

# THE ATLANTA EARLY MUSIC ALLIANCE BROADSIDE

Volume IX, #1

August, 2007

## President's Message

### 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)



The AEMA Board was well represented. It welcomed Gray Crouse as the newest elected member and Susan Patterson who was reelected. Your Board now boasts: Jane Burke (membership chair), Gray Crouse, Darcy Douglas (later appointed), George Lucktenberg, Gisela McClellan (treasurer), Susan Patterson (vice president), Vicki Porter-Fink (secretary) and Jorg Voss (president).

We bid farewell to parting Board members Predrag Gosta and Eckhart Richter and thank them for their great contributions to Early Music

in Atlanta and all they have done and are doing in support of AEMA!

## AEMA Annual Meeting

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The Annual Meeting of AEMA occurred at the home of Jorg and Margret Voss on June 9<sup>th</sup>, 2007. Twenty-one AEMA members gathered with some of their most favored dishes in hand to participate in music making, social sharing of food and drink and discussing a few business items on the agenda.

The music session, directed by Jane Burke and Jorg Voss, featured, of course, Early Music of the Renaissance and Baroque from England, Germany, Italy and Spain. Instrumentation included Voices, Chalumeau, Flute, Oboe, Recorders, Sackbut, Violin and Viols. Space was a little tight, and the acoustics of our home did not match St. Marcus Cathedral's in Venice, when we finished with Gabrieli's "Lieto Godeo"! The ceiling moved only temporarily towards heaven.

It appeared to be fun for all. The scrumptious dining afterwards yielded great satisfaction and a rapid exchange of tasty recipes.

Finances of your organization are in good shape, according to Gisela McClellan. This gives AEMA an opportunity to continue supporting Early Music groups and events (among them Event subsidies for member groups, see this newsletter, page #7).

Plans for our 5<sup>th</sup> annual Mid-Winter Workshop on January 25-26, 2008 are progressing well. This event is co-sponsored by the Atlanta Recorder Society. We anticipate that we will have another record participation from musicians hailing from all southeastern States. Please read the accompanying flyer.

We want to make another appeal for an "apprentice" webmaster of our ATLEMA.org website, to work with Predrag Gosta and eventually be in charge.

The annual meeting is always a lovely event, and I enjoy being with lovers of Early Music!

Jorg Voss

## The Atlanta Early Music Alliance

### 2007/2008 Board of Directors

Jorg F. Voss,  
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[jorg@JFV.com](mailto:jorg@JFV.com)

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representing  
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within AEMA

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*Submissions for  
BROADSIDE.....to*  
Susan Patterson  
2228 Edison Ave. NE  
Atlanta, GA 30305  
[Spatterson@ATLSPSCH.org](mailto:Spatterson@ATLSPSCH.org)

### 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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Curious early instruments:

## The Chalumeau

by John Mortison

One of the interesting things about playing in early music groups is the chance to see and hear unusual instruments. In fact, it may have been the strange instruments and the sounds that they make that attracted us to early music in the first place.

In this issue of the Broadside, we would like to explore one of these, the chalumeau (pl. chalumeaux). The name is French and has been applied to a number of woodwind instruments, all forms of reed pipes having a cylindrical bore and a single beating reed. The name comes from the Latin *calamellus*, the diminutive of *calamus* meaning small reed.

The earliest chalumeaux were simple reed pipes with the "reed" cut in the end of the tube by slitting the tube forward an inch or so depending on the size of the instrument to be constructed. This split out section would vibrate against the body of the tube (called a beating reed) when blown, thus producing a certain pitch depending on the acoustic length of the tube. A number of finger holes were cut or burned in the wall of the tube to produce the various pitches desired above the basic pitch of the entire tube. The reed was either formed from the body of the instrument itself in the simplest reed pipes, or more commonly constructed separately and inserted into the end of the instrument body which was made from a piece of wood. This simple concept found use over the years as a folk instrument, which was either directly blown as a simple melody instrument or used as a bagpipe chanter. A piece of animal horn was commonly attached to the bottom end of the instrument as a bell to provide more resonance to the sound. The sound varied from shrill and harsh to pleasant and mellow depending on the instrument and the skill of the player.

