has been appearing with these extraordinary qualities, and she still is only ten years old." She was probably twelve at that time, but the report is still evidence of great talent for so young a child. A 1678 opera review mentions that "the marvel of our century, the little Mademoiselle Jacquier, plays the harpsichord".

Interestingly, baptized as Elizabeth Jacquet, she appended her father's name Claude to Elizabeth, and combined her maiden and married names. Her earliest instruction came from her father, an organist and teacher of organ and harpsichord. Mme de Montespan, the king's mistress engaged her in 1673 to provide entertainment. She lived at court and pursued composition studies there. In 1684 she married Marin de la Guerre, a distinguished organist. She did not follow the king to Versailles, thus avoiding courtly intrigues and etiquette demands. A series of tragic events interrupted her happy life. Marin and Elizabeth's only son, also a child prodigy, died at age 10. Her father died in 1702, and Marin died in 1704. She

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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.

From Your AEMA President

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*Jacquet de la Guerre, continued*THE ATLANTA
EARLY MUSIC ALLIANCE

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PUBLICATION SCHEDULE

Broadside is published monthly except for summer; longer issues are published three times a year. The copy deadline is the 20th of each month.

SUBMISSIONS

We gladly welcome articles and letters but reserve the right to edit all submissions. *E-mail submission is preferred.* Each must include the author's name, address and phone number. Letters must be signed.

MAIL submissions to Patricia DeWitt, patdewitt@shorter.edu, grocheio@hotmail.com, or 19 Rosewood Road, Rome, GA 30165.

[Include your submission as part of your email message or as an attachment. Do not use file compression.]

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AEMA also maintains a website at www.atlema@earlymusic.net.

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responded to her losses with a vigorous period of composing and performing.

When she died a medallion was struck showing her profile on one side and a woman at a harpsichord on the other. The legend on the medallion states "With the great musicians I competed for the prize", suggesting that she was considered one of the finest musicians of her day. When Titon du Tillet drew up plans for *Parnasse François*, an elaborate 60-foot monument he wished to place where the *Arc de Triomphe* now stands, he put her medal on the second tier along with Michel-Richard de LaLande and Marin Marais. The monument, sculpted in a bronze model, celebrated the leading French poets and musicians. Jean Baptiste Lully occupied the first tier and the King disguised as Apollo sits at the top.

After her death she was celebrated by publications in other countries. The *Musikalisches Lexicon* published by Johann Gottfried Walther in 1732 gives her a larger entry than François Couperin. John Hawkins, in his *General History of the Science and Practice of Music* (1776) wrote "So rich and exquisite a flow of harmony has captivated all that heard her." He referred to her as one of the greatest musicians France had ever produced.

Jacquet de la Guerre's Harpsichord Suites reflect the French *claviciniste* style, but with a unique voice and peppered with some Italian touches. Frequent shifts between major and minor tonalities are but one characteristic of her style. The more Italianate Violin Sonatas as well as unpublished Trio Sonatas are among the clandestine experiments by a number of French composers who had become familiar with music of the famous Italian composer Arcangelo Corelli. Lully, the arbiter of taste at the time and, curiously, an Italian by birth discouraged Italian music at court. After Lully's death in 1687, debates about the merits of the two national styles of composition were waged in earnest. In 1692 Couperin rearranged his name to sound Italian and attached it to his first sonata inspired by Corelli, pretending to have received it

from a relative. The enthusiastic reaction encouraged him to write more with his Italianate name as a mask, to much acclaim.

Jacquet de la Guerre made a profound and unique contribution to the evidence of the importance of women's achievements. Her bold work should provide encouragement for women to courageously enter uncharted territory. With her numerous published and internationally famous works, she achieved what no other woman before her had done in France. She began publishing as a young woman and continued her career as composer, virtuoso performer, and teacher in a fearless manner. We have a wonderful collection of music to get to know. The works on this program are merely a taste of her energetic and original music.

A Letter from Your AEMA President

by Eckhart Richter

It is a great honor to have been appointed as the new president of AEMA. To you the members I pledge my best efforts and ears open to your concerns. AEMA was founded less than a decade ago. A young organization like ours is bound to experience occasional growing pains. The time has come for us to take stock and make whatever course correction is needed to help AEMA grow and flourish. In this I am fortunate to have the support of our newly constituted board, whose members bring a diversity of expertise, experience and know-how to running our organization.

In taking stock it might not be inappropriate for me to share some reflections of an historical and philosophical nature in order to put our present efforts in perspective. To this day there still persists a degree of lingering distrust and disdain between the practitioners of so-called mainstream classical concert music and musicians specializing in the playing of early instruments and historical performance practice. The latter tend to view the former as stylistic ignoramuses and they in turn regard the latter as musical troglodytes.

