President’s Message

The Early Music community in the Atlanta Metro area is alive and vibrant. We have been blessed by many public performances since the November 2011 issue: The Atlanta Camerata’s “Play of Herod”; New Trinity Baroque’s “Candlelight Concert”; the Atlanta Baroque Orchestra’s concert in conjunction with the Georgia Tech’s Chamber Choir; Lauda Musicam of Atlanta’s Valentine concert, and those of many independent chamber groups and church-affiliated performers. We now have an abundance of occasions to savor the beauty of historical music and instruments!

This being stated, we want to remind all performers of Early Music that the Atlanta Early Music Alliance (AEMA) will help to publicize any performances, by email and its website, to many Early Music lovers, as long as we know about them. That is part of our mission. (email: jorg@JFV.com).

Add to that the many small groups who meet regularly to play Hausmusik in private settings, all exploring and enjoying historical music on their historically-inspired instruments.

To enhance knowledge and enjoyment about the latter, there have been a number of music workshops, some in part supported by AEMA: the annual Mid-Winter Early Music workshop, a Voices and Viols evening, “Mountain Collegium” last summer, and Lauda Musicam’s preparation of their 2011 concert on Jewish / Sephardic music.

We want to remind our readers that AEMA can support the efforts of our active group members with limited grants, the details of which are shown in this issue of BROADSIDE. We encourage institutional music groups to become members and avail themselves of this offer.

Our Website www.atlema.org has been continually advanced by our good webmaster Barbara Stark. Please visit it and explore especially the archival issues of this organization.

This newsletter is for and by our membership. All of us have access to wonderful musical experiences throughout a year. Please share them with us by submitting discoveries and/or short stories by email to Wanda Yang Temko wanda@yangtemko.com or me (above) for inclusion in one of our future newsletters. On page 15 we are enclosing a list of potential topics for your consideration and action.

Jorg Voss

AEMA on Facebook : See Atlanta Early Music Alliance
The Atlanta Early Music Alliance

2011 / 2012 Board of Directors

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Barbara Stark, Web Master

Submissions for BROADSIDE... to
Wanda Yang Temko
wanda@yangtemko.com

Early Music Concerts or Events:
AEMA wants to help spread the word!
If you want to make announcements, contact:
Jorg Voss, jorg@JFV.com or jorgvoss@gmail.com for e-mail distribution

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The 2012 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. Yes, you may bring a guest.

Place: Church of the New Covenant, cnccoraville.org
3330 Chestnut Drive Doraville, GA 30340 (770) 455-8117
Date: May 12, 2012 (Saturday)
Time: 12:00 noon to 3:00pm for all members
(The AEMA Board will meet there at 11:00am)
The music session will be held in the Sanctuary; for keyboardists, there will be a harpsichord, a lute-harpischord, a pipe organ, and, if needed, one or two digital harpsichords/organs.

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

RSVP (to make sure we have enough sheet music) to Robert Bolyard, 404-939-3452 robertbolyard@gmail.com.

Please bring:
Your instrument(s) and /or voice; your music stand

From your AEMA Board:

At a recent Board meeting we discussed that most of us have exceptional “Early Music” experiences during a year, which ought to be shared with our members. And we decided that we should start with a few of our Board members. Beyond that, we would like to invite all of our members to share theirs in upcoming BROADSIDE issues. We also encourage you to suggest who in your opinion should be interviewed for an article in BROADSIDE.

Please contact Wanda Yang Temko, wanda@yangtemko.com.

“Armonia Celeste” in Peru

From l to r: Paula Fagerberg, Lyle Nordstrom, Rebecca Choate Beasley, Sarah Griffiths, Dianna Grabowski
Jorg asked me to write a little bit about the touring and recording ensemble that I co-founded with Lyle Nordstrom, AEMA’s founder and the former head of the music department at Clayton State College outside Atlanta (home of Spivey Hall). The group’s name is Armonia Celeste (Italian for “heavenly harmony”), and we specialize in the Italian vocal and instrumental repertoire of the late Renaissance and early Baroque eras. In the tradition of the Concerto delle Donne, we have two sopranos and a mezzo who sing in close harmony, Baroque-style, accompanied by period plucked-string instruments, with me providing the foundation on Baroque harps and Lyle varying the color on lute, theorbo, or baroque guitar.

