President’s Message

Summer started for me in May this year, with a visit to my son’s family in San Anselmo, Marin County, CA. We worked together on a variety of home and garden projects. We also took time to do some hiking in the Marin Watershed north of Mount Tamalpais, taking in the beauty along cascading stream.

The memory of natural music on that hike still amazes me: We saw an Acorn Woodpecker. My son wanted to confirm his identification and used his I-phone to find and sound the bird’s call. To our amazement, we were suddenly surrounded by five Acorn Woodpeckers checking us out and chattering with excitement at us and each other1. A little later we experienced the same with a clan of Tree Swallows2.

Summertime presents a myriad of Nature’s musical sounds: tree frogs, katydids, cicadas, the sound and rests of a variety of birds, flirting but also shouting their territorial claims at each other or warning of impending danger. Always amazing is the warbling of the Mockingbird, often composing his own songs for his own amusement and to our great delight.

Europeans have, over the eons, enjoyed the music of the European Black Thrush3 and the oft-quoted Nightingale4, whose varied and mournful recitals I vividly recall. Our Mockingbird is a strong competitor of the latter and the former.

Many a composer has attempted to imitate bird songs, without, of course, being able to catch the sound with any single or multiple instruments. Examples: Jannequin’s “Va rossignol” (Sound, nightingale); Vivaldi in his “Four Seasons”; Handel in his “The Cuckoo and the Nightingale” and, more recently, Ralph Vaughn Williams in “The Lark Ascending”, just to name a few.

As we sit on our swing in the garden, watching the fireflies, a wind gust from an approaching thunderstorm plays us a pentatonic duet on our wind chime, thus adding more music to the end of a summer day. And we continue to listen to beautiful human music, while the rain adds percussion.

1 Acorn Woodpecker: http://www.naturesongs.com/acwo2.wav
2 Tree Swallow: http://www.enature.com/fieldguides/view_default.asp?sortBy=has+audio&viewType=list&curFamilyID=25
3 European Blackbird: http://macaulaylibrary.org/audio/140047

Jorg Voss

From our Archives

One of our members and former Board member, Calvin Johnson, faithfully collected nearly all AEMA newsletters from 1993 through the recent years and donated this treasure to AEMA. Robert Bolyard, our secretary on the Board kindly scanned them all. From time to time we will be placing old issues on the AEMA website, www.ATLEMA.org to show our membership interesting archival newsletters.

“Home” >“For Members” > “More Articles” > “BROADSIDE Archive”
To begin, please look at BROADSIDE, volume VI, #1 (year 2000).
The 2011 Annual Membership Meeting

We are planning to continue our tradition of a musical Annual Meeting, potluck style, and we invite all of our members to participate.

Place: St. Mark United Methodist Church, Atlanta
781 Peachtree Street Northeast, Atlanta, GA (404) 873-2636
Parking is at the church (off 5th Street) and on the gravel parking area behind the church off Juniper Street.

Date: September 24, 2011
Time: 4:00pm to 6:00pm for all members
(The AEMA Board will meet there at 3:00pm)

Please bring:
Your instrument(s) and/or voice (please indicate what you will bring)
Your music stand

Agenda:
We will start with a brief “state of the organization” and introduction of new Board members. Following that will be singing/playing fairly easy Early Music.

There will be a potluck supper after we play music.

If you would like to bring a food dish or paper plates/cups/plastic silverware or drinks, please let Gisela McClellan know by Sept 15th what you plan to contribute. gismac@cs.com
AEMA will also provide drinks, cups and glasses, napkins and condiments.

Yes, you may bring a guest.

Please respond to me (Jorg Voss) by Sept 10th about your attendance plans, so that we can prepare the necessary sheet music, etc. Jorg@JFV.com

We hope to see all of you on September 24th!

The AEMA BOARD Meeting

Our next Board Meeting will be on September 24th at 3 pm

Place: St. Mark United Methodist Church, Atlanta
781 Peachtree Street Northeast, Atlanta, GA (404) 873-2636
Parking is at the church (off 5th Street) and on the gravel parking area behind the church off Juniper Street.