The first tentative attempts in the revival of early instruments go back to over a century ago. The early music movement that emerged in Central Europe and England following the First World War tended to bifurcate. On the one hand there were those for whom the preoccupation with early music served as a flight from the present. For them this music provided a psychological and spiritual escape from the political turmoil, social upheaval and economic chaos of the day. Above all it connoted their

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

categorical rejection of late romantic and modern music, the former for its hypertrophic pretentiousness, the latter for its sheer ugliness and both for their excessive complexity. The popular music of the day was dismissed for its banality and vulgarity.

On the other hand for more enlightened aficionados of early music its vast and stylistically enormously varied repertoire offered a cornucopia of beautiful music which could significantly broaden one's musical horizon. Forgotten and rediscovered musical treasures could and did serve as a fillip to the creative imagination of great composers, as is most notably attested in the case of Stravinsky and Hindemith.

To be sure the striving for historically authentic renditions of music from the Middle Ages through the 18th Century was increasingly regarded by all practitioners of early music as essential. This music could best be brought to life by learning its language - grammar, syntax, pronunciation and all. Broad minded practitioners, however, refrained from putting on specialist's blinders, that is from regarding Authenticity solely as an end in itself. Bringing early music to life in accordance with its stylistic prerequisites really allows us to reexamine our contemporary hierarchy of musical values and way of making music from a fresh perspective. While the past two centuries can boast remarkable musical achievements such as the creation of works of dazzling brilliance and hitherto unheard expressive intensity as well as impressive progress in certain aspects of instrumental technique, the technology of instrument building and the invention of new instruments including electronic media, much had also been lost in the process when it came to gracious refinement, expressive nuance, intimacy of communication, colorful transparency of texture and so forth.

Fortunately one can detect here and there signs that the wall between early and modern performance practice is starting to crumble. In the first place we should not pretend that we can render or respond to any piece of early music exactly in the same way as did its contemporaries. Inevitably even the most Authentic performance of early music will reveal as much about its present day performers and the mentality of our own time as about the music-making and outlook of the music's contemporaries. In the second place early music is becoming increasingly mainstream and here and there one detects indications that performers on modern instruments, even when playing later music, are allowing themselves to be influenced by early music performance practices. While there will always be a need for period performing specialists who know to fastidiously differentiate between varieties of musical styles, this cross-pollination is all to the good. If nothing else we learn from early music that tastes in the aesthetics of musical performance are continually changing. We like to think that as early music enters more and more into the main stream of our musical life it will have a salutary effect on the aesthetics of contemporary music making. In short in our enthusiasm for so-called early music we would do well to put the major stress not on Early but on Music.

From its inception the early music movement has also tended

to split into two groups with opposing aims. On the one hand there was an elite of musicologists content to nestle in their ivory tower of musical research and of professional performers who treated early music as a rarified and esoteric specialty. On the other hand there were large groups of amateurs, most notably exemplified by the Musikantengilde (Guild of Amateur Musicians) in Germany during the twenties and thirties, for whom the appeal of much early music lay in its accessibility to their limited technical abilities and its suitability for fostering a communal spirit. Their attitude was marked by hostility toward virtuosic display and the professional obsession with technical perfection, by defensiveness toward rigorous musical training and a disciplined approach to making music. These groups tended to succumb all too easily to a presumptuous and ideologically tinged dilettantism.

Fortunately the remarkable blossoming of early music performance during the past half century has helped to break down the wall between professionals and amateurs. To be sure, the chief function of professional musicians is performing for an audience while that of amateurs is to make music with each other for simple pleasure and musical edification. But that distinction clearly breaks down in the case of choral music. Moreover qualitative differences in regard to musical ability are not always clear-cut. Particularly among early music practitioners one can find highly skilled amateurs while the level of musical proficiency and insight among professionals varies considerably. In any case the respective roles of professionals and amateurs are mutually complimentary. The high standards that are increasingly being attained in the professional renditions of early music can serve amateurs as a source of inspiration and a means to refine their musical taste and critical judgment. Actively engaged, music-making amateurs in turn provide the most discerning and appreciative audience for professional performers and ought to be their principal supporters. Their importance for a healthy musical culture can hardly be overestimated. ~

It is the consensus of our new AEMA board that we should foster a spirit of mutual cooperation between the professionals and amateurs in our organization, that we must prevent the erection of walls between them and break down any that already exist. We will continue to promote professional excellence by providing needed support to deserving local talent as well as inviting distinguished guest artists whenever financially feasible. The most recent issue of Broadside contains information about the impending concert series at Decatur Presbyterian Church, sponsored by AEMA. We strongly urge all of our members to support this exciting series to the fullest by attending all concerts, if possible. An equally important item on our agenda is stimulating and reinvigorating the music making of AEMA's amateurs. We encourage grass-roots input by you, the members. We intend to develop a questionnaire for that purpose. I personally welcome suggestions and ideas from any of you via e-mail (eckrose@mindspring.com) or snail mail (1830 Ravenwood Way NE, Atlanta, GA 30329-2723). Incidentally we are currently in the process of updating our web site. Mobilizing the diverse talents of AEMA's membership is essential to keep our organization alive and well.