I’d been closely associated with the early music department at the University of North Texas for several years, traveling there frequently to teach and serve as a guest artist for concerts, tours, and recordings with the department. Lyle was the head of the department (now retired), and our singers Sarah, Rebecca, and Dianna were all graduate students there. Through my frequent visits to UNT, we all had the opportunity to work closely together, and when a select group of UNT students and faculty (including me) toured Bolivia and Peru in 2008, the five of us decided that we would form an ensemble to pursue this repertoire that all of us loved so much.

Armonia Celeste got off to a bit of a slow start, with some of the singers finishing their doctoral work and Lyle preparing for retirement and a cross-country move. Nevertheless, we managed to present some very well-received concerts, both in collaboration with larger established ensembles and by doing little “solo” mini-tours during the ensuing two years, including a wildly successful fringe concert at the Boston Early Music Festival in 2009. We got a wonderful opportunity in early 2010, when we were invited to come to the University of Oklahoma to do a concert; this is home to Early Music Television, the producer of fascinating documentaries on early music (often shown on PBS), featuring such luminaries in the field as The Waverly Consort, Thomas Binkley, and Emma Kirkby and Anthony Rooley with the Consort of Musick. We were excited that Armonia Celeste was invited to provide most of the music for the latest documentary, “Culture Wars of Venice and the Birth of Public Opera,” and filmed some scenes with our singers in costume. The documentary is slated for release later this year and is expected to air on PBS. We will keep you posted on when to watch!

In 2011, everyone’s personal lives seemed to have settled down enough that we were all ready to pursue Armonia Celeste seriously. We researched a very interesting (and very beautiful) musicological program, “Udite Amanti—Lovers, Beware!: Music from the 17th-Century Barberini Court” (in-depth information on this program and our repertoire can be found on our blog—URL at the end of this article). We organized a concert tour around it, and decided to enter the Naxos recording competition, sponsored by Early Music America, with it. We made it in the competition all the way to the final four (out of over 100 ensembles that originally entered)…and though we did not win, the “buzz” from having been finalists has helped us enormously. We appeared on the radio show Harmonia (carried by NPR) a few weeks ago, and interest in booking us for concerts around the country has skyrocketed. We currently have three tours planned between now and this time next year—including one of the South in January/February 2013. We are hoping and planning to play in Atlanta. Watch this space for more details!
In a recent concert Armonia Celeste appeared in Cumberland, Maryland, as Mountainside Baroque presented “Benedicite Dominus” (Bless the Lord), a concert in its “Before Bach” series. Carissimi’s famous oratorio “Jepthe” was the concert centerpiece, with tenor Stephen Caldwell, baritone Ryan Mullaney, and bass Les Anders who joined the three women’s voices of Armonia Celeste. Additional sacred music from Carissimi and other composers from the 17th-century Roman German College, the most famous musical establishment in Rome at that time, comprised the rest of the concert.

Viola da gamba, harpsichord, and the instruments of Armonia Celeste (lute, theorbo, and Baroque triple harp) supported the voices in historically-informed accompaniment. The harp featured in the concert, with its three sets of parallel strings, is an Italian copy of the famous Roman Barberini harp dating from ca. 1630. One of the largest and most elaborately decorated harps of the 17th century, it is depicted in paintings of the time, here played by the goddess Venus.
Mid-Winter Music Workshop 2012

The 9th annual Mid-Winter Music Workshop, sponsored by the Atlanta Recorder Society and the Early Music Alliance of Atlanta occurred on January 20th and 21st. We have had the good fortune of meeting at the McCleskey Middle School in Marietta, where Jody Miller teaches music.