AEMA’s Website: www.ATLEMA.org

AEMA on Facebook : See Atlanta Early Music Alliance
Historical Musical Instruments

by Jorg Voss

There are many Medieval illuminations showing the musical instruments of the time. This one from the Codex of the Manesse family, ca 1304-1340, Zürich. Shown are: drum, flute, courtau or curtal (?), fiddles (vielles), psaltery and bagpipes.
This illustration, from the Olomouc Bible, 1417, features small drums, fiddle (vielle), horn, triangle, lute and bagpipes.

Source of all illustrations: “Musical Instruments through the Ages”
Above: 15th century manuscript, Grenoble, France
From left to right:
Pipe and tabor, portative organ, hammer dulcimer 1, vocalist(?), trumpet, tenor pommer (shawm), lute, recorder and hammer dulcimer 2.

Passional of Abbess Kunhuta, Moravia, Czechia, 1319-1321
Left, top: Gothic harp
Right, top: fiddle (vielle)
Left, bottom: Bohemian wing (a type of psaltery)
Right, bottom: Cetera (a type of lute)
The development of the North European “fantastic style” can be seen as a logical progression from the “modern” early seventeenth century Italian keyboard toccatas of Frescobaldi combined with the influence of Jan Sweelinck’s great polyphonic keyboard fantasies of the late sixteenth century. Composers including Dietrich Buxtehude, Nicholas Bruhns, Johann Pachelbel and Georg Böhm improvised and composed dazzling music for keyboard, reflecting both the poetry and “madness” of the *Stylus Fantasticus*.

Dietrich Buxtehude was a major influence on no less a composer/performer than Johann Sebastian Bach. Legend has it that the twenty year old Bach walked over two hundred fifty miles to study for nearly three months with the Danish-born master holding sway in northern Germany. Bach might well have inherited Buxtehude’s music directing position at the Marienkirche of Lübeck, had not the post required also marrying Buxtehude’s eldest daughter, a not uncommon situation for aspirant organists of the day.

Buxtehude’s free organ works display a virtuosity of manual and pedal keyboard writing unique to the North German school of organ composition. His great *praeludia* follow, sometimes closely, sometimes more loosely, a dramatic plan – *exordium, narratio, propositio, confutatio, confirmatio, peroratio* - influenced by formal traditions of classical oration and the Renaissance *commedia dell’arte compagnie*. Used in the mid-sixteenth century by Shakespeare and other writers, this formal procedure would be employed at least as late as the late eighteenth century, in the first movement of Beethoven’s Opus 13, the *Pathetique* piano sonata.

The formal procedure provides a framework for extreme contrasts of registration and moods: a high energy *exordium*, reflective *narratio*, dramatically rhetorical *propositio* and chaotic *confutation*; an intense *confirmatio* beginning with resolution and ending in cataclysm, and a flamboyant *peroratio* to bring the “musical play” to its end.

Beyond the generation represented by Buxtehude and his peers, the next generation’s best efforts would be exemplified in the works of J. S. Bach. In particular, his harpsichord Toccata in D Major (BWV 912) and organ Prelude and Fugue in D Major (BWV 532) owe their formal structure to Buxtehude’s influence in Bach’s use of the *commedia* formal procedure.

It has long been asserted by Dutch harpsichordist Ton Koopman, that many, if not all of the organ *praeludia* from the generation preceding J. S. Bach were most likely adapted to do “double duty” as harpsichord works. Many passages, including entire fugues, lie within the ability of the keyboardist to play all voices on a manual keyboard without need of pedals, while virtuosic solo pedal passages can be played “where they lie” by the left hand on a manual keyboard, or played in higher octaves by the right hand.