Review: New Trinity Baroque Choir and Orchestra, *Dido and Aeneas*

by Jorg F. Voss

“Dido and Aeneas” by Henry Purcell was presented in a semi-staged version by New Trinity Baroque Choir and Orchestra on September 7, at 8:00 p.m., at Peachtree Christian Church in Atlanta.

This staged concert was truly deserving of the prolonged silence and a subsequent standing ovation at its end!

The silence of the audience was in awe of Purcell’s hauntingly beautiful music which was still reverberated through the nave of Peachtree Christian Church; and the standing ovation showed the audience’s admiration for the touching performance of this Baroque music drama under the direction of Predrag Gosta.

The orchestra of 3 violins, 2 violas, 1 bass violin (a rarity), 1 viola da gamba, a theorbo and two harpsichords gave Purcell’s music a lyrical and certainly a sensuous touch. The choir of eleven not only sang the many contrasting moods of the opera, but it also acted them out dramatically. The choir’s singing flowed from every singer’s heart.

The opera’s story contains a blend of Antique and English characters. Dido, the queen of Carthage, is host to Aeneas who visits with his entourage in search of a new home after the demise of his city of Troy. They fall deeply in love. A sorceress and a group of witches plot to destroy Dido’s happiness. They entice Aeneas, by imitating the voice of the messenger god Hermes, to abandon his betrothed and move his people on [towards Rome?] by Jovian command. Dido is utterly distraught and chooses death.

Several soloists, supported by the chorus and orchestra, develop the story with masterful music; Purcell’s mixture of French and English rhythms and musical forms: an overture, intermezzi, recitatives, arias, choruses and dances.

The soloists:

Belinda, Dido’s first lady in waiting, was sung and acted amiably by Soprano Julia Matthews. All enjoyed her strong, clear and lyrical voice.

Elizabeth Packard Arnold sang the supporting role

of second lady in waiting, with her crisp and unwavering Soprano voice.

Allison Brown, Soprano, and Terrance Barber, Countertenor frightened the audience with the intentionally horrific singing of two witches.

Thomas Meglioranza, Baritone, sang Aeneas. Unfortunately Purcell gave this role but few opportunities to sing. We would have enjoyed hearing much more of his smooth, full and dramatic voice.

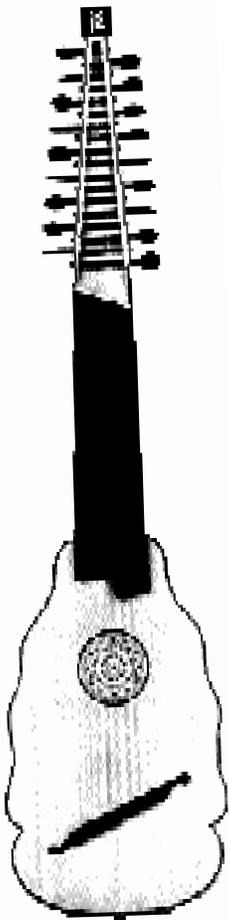
Soprano Evelyn Tubb, renowned interpreter from England, created compassion while acting out “Dido” in sweet, passionate lyrical singing. She then stunned the audience with her dramatically shrill and screaming rendition of the “sorceress”. Then she again morphed back into “Dido” who at the end sang one of the most heart-wrenching laments of the Baroque period, the chromatic Chaconne “When I am laid in earth”. Hers was a convincing and soulful performance!

It was this last aria and the ensuing chorus and postlude which resonated through the nave and faded into absolute silence. The audience had witnessed a truly artistic rendering of a beautiful opera presented by passionate players and singers of early music.

Know Your Reviewer: Jorg Voss

Jorg F. Voss was born in Germany. After his family escaped to West Germany in 1947, he became exposed to the Youth Music Movement of post-war Germany, which stressed choral singing, folk-songs from all over the world and emphasized the use of “affordable” instruments (such as recorders and the Orff percussion family) and the performance of Renaissance and Baroque and Contemporary compositions. Studies in engineering brought him to the United States in 1959, where he pursued his career until his retirement in 1994.

Jorg is an active performer and composer. Further information and a catalog of his arrangements and compositions, some in mp3, may be found on his website, www.jfv.com.