Jody, Letitia Berlin (CA), Jane Burke (GA), Stewart Carter (NC), Paula Fagerberg (GA), Patricia Petersen (NC), Claire Rottembourg (AL), Gail Ann Schroeder (NC), and John Tyson (MA) were our fabulous Early Music instructors. They have been inspiring and helped all 64 of us “Students” - from all southeastern States - to improve the playing of a variety of historical instruments. Jane directed the Voices and Viols sessions and Joyce Mortison the Baroque flute sessions.

Among these were Cornetto, Chalumeau, Crumhorn, Flute, Harp, Recorders, Sackbut, Shawm, Viola da Gamba, and Voices.

The teachers’ music selections from Renaissance, Baroque, and contemporary composers again and again delight and enlighten us and give us good understanding of the many musical styles and how to interpret them.

The workshop sessions consisted of 40 separate small-group sessions. It ended, as previously, in a Finale session in which all students and teachers played and sang together.

This year’s Finale was in honor of Tomás Luis de Victoria who died 400 years ago (in 1611). We performed, for each other, the 3 choir “Laetatus sum” (I am delighted), directed by Patricia Petersen.

The following pictures show the choirs in action, assembled in the 7th Grade Commons of McCleskey Middle School.
Voices, Viols, and Harps as Choir 1 of “Laetatus sum”

Recorder band playing during the Finale: Chorus 2 of Victoria’s “Laetatus sum”
Sackbut, 2 Crumhorns, Kelhorn, Cornetto and Chalumeau as Choir 3 of Victoria’s “Laetatus sum”

Please visit http://www.newtrinitybaroque.org/

For Concerts of the Atlanta Baroque Orchestra, see Website http://atlantabaroque.org/
Welcome to our newest Group Member:  
The Athens Chamber Singers

Who will buy...?

Criers, Ringers and Auctioneers  
A Concert of 16th and 20th Century Street Sounds

Presented by

ATHENS CHAMBER SINGERS

Featuring a Consort of Violas da Gamba from Atlanta and Piano duet

Sunday, May 6, 2012  
4:00 p.m.
Friendship Presbyterian Church  
441 S. across from Athens Academy

Free Admission

Our Sponsors:

ATHENS BANNER HERALD  
ONLINE ATHENS.com

Please read the article on the following page
The Athens Chamber Singers formed in 1979 to present music of a smaller scale that generally is outside the mainstream choral repertory. Themes of past concerts have ranged from music from the 16th-century courts of Spain to folksongs of Eastern Europe to early American hymnody. Their upcoming concert on Sunday May 6, titled “Criers, Ringers & Auctioneers,” is in this same atypical vein.

The first half of the program will paint a musical picture of what the streets might have sounded like in early 17th-century London, filled with vendors promoting their wares by singing catchy phrases, and the ringing of bells to mark the times of day and call people to church and home.

Henry Aldrich’s well-known catch “Hark! The bonny Christchurch bells” will open the concert, followed by several songs related to street cries. “The Trader’s Medley” comes from Wit and Mirth, or Pills to Purge Melancholy, a collection of popular songs published in various volumes between 1698 (with Henry Playford as compiler) and 1720 (edited by Thomas D’Urfey). “The Famous Ratcatcher” is a ballad describing a hearty fellow who excels not only at his trade, but in “laying his bait” for the ladies. The source of its text is a broadside of about 1615 from the Pepys Collection, evoking the Ratcatcher’s signature street cry “a rat tat tat.” It is set to the tune “Tom a Bedlam,” also known as “The Jovial Tinker,” and appears in Playford’s Musick’s Delight on the Cithren (1666). “Fine Knacks for Ladies” by John Dowland comes from his Second Booke of Ayres (1600), and with wit and irony equates love and street commodities.