October will see three opportunities to hear this approach to works by Buxtehude, Bruhns, Pachelbel and Böhm, when the author of this article plays the Ronald Carlisle harpsichord at Oglethorpe University Museum of Art on Friday, October 14, at 7:30 p.m. (discounted ticket price for AEMA members), the Richard Kingston harpsichord and sanctuary pipe organ at Church of the New Covenant, Doraville, on Sunday, October 16, at 3:00 p.m., and pipe organs by Jaeckel and Taylor & Boody at historic St. Helena’s Episcopal Church, Beaufort, South Carolina, on Friday, October 21 at noon.

~ David Buice
While I was in Marin County, CA in May, my daughter-in-law Linda and son René had a surprise for me. They only told me while we were having a tasty Japanese dinner on Belvedere Island, overlooking a portion of the Bay and Angel Island in the distance: a concert by the American Bach Soloists and American Bach Choir of San Francisco, directed by Jeffrey Thomas and held in the modern St. Stephen’s Episcopal Church on that island.

The concert featured Johann Sebastian Bach’s “Magnificat” and …. this was a special surprise… “Missa a tre cori” by Antonio Lotti (1667-1740). Lotti was thus an older a contemporary of J.S.Bach, born in Germany but working primarily in Venice, with a short stint in Dresden, Saxony.

This performance of Lotti’s mass was only the second in modern times and was a premiere on the West Coast. A gift of scores and manuscripts from Broadcast Music, Inc. (BMI) to Harvard’s Houghton Library contained this work. After transcription, it was first performed at Harvard University by the Harvard Baroque Chamber Orchestra and the Harvard University Choir.

This Mass is actually a missa brevis (short mass). It was performed with a Baroque orchestra and organ, trumpets, oboe, oboe d’amore, with vocal soloists and varying chorus combinations of three and four choirs. Stylistically the music combines Italian, French and German genres, with many German structural features and German instrumentation. Lotti employs diverse instrumental/ choral combinations and creates a variety of musical moods. It is a grand composition, possibly written for the Feast of Saint Cecilia in 1717 or for the wedding celebration of Saxon Crown Prince Friedrich Augustus in 1719.

The Magnificat by Bach is well known, but this was my first live performance, and it was inspiring.

The performance by this exquisite choral and instrumental ensemble, both of the Lotti and Bach works, was absolutely beautiful as it resonated through the tall nave of the church. A very great gift and surprise!

Jorg Voss

More information about this group can be found on their website: [http://www.americanbach.org/AboutUs.htm](http://www.americanbach.org/AboutUs.htm)
New Trinity Baroque Brings Splendor to Atlanta

by Wanda Yang Temko

After a few months of rest and restoration, Atlanta's New Trinity Baroque is ready to kick off another exciting season. As Music Director Predrag Gosta put it, "Over the summer I've had a chance to see the world, and now I feel re-invigorated." As a disclaimer, I am a guest artist with NTB this season. Therefore, I have been privy to the exciting plans ahead, and I wanted to share the good news.

New Trinity Baroque will open its 2011/12 season on Saturday, September 3rd, with a program entitled "Splendors of the Baroque." Featuring some of the best concertos by well-known Baroque masters Bach, Handel and Corelli, New Trinity Baroque's first concert will present a mixture of old and new, putting these composers in company with some of the less known masters, such as Wassenaer, Hellendaal and Muffat. "Splendors of the Baroque" will feature an ensemble of 11 period instrumentalists, including Baroque Violins, Violas and Cellos, Chitarrone, Organ, Harpsichord and Violone. Directed by founder and the ensemble's harpsichordist, Predrag Gosta, the group will play at its home venue, St. Bartholomew's Episcopal Church at 1790 LaVista Road NE in Atlanta.

Following "Splendors of the Baroque", Atlantans will be able to hear four more concerts this season - on Saturday, November 5, "The Art of Countertenor" will feature two guest artists, countertenors - Terry Barber and Chris Conley. Atlanta has fallen in love with the ethereal and impassioned sound of the countertenor, and we will get a chance to have a double dose of beauty on this exciting concert.