The Atlanta Early Music Calendar

Α Ψ Ω Ω Ω



David Buice, Harpsichordist-in-Residence at the Oglethorpe University Museum of Art, presents the first program of this season's Harpsichord Recital Series on October 8, 2002 at 7:30 p.m. It is entitled "From Stil moderno to Stylus fantasticus", showing the development of the "fantastical style" of keyboard playing in the 17th and 18th centuries. Music of Girolomo Frescobaldi, Jan Sweelinck, Johannes Froberger, Louis Couperin, Dietrich Buxtehude, and Johann Sebastian Bach will be played on the OUMA Ronald Carlisle Harpsichord, and on David Buice's Lautenwerck by Anden Houben.

Admission & Season Ticket Prices for the OUMA Series:
 General Admission: \$15 (Season Ticket \$50); Oglethorpe University Museum of Art Members, Oglethorpe University Faculty & Staff, Atlanta Early Music Alliance Members, and Senior Citizens: \$10 (Season Ticket \$30); Students: Free.
 Season Tickets: General: \$50

The week following the first OUMA program, Mr. Buice will be presenting two free organ recitals at Oak Grove Church in Decatur, sponsored by the Atlanta Music Club. The first program, on Tuesday, October 15, at 8:00 p.m. will feature

music by some of the same composers featured in the OUMA recital, along with music by William Walton, Cyril Jenkins, Fats Waller, Lefebure-Wely, Fanny Dillon, and Alec Rowley. The second program, on Thursday, October 17, will provide an introduction to the organ for area students, including the opportunity to see the console, pipes and wind chests, and the turbine blower in its room beneath the pipe chambers. For more information, refer to these websites:
<http://museum.oglethorpe.edu/DavidBuice.htm>
<http://museum.oglethorpe.edu/programs.htm>
<http://museum.oglethorpe.edu/DBMusicTracks.htm>

On November 3, 2002, **Metropolitan Baroque Players** will present works by Hotteterre, C.P.E. Bach, J.S. Bach and Quantz in a Sunday concert, 4:00 PM, Episcopal Church of the Epiphany, 2089 Ponce de Leon Ave. at E.Lake Rd. Performers are Ron Dennis, recorder; Catherine Bull, flute; Shawn Pagliarini, baroque violin, Eckhart Richter, baroque cello; and Daniel Pyle, Harpsichord.
 \$15 general; \$10 AEMA members, students & seniors.

For further information, call 404/634-4268 or e-mail eckrose@mindspring.com.

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 30030. 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.

Name _____

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E-mail/Fax _____ Phone _____

Membership category _____

New or Renewing? _____

Volunteer Donation Suggestions

- Membership Categories
 Sustaining \$200
 Supporting \$100
 Groups/Institutions \$45
 Families \$30
 Individual \$20



The Alliance: News of AEMA People and Communities

Adam Decker reports the completion of a large harpsichord commissioned by Brenau University, Gainesville, GA. The Franco-Flemish concert double manual harpsichord has the following disposition: 2x8', 1x4' and buff (on lower manual). Keyboard Range: FF-g''' (double transposing 392/415/440). Shove coupler upper manual Sitka spruce soundboard with cherry bridges. Case and lid are solid Northern basswood. Solid white oak turned stand with solid oak white oak music desk. Keyboard materials are ebony naturals with bone capped sharps and cherry arcades. Instrument is decorated with Flemish block printed papers in keywell and soundboard surround. Exterior case color is Chinese red with case moldings left bright. Interior of lid is Japan silk ivory separated from a 3 inch band of Chinese red by a clear 3/4" varnished band accented with authentic black and red Flemish lines. Adam J. Decker/ Early Keyboards of Atlanta.

The Atlanta chapter of the American Recorder Society has moved its meeting location, according to president Ron Hancock. Beginning with the first fall meeting, September 15, they convene at Saint Mark United Methodist Church located at 781 Peachtree Street, NE Atlanta, GA 30308. St. Mark has graciously offered to host both rehearsals and performances

from September 2002 through May of 2003.

Accordingly, the annual schedule will be:

Oct 20	Sunday	3-5PM	Reg Mtg
Nov 17	Sunday	3-5PM	Holiday Reh #1
Nov 24	Sunday	3-5PM	Holiday Reh #2
Dec 2	Monday	7-9PM	Holiday Reh #3
Dec 7	Saturday	4-6PM	Holiday Dress Reh
Dec 8	Sunday	3-5PM	Holiday Concert Performance 2003
Jan 19	Sunday	3-5PM	Reg Mtg
Feb 16	Sunday	3-5PM	Reg Mtg
Mar 16	Sunday	3-5PM	Consort Day Performance
April 27	Sunday	3-5PM	Spring Concert Reh #1
May 4	Sunday	3-5PM	Spring Concert Reh #2
May 12	Monday	7-9PM	Spring Concert Reh #3
May 17	Saturday	4-6PM	Spring Concert Dress Reh
May 18	Sunday	3-5PM	Spring Concert Performance

Editor's Reminder: get your material, including pictures, in for the November Journal-style issue by Oct. 20!

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