And then we come to Richard Dering’s The Cries of London, perhaps less known than the setting by Gibbons, but rich and fascinating in its own right. In fact, the Dering piece is somewhat longer and more ambitious and incorporates not only brief snatches of street tradesmen but also full-length melodies (e.g., “Heartsease” for the cobbler). We hear the cries of roving merchants, offering their wares of feminine finery and various victuals such as fruits, fish and nuts. There are those peddlers who strive not only to sell but also to purchase, asking for rabbit skins, gold or silver, and “kitchen stuff” or fat with which they made soap and candles. We hear the town crier calling about a lost nag. Into these vivid street sounds Dering also weaves an element of pathos with the pleas of those begging alms for prisoners and the poor. This vocal panorama closes with the night watchman, requesting every household to contribute to street illumination by hanging out a lantern.

For all these pieces evoking street cries, the Athens Chamber Singers will have the privilege to be accompanied by a consort of five viols from your own Atlanta Early Music Alliance. This consort will also present an In Nomine by Christopher Tye, which he based on street cries – an interesting admixture, to say the least!

The second half of the concert will present a 20th-century setting of similar street cries and bell sounds, Bob Chilcott’s Songs and Cries of London Town (2001). Chilcott has gained a reputation as one of Britain’s most accessible composers of choral music. This choral cantata, based on 17th-century street cries, the 18th-century song “Oranges and Lemons,” and poems by Dunbar and Wordsworth, is by turns contemplative and vibrantly energetic. Its accompaniment is scored for piano four-hands, which allows Chilcott to create some unusual textures and colors.

Lastly, John Bigg’s “Auction Cries” will provide a counterpart of Americana. Biggs, born in Los Angeles in 1932, studied at the University of California at Los Angeles and has won numerous awards and grants. For his text here, Biggs set words from the Kansas City Gazette, and he creates a humorous collage of various auctioneers’ callings.

“Criers, Ringers & Auctioneers” will be presented by the Athens Chamber Singers on Sunday May 6 at 4:00 at Friendship Presbyterian Church. The concert is free and everyone is welcome. To get to Friendship Presbyterian from Atlanta, go East on 316. After passing the Oconee Connector, get into the right lane and merge onto the Loop (confusingly labeled N-29, E-78, S-10). After 2 miles on the Loop, take Exit 4 towards Watkinsville. From the exit ramp, turn right onto S-129/441/15. Go through the stoplight at White Oak Drive. At the next stoplight at top of hill, turn right into Friendship Presbyterian.

For more information, contact director Kevin Kelly at kkelly@uga.edu, or (706) 542-2712 (daytime).
This composer (c. 1505—1573) was an English organist and composer of choral and instrumental music. Apparently a native of East Anglia, he received a doctorate in Music from Cambridge in 1537 and was later associated with the Priory of Ely. He was a contemporary of Thomas Tallis, and contributed to the assimilation of continental structural principles into English music during the first half of the sixteenth century. Rather little survives of his sacred choral music, but what does remain represents an interesting personal synthesis of the older English florid style and the techniques of structural imitation and syllabic text setting. His sparing use of imitation and the general absence of soloist passages gives his music a tighter cohesiveness than that of the previous generation – his Mass "Euge Bone" is perhaps the most impressive example of the period.

Today, this composer is at least as well known as a composer of instrumental ensemble music for viol consort. He left thirty-one such compositions, apparently composed late in his life. These include twenty-one settings of the "In Nomine" type – based on John Taverner's cantus firmus and incorporating all manner of instrumental ideas within a purely polyphonic context. He is credited as the first significant composer of instrumental chamber music, and his examples are of uniformly high quality. They represent a substantial legacy for Western music. ~ Todd McComb (6/94)

Adapted from ClassicalNet

An example of this composer’s music is on the next page

"Name that Composer", from the November quiz

Cristóbal de Morales was born in Seville and, after an exceptional early education there which included a rigorous training in the classics as well as musical study with some of the foremost composers, he held posts at Avila and Placentia.