At first glance, this sort of instrument looks quite similar to a simple flute, either end blown or with a side blowhole. However, the use of a reed as a tone generator rather than an edge over which air is blown results in an acoustically closed end tube. It is a property of closed end cylindrical tubes that only the odd number partials exist in any strength. This means that while flutes easily overblow to the octave (second partial) chalumeaux and other cylindrical reed instruments can only overblow to the twelfth (third partial). The practical result is that while flutes can easily produce two octaves and more with only six finger holes, cylindrical reed pipes do not overblow and are limited to no more pitches than can be produced using finger holes, usually nine. Since many folk melodies do not have a compass of more than a ninth, this was not a problem.

In the late 17<sup>th</sup> century, the primitive chalumeau was improved by two innovations. One was a beak shaped mouthpiece with a rectangular hole on one flattened side to which a separate cane reed was lashed with cord called a ligature. This represented a considerable improvement over the simple split cane tube reed as the player could now control the reed directly and give much more expression to the music played. The other was the use of a body essentially similar to a cylindrical bore recorder. These improved chalumeaux were made by craftsmen of the time used to manufacturing recorders. Johann Denner of Nuremberg is attributed with much of the improvements. These instruments had much better control of pitch and expression and were welcomed by the aesthetic of the period.

Soon after the appearance of these baroque chalumeaux, two additional extension keys were added extending the range upward to an octave and a fourth. In this form, the chalumeau made a distinctive contribution to orchestral and solo literature. It was a favorite particularly in Vienna throughout much of the 18<sup>th</sup> century.



Several makers of replica instruments such as Stefan Beck, Daniel Deitch, Hermann Moeck, Peter van der Poel, and Guntram Wolf manufacture the instrument in this form presently. Replica instruments are commonly made in several sizes: Sopranino having a compass of f' - b'', Soprano c' - f', Alto f - b', Tenor c - f'.

Around the turn of the 18<sup>th</sup> century, Jacob Denner, possibly with assistance from his father Johann, made some further innovations on the chalumeau by moving the thumb extension key further up the bore and adding a speaker tube to it to make a proper register key. This allowed the instrument to overblow easily for the first time to the second register expanding the compass to well over two octaves. The other innovation was to add a flared bell to the bottom end of the bore with a key that could be closed by the

little finger of the left hand. The result was the invention of the clarinet, which could play chromatically over the two registers. The only problems with Denner's early clarinet was that it could be made to play in tune in one register or the other, but not both. As a result, the chalumeau and clarinet coexisted for several decades, the chalumeau playing its beautiful lower tones and the clarinet playing its high notes.

Further improvements on the clarinet by adding keys and fine adjustments in the bore shape corrected the out of tune problems and by the end of the 18<sup>th</sup> century the chalumeau had been entirely replaced by the clarinet, except for its original use as a folk instrument which continues in various forms to the present day.

