President’s Message

It is hard to believe that it is spring already. It seems like just yesterday that it was cold and windy, and that I had three layers on. Oh wait, it was yesterday (as I write this). Anyway, as the weather is heating up, so are the opportunities to hear and perform Early Music.

There are lots of concerts on the horizon: Atlanta Baroque Orchestra and Jody Miller with Lisle Kulbach, just to name a couple. The same is true for spring and summer workshops. The Indiana Early Double Reed and Sackbut workshops will be held in May, Mountain Collegium (for viols, recorders, singers, louds, and folk instruments) is scheduled at Western Carolina University for the first week in July, and the Viola da Gamba Society of America Conclave, also at Western Carolina, will be held the fourth week of July. Whether your summer finds you on the road or sticking close to home, I hope that your days are filled with joyous music.

For those of you with a little extra time on your hands and a passion for Early Music, please consider running for a position on the AEMA Board. Elections will be held this summer and we have several members that will be rotating off of the Board. The time commitment is minimal, but the work that we do is important to the Early Music community in the Atlanta Metro area. In the coming months I will issue a call for volunteers to run for the Board, but now is the time to start considering the commitment.

Thanks,

David Lawrence, president
Atlanta Early Music Alliance
Upcoming Concerts and Events

April 20 (Friday), 7:30 p.m., Cathedral of St. Philip, Atlanta, and April 21 (Saturday), 4 p.m., St. David’s Episcopal Church, Roswell: Atlanta Baroque Orchestra presents Arcadia, featuring the flourishing of musical arts in 17th and 18th century Rome with selections from Corelli’s Concerti Grossi and other gems from members of his circle. Violinist Evan Few is guest director. Check www.atlantabaroque.org for ticket information.

May 6 (Sunday), 5 p.m., First Presbyterian Church, Marietta, Ga.: Atlanta Schola Cantorum presents its Spring 2018 concert “Life, the Universe, and Everything: Music of Life and Death, Love and Nature: Choral Music from the 16th century to today”.

May 13 (Sunday), 3 p.m., St. Bartholomew’s Episcopal Church, Atlanta: Lauda Musicam. Sephardic & Jewish Music. Jewish composers contributed wonderful music to the early music repertoire, though we often overlook their contributions. Lauda Musicam will perform traditional Sephardic tunes as well as beautifully composed art music from the Baroque period and earlier. A “petting zoo” follows the concert. The concert is free, but donations are gratefully accepted.

From Mountain Collegium 2016
As the glorious sound of Orlando di Lasso’s “Levavi Oculos meos” reverberated and fainted in the theater of McClesky Middle School, all participants said their farewells and started to disburse back into their home states of Alabama, Florida, Georgia, North and South Carolina and Tennessee. They had just performed for themselves the double chorus “I lift mine Eyes” by this famous composer of the 16th century, each on their favorite instrument, among others: Recorders of six sizes, Cornamuse, Cornetto, Crumhorn, Lizard, Sacbut, Viola da Gamba in three sizes, Renaissance Flutes and, of course, some voices under the direction of Patricia Petersen. Other Faculty members were Catherine Bull (GA), Stewart Carter (NC), Lawrence Lipnik (NY), Holly Maurer (NC), Jody Miller (our host), and Anne Timberlake (MO). Special classes were featured for Voices and Viols and for Renaissance Flutes.

The workshop was sponsored by your organization (AEMA) and the Atlanta Recorder Society and held on January 19th and 20 at the McCleskey Middle School in Marietta. It consisted of nine intense hours of music making, primarily created by Renaissance and Baroque composers from England, France, Flanders, Germany, Italy and Spain. It was the 15th annual Workshop held in this Metro area at times when few other workshops are available for such instruments. For these workshops the Faculty submitted their music selections ahead, to be assembled into Workbooks made available to all participants for study before the event. In those years we collected music of 220 composers and over 600 separate compositions. A veritable treasure! If you are interested, these composers and compositions are listed on the AEMA Website, www.atlema.org/for members.

This Workshop has drawn “Early Music Enthusiasts” together for 15 years and helped to create a web of friendships.

Our thanks go to all who have attended, all who have taught us, inspired us and hosted us. Special thanks go to McCleskey Middle School in Cobb County and our host, Jody Miller.