Earlier Spanish popes of the Borgia family held a long tradition of employing Spanish singers in the papal chapel’s choir. Starting in 1522, there where a Cristóbal de Morales was indicated to be an organist. By 1535 he was partial to Spanish singers. He moved to Rome, where he was a singer in the papal choir, evidently due to the interest of Pope Paul III who remained in Rome until he returned to Spain in 1545. While he was renowned by this time as one of the greatest composers in Europe, he seems to have been unpopular as an employee, and keeping positions. Morales’s testimonials of those around him declared him “the light of Spain in music.”

Spanish polyphony in particular was quick to reach the New World – Spanish polyphony in particular was when Andrea Adam de Bolsena praised him as the papal chapel’s most important composer between Josquin des Prez and Palestrina.

On September 4, 1553, he asked to be considered for the position of maestro de capilla at the Cathedral of Toledo where he had previously worked, but died shortly after.
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.

Treasures found on the Internet

Sistine Chapel art and music
http://www.vatican.va/various/cappelle/sistina_vr/index.html
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

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.
In Memoriam

Joan Morgan Meixell, age 64, of 1841 Old Watauga River Road, Sugar Grove, N.C., died Tuesday, December 27, 2011, at Levine & Dixon Hospice House in Huntersville.

Joan grew up in Caldwell, N.J., the daughter of Oliver and Edith Meixell. She received a bachelor's degree in art from Thiel College in Greenville, Pa., and a Master of Science and a Doctor of Education degree from the University of Memphis. She was a silk screen artist for over 30 years and a member of the Hands Gallery crafts cooperative in Boone. Her work appeared in juried exhibitions in Johnson City, Memphis, Germantown (Tenn.), Nashville, Philadelphia, New Jersey, and New York City. She was a musician who worked as the program editor for the Philadelphia Orchestra for six years and sang with the Mendelssohn Club of Philadelphia. She also played the viola da gamba. She has worked at Appalachian State University since 1997, most recently as a University Library Specialist in the Music Library. Joan loved all of nature and the outdoors. She loved to run and completed the Triple Crown Half Marathon from Boone to Blowing Rock on August 27, 2011.

Joan leaves behind her life partner of 31 years Ann Viles, her brother David Meixell and sister-in-law Nancy Meixell, her sister Martha Pirone and brother-in-law Ralph Pirone, her cousin Gale Chandler, and many loving nieces and nephews, friends, colleagues, and students.

Joan Meixell was a good friend of us who regularly attended the Mountain Collegium and Mid-Winter Music Workshops. She supported the latter for several years by designing the workbook covers.
IDEAS for BROADSIDE contents

Our (AEMA’s) BROADSIDE newsletter appears quarterly. It is our conduit of information and Early Music history for our members and potential members. It needs to have value to them and needs the creative input of all our members.

Here are some ideas of random topics (others are welcome):

- Music history
- Historical instruments descriptions depictions
- Instrument replication
- Composers’ anniversaries
- Facsimiles of music or treatises
- Pictures: current and/or historical
- Board profiles
- Concert previews or reviews
- Musical puzzles jokes anecdotes
- Music in poetry in literature
- Profound “sayings” about music
- Borrowed articles (with permission) from EMA? local instructors local performers earlier publications
- Announcements of workshops of grants
- Internet links to musical performances, YouTube, etc. treatises
- CD reviews
- Advertising, “for sale”
- Music in America in Europe in Asia in Africa
- Music and Dance
- Early music and Appalachian music
- The joys of lay music groups, local “Hausmusik”
- Workshop reviews
- Where are they now? Members/Founders who moved
- Member news
- Member profiles
- Nominations of musicians and members to be interviewed

Please consider adding to this list and contributing precious articles, to Wanda Yang Temko (wanda@yangtemko.com) and/or Jorg Voss (jorg@JFV.com)
The Atlanta Early Music Alliance
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Decatur, Georgia 30030

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