*?? Where are they now ??*

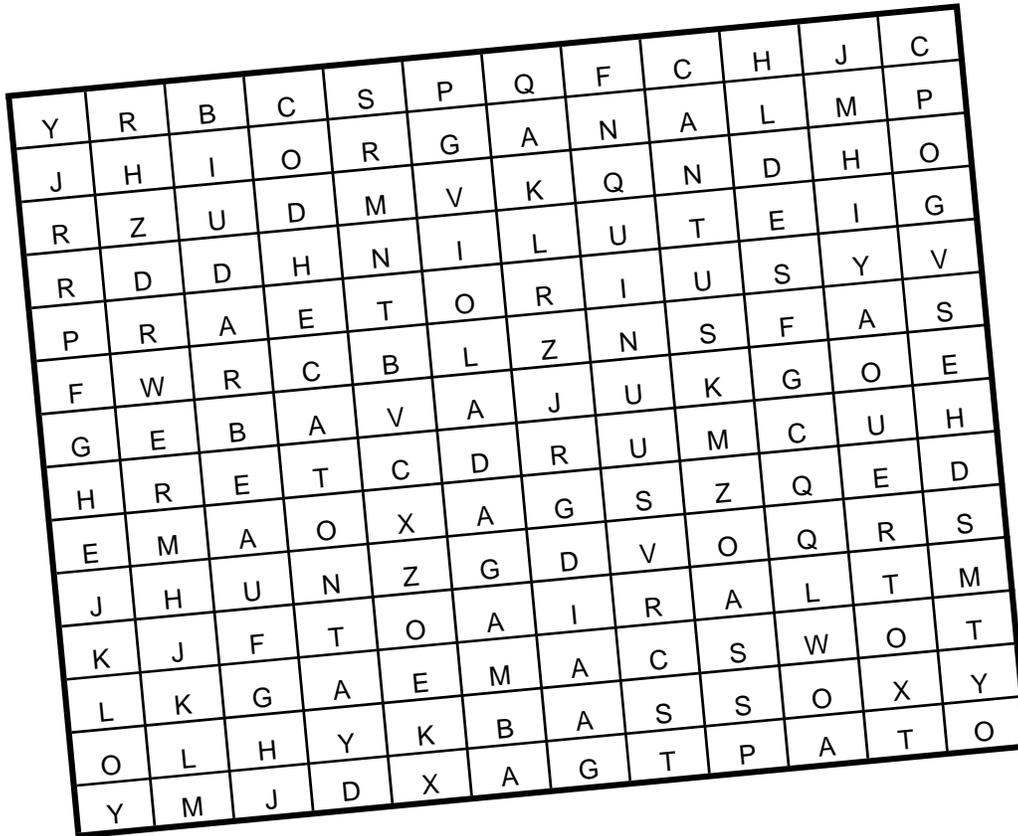
John Hillenbrand, in Savannah, GA

I have re-invented my ensemble, *The Goliards* here in Savannah, and we have performed two programs so far. Last November we staged a show at Trinity United Methodist, a ca. 1840 Greek Revival Church on Telfair Square, titled "*Triste Plaisir: Melancholy Love Songs of the Renaissance*", which was a grab-bag of pretty tunes and dances that was assembled principally as a vehicle for an extraordinary soprano, Tina Zenker Williams. I did not want to present really challenging repertoire for our Savannah debut, our goal being seduction rather than mental engagement. I think we had sixty-seven paid audience members, a number which, while not enormous, was nevertheless (barely) sufficient for me to recoup my investment in salaries and publicity.

Anne Durant (harp), Chris Kohut (lute) and I (vielle) are the nucleus of our reincarnated ensemble, although we have two other singer-instrumentalists who appear likely to stay with us for a while. As a trio, we put on a recital (at Trinity again) of tunes by Turlough O'Carolan in March (although I played a replica baroque violin for that performance); once again, the turnout was sixty-something, and we got the standing ovation that, while becoming ubiquitous to the point of meaninglessness nowadays, is gratifying nevertheless.

We had planned to put on a show of Sephardic romances this May, but due to a scheduling mishap, we have postponed it until the fall. If you are going to be in Savannah this fall, come and hear us. You can get information about our schedule at [www.savannahgoliards.com](http://www.savannahgoliards.com) (a shameless plug).

E A R L Y M U S I C  
P U Z Z L E



Early Music period

Early Music Society

First part in a score

He wrote a book on dances  
He wrote Syntagma Musicum

Keyboard flute instrument

Lone voice

Lowest voice

Music publication in 1501

Predecessor of Viols

Persian lute

Recorder Society

Synonym for "song"

This Society

Leg Viol

Voice beyond a quartet



### To a One-piece Folding Music Stand

Oh complicated, necessary friend,  
If friend, why dost thou thwart mine ev'ry move?  
Perversity would seem thine only end,  
What masochistic tendencies to prove?  
Upon thy metal ribs my dreams repose,  
Ten thousand million notes have grazed thy steel,  
Such humble aspirations, heaven knows,  
If soul thou hast, my prayers that soul must feel.  
Inanimate thou surely art, yet seems  
A cunning brain inhabits rod and prong,  
Thou quiv'ring rack, whose oft perfidious schemes  
Debase when thine unfoldings take so long.  
Oh stainless heart, who challengest again,  
I'll memorize thy part, though God knows when!

From Carol Herman's "Humorous Poems of a Musical Nature" (sold by Boulder Early Music)  
Re-printed with permission.