On Sunday, December 18, New Trinity Baroque's annual "Baroque Candlelight Christmas" will involve yours truly as vocal soloist singing Alessandro Scarlatti's Christmas Cantata, "Oh di Betlemme altera povertà." In the spring of 2012, on Saturday, March 17, New Trinity Baroque will present "Concertos & Sacred Cantatas by Vivaldi", and on Saturday, June 2, 2012 (the final concert of the season) - "A Baroque Banquet," featuring concertos for flute, recorder and violin by Bach, Telemann and Vivaldi, with guest flute & recorder player Karolina Bäter from Germany.

Founded in London in 1998, New Trinity Baroque has been entertaining Atlanta audiences for the past 12 years. The ensemble has given more than 150 concerts, and has toured the USA, England, Finland and Serbia. NTB has collaborated with some of the most renowned figures in early music, including British virtuosos, soprano Evelyn Tubb and violinist John Holloway, Dutch recorder player Marion Verbruggen, and others. With seven CDs behind them, New Trinity Baroque has also performed at many festivals in USA and overseas, including four annual concert series at the Piccolo Spoleto Festival in Charleston (their fifth appearance is scheduled for May/June 2012). For more information, please visit newtrinitybaroque.org.

Tickets for all of the concerts are for sale via newtrinitybaroque.org or by phone on NTB's Ticket Hotline, 1-800-838-3006, with prices ranging from $9 to $39. Discounts available for students or "Friends of NTB." Season Subscriptions start from only $76. Premium (reserved) seating is also available with limited availability.

Please visit http://www.newtrinitybaroque.org/
In 1346, King John was killed fighting at the Battle of Crécy, and the composer, who was famous and much in demand, entered the service of various other aristocrats and rulers including King John's daughter Bonne (who died of the Black Death in 1349), her sons Jean de Berry and Charles (later Charles V), Duke of Normandy, and others such as Charles II of Navarre.

Our composer survived the Black Death, which devastated Europe, and spent his later years living in Rheims composing and supervising the creation of his complete-works manuscripts. His poem Le voir dit (probably 1361-1365) purports to recount a late love affair with a 19-year-old girl, Péronne d'Armentières, although the accuracy of the work as autobiography is contested. When he died in 1377, other composers such as François Andrieu wrote elegies lamenting his death.

Adapted from Wikipedia

The composer (at right) receiving Nature and three of her children, from an illuminated Parisian manuscript of the 1350s

This Composer was born c. 1300 and educated in the region around Rheims in the Ardennes. He was employed as secretary to John I, Count of Luxemburg and King of Bohemia, from 1323 to 1346. In addition he became a canon (1337). Most likely he accompanied King John on his various trips, many of them military expeditions, around Europe (including Prague). He was named as the canon of Verdon in 1330, Arras in 1332 and Rheims in 1337. By 1340 he was living in Rheims, having relinquished his other canonic posts at the request of Pope Benedict XII.

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Adapted from Wikipedia

Ludwig Senfl (~1486 in Basel? to 1542/3 in Munich?) was a Swiss composer of the Renaissance, primarily living in Germany. He was the most famous student of Heinrich Isaac, was music director to the court of Maximilian I, Holy Roman Emperor and was an influential figure in the development of the Franco-Flemish polyphonic style in Germany.

As a 10-year old, he joined the Emperor’s Hofkapelle as a choir boy in Augsburg and later in Vienna. After Isaac’s death he became Maximilian’s court composer and leader of the Hofkapelle. Although he studied for the priesthood, he sympathized and corresponded with Martin Luther. He gave up his priesthood, but he never became a Protestant.

Eventually he acquired a post in Munich, a place which had high musical standards, a strong need for new music, and which was relatively tolerant of those with Protestant sympathies. He was to remain there for the rest of his life. By 1540 he was ill, judging from his correspondence with Lutheran Duke Albrecht of Prussia, and he probably died in early 1543.