## Harmonice Musices Odhecaton



First page of music from a facsimile edition of Ottaviano Petrucci's *Harmonice Musices Odhecaton A*, reproduced by arrangement with the publisher from *Harmonice Musices Odhecaton A*, MMLLF I.10 (New York: Broude Brothers Limited, 1973)

## The Odhecaton:

"Printing has lately become an art in which many fine gentlemen have been trying to outdo each other every day, but no one has ever been able to find a way to print measured music. Yet we can neither praise God nor celebrate weddings without such music, which is indeed called for at every joyous occasion in life," Petrucci wrote in the dedication of the *Harmonice musices odhecaton*, published in 1501. He assured his patron Girolamo Donato that this undertaking was profitable because it helped "youths renounce ignoble pleasures, charmed by music of solid worth. . . [and] attracted by the convenient availability of songs of this kind."

The printing of polyphonic music did not immediately follow the introduction of movable type by Johann Gutenberg around 1450. Letters of the alphabet formed into words and sentences do not touch each other. Music involves intersecting staves and notes, as well as underlaid texts.

Ottaviano Petrucci, a printer working in Venice, devised an ingenious solution to this problem. By running each page through the press three times, he could print first the musical staves, secondly the notes, and finally the text. This technique required accuracy in the registration so that all three elements would line up correctly.

Petrucci published the *Harmonice musices odhecaton*, a collection of popular music largely drawn from Franco Flemish composers, in 1501, and this is generally accepted as the first edition of published music. The word *odhecaton* is a combination of two Greek words, *ode*, meaning "song" and *hecaton*, meaning "one hundred." In fact, there are ninety-six three-, four-, and five-part compositions in the collection. The typesetting is elegant, clear, and readable, and the quality of the music itself is extremely high.

The *Odhecaton* must have been profitable and popular; during the next twenty years, Petrucci published over fifty additional books of music, covering sacred and secular, vocal and instrumental music in all existing genres of the time.

**Rebecca Arkenberg**  
Department of Education, The Metropolitan Museum of Art

*Editor's Note: "Harmonice Musices Odhecaton" was republished for its 500th anniversary in 2001 by Amherst Early Music, Inc.*  
<http://www.amherstearlymusic.org/>

# Mid-Winter Workshop

(the 5<sup>th</sup> annual)

with early and newer Music  
for Voices, Recorders, Viols and plucked Instruments.  
Atlanta, GA area, January 25<sup>th</sup> and 26<sup>th</sup>, 2008

**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), Gerald Moore, Pat Petersen and Claire Rottembourg (Recorders) Gail Ann Schroeder (Viols). Other Faculty members will be confirmed by October 2007.

**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. 2007. The music is included in the fee, if registration is postmarked November 30<sup>th</sup> or earlier. For registration after Dec.1, there will be a music fee of \$10; and, after Jan.1, a \$10 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 25<sup>th</sup> at 6:30 PM to preview the music for Saturday. It will continue Saturday, January 26<sup>th</sup> 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 \$90. Members of AEMA and Atlanta ARS will receive a discount of \$12.

**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 a local musician, 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 \$5 for lunch. With the scholarship, there is an expectation to help with a few chores before, during and/or after the workshop.

**Concert Opportunity: Sat., Jan 26<sup>th</sup>, 2008, 8:15 PM at adjacent Spivey Hall.** <http://www.spiveyhall.org/>  
The fabulous **Quink Vocal Ensemble**. See <http://www.singers.com/choral/quink.html>

**Register with:** Jorg F. Voss (Registrar, AEMA and ARS-Atlanta), 1495 Ridgefield Drive, Roswell, GA 30075,  
**by November 30<sup>th</sup>, 2007.**

**For Questions:** e-mail: [Jorg@JFV.com](mailto:Jorg@JFV.com) or phone 770-998-3575.

## 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)
- Supporting (\$100)
- Sustaining (\$200)

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

## 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, 2008
  - 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.

Email (preferred): spatterson@ATLSPSCH.org;  
 Snail mail: Atlanta Early Music Alliance  
 P.O. Box 663, Decatur, GA 30031- 0663

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 our retiring Board Members,  
Predrag Gosta and Eckhart Richter  
For their manifold contributions to the life of Early Music!*

### *Musical Musings*

*I still love the classic period, but also the baroque period, and even 17th-Century music such as the music of Monteverdi. He's one of the greatest opera composers. He was the one who really started the opera.*

*Cecilia Bartoli*

*Musicians don't retire; they stop when there's no more music in them.*

*Louis Armstrong*

*You are the music while the music lasts.*

*T.S. Eliot*