Senfl was an eclectic composer, at home both in the worlds of sacred and secular music, and he modeled his style carefully on models provided by the Franco-Flemish composers of the previous generation, especially Josquin des Prez. In particular, he was a gifted melodist, and his lines are warmly lyrical; his music remained popular and influential in Germany through the 17th century. His sacred music includes masses, motets, vesper settings, and a Magnificat. Technically his music has many archaic features, such as the use of cantus firmus technique, which was more in vogue in the 15th century. He even occasionally employs isorhythm. He also wrote numerous German “Lieder”, most of them secular (the handful on sacred texts were written for Duke Albrecht of Prussia). They vary widely in character, from extremely simple settings of a cantus firmus to contrapuntal tours-de-force such as elaborate canons and quodlibets.

Adapted from Wikipedia
The Atlanta Early Music Alliance offers Grants up to $500 to schools, churches and other qualifying non-profit organizations to host concerts of professional Early Musicians in the Atlanta area.

The Atlanta Early Music Alliance is a non-profit group focused on supporting and promoting music created before the year 1800. We would love to see more professional Early Music groups perform in the Atlanta area.

To this end we offer $500 for organizations to host concerts of professional musicians who feature Early music, instruments, styles, composers, etc.

AEMA will:
- give you a grant up to $500
- offer suggestions about finding persons/groups to perform if you wish

The hosting group will:
- Provide a playing venue and advertising
- Will meet any/and all other expenses
- Credit the Atlanta Early Music Alliance either in their program or orally during the concert
- Open the concert to the public including members of AEMA
- Allow AEMA to display membership materials during the concert.
- Provide AEMA with a preview or review of that concert for its BROADSIDE newsletter

The person or group applying for this grant needs to be a member of AEMA.

Contact: Robert Bolyard, robertbolyard@gmail.com, to apply for this opportunity.
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)  The Atlanta Early Music Alliance  
___ Group/Institutional ($45)  P. O. Box 663  
___ Supporting ($100)  Decatur, Georgia 30030  
___ Sustaining ($200)  

Event Subsidies for AEMA-Groups

The Atlanta Early Music Alliance

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

- Up to six (6) subsidies between now and June 30th, 2012
- 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
- The grantee should provide AEMA with a preview or review of that concert for its BROADSIDE newsletter.

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

Contact: Robert Bolyard, robertbolyard@gmail.com, to apply for this opportunity.
Interesting links regarding Early Music

1) A chronology of Renaissance and Baroque composers:

http://plato.acadiau.ca/courses/musi/callon/2233/ch-comp.htm

2) Mary Grybeck sent us this link to a website describing the music of Moorish Spain or Al-Andalus:

http://www.saudiaramcoworld.com/issue/201104/listening.for.al-andalus.htm

3) Le Mariage de Robin et de Marote (The wedding of Robin and Marote) by Adam de la Halle (1237?–1288), with numerous illuminations.

http://toisondor.byu.edu/dscriptorium/aix166/index2.html

Sound bites:

Mid-Winter Workshop
(the 9th annual)
with early and newer Music
for Voices, Recorders, Viols and Harp and other “early” instruments.
North Atlanta Metro area, January 20th and 21st, 2012

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 (Reeds); Letitia Berlin, Jody Miller, Pat Petersen, Claire Rottembourg and John Tyson (Recorders) et al.; Gail Ann Schroeder and Ann Stierli (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. 2011. 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 $15; and, after Jan.1, a $15 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 20th at 6:30 PM with two classes. It will continue Saturday, January 21st at 9 AM and finish before 6 PM.

Place near Atlanta: McCleskey Middle School, northern Marietta, GA.

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. Other “early” instruments are very welcome!

Cost: The fee will be $104. 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: We will send out motel recommendations, most are within 6-8 miles of the venue.

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 $15 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: Mickey Gillmor (Registrar, ARS-Atlanta), 947 Blue Ridge Ave, Atlanta, GA 30306-4416; Mickey.gillmor@gmail.com; 404-872-0166 by November 30th, 2011.

A registration form can be downloaded from the AEMA website www.atlema.org.