By Jorg Voss
Baroque Passion Concert Review

On March 24 I had the distinct pleasure of attending New Trinity Baroque's (NTB) 20th anniversary concert at St. Bartholomew's Episcopal Church. This concert was made even more special with the addition of several guest artists; Baroque violin player Florian Deuter, soprano Zorica Pavlović, and mezzo-soprano Magdalena Wór. The concert was held in the beautiful sanctuary of St. Bart's, which was illuminated by the light of 200 candles, creating the perfect atmosphere for the lovely music to follow.

The concert was divided into two halves with a special intermission that included wine and snacks in honor of the group's 20th anniversary. The first half opened with Sinfonia from L'Olimpiade for strings and basso continuo by Antonio Vivaldi, which was lively and articulate, showcasing the talent of all the performers. This was followed by another Vivaldi piece, Violin Concert in E Major for violin solo, strings, and basso continuo ('Spring' Concerto from “The Four Seasons”). Florian Deuter's mastery of the baroque violin showed through with shining colors during the solo passages, while his ability to blend harmoniously with the group was evident throughout the rest of the piece. Even though the weather was less than Spring-like outside, it was definitely Spring in the Sanctuary while listening to this lovely rendition.

After the Vivaldi pieces it was time to introduce the vocalists. First up was Zorica Pavlović, joining NTB for a wonderful version of Antonio Caldara's In Lagrime Stemprato. Zorica's voice was both pure and filled with emotion throughout the piece, from sadness and longing at the beginning to hope and joy at the end. Next it was Magdalena Wór's turn with J.S. Bach's Erbarme Dich. While this was beautifully played and sung, it spent a lot of time in Magdalena's lower register and did not allow her to show off her full talents. The first half concluded with another Vivaldi piece, Ripieno Concerto in G Minor. This was again a lively and spirited piece that left the audience eager for more.

After the intermission we regathered for what was surely the highlight of the concert, Giovanni Battista Pergolesi's Stabat Mater for Soprano, Alto, strings and basso continuo. This piece consists of 12 movements, alternating between vocal duets and soprano and alto solos. In every movement the instrumentalists were technically precise, expressive, and of one mind, while providing perfect support for the vocalists. Zorica Pavlović was simply wonderful singing soprano, both as a soloist and as part of the duets, but this was the time for Magdalena Wór to step forward and show us the true extent of her talents. The depth of her emotions, her range, and her phrasing were simply overwhelming. I have heard this piece performed with a soprano and a countertenor, and while all of the notes are the same, since Magdalena did not use a falsetto, she was able to impart a depth and huskiness to the notes that no countertenor could. I was completely transported to another place and time. This was the perfect end to a fantastic concert.

Artistic director Predrag Gosta has done an amazing job of recruiting talent and shaping the voice of NTB and I very much look forward to their next performance.

By David Lawrence
Who can forget the song “Sigh No More, Ladies,” ending with “Hey nonny nonny” in the play *Much Ado About Nothing*? It’s sung by Balthazar in Act II. Or “O Mistress Mine,” sung by Feste in *Twelfth Night*?

These are just two of many songs in William Shakespeare’s plays, which the playwright and poet used to entertain and evoke mood. During the Tudor and Stuart years, it was customary to include at least one song in every play, except for the most dramatic of tragedies, which used only the sounds of trumpets and drums. But Shakespeare defied that tradition and used songs movingly, particularly in *Othello* with “The Willow Song” sung by Desdemona in Act IV, in *King Lear* when the fool sings in Act III: “He that has and a tiny little wit,” and when Ophelia, in her madness, sings several songs in Act IV of *Hamlet* before she drowns herself.

There is even a line spoken by Hamlet as a warning to Rosencrantz and Guildenstern that is expressed as recorder technique: “You would play upon me, you would seem to know my stops, you would pluck out the heart of my mystery, you would sound me from my lowest note to the top of my compass, and there is much music, excellent voice, in this little organ, yet cannot you make it speak.”

Many of the songs were set to popular folk tunes at the time, as in “The Willow Song” and Ophelia’s snatches of songs, as well as *King Lear’s* Edgar who feigns madness by also singing bits of folk song. The ballads and folk songs he used were well known to both the groundlings and the upper classes. Shakespeare also liked to turn the lyrics of a popular song into a bentering dialogue between characters, as in the scene between the clown Peter and the household musicians in Act IV of *Romeo and Juliet*.

Instrumental music, however, was scarce and was performed mostly at court, and certain instruments were used for atmosphere, such as hoboes (or oboes) that heralded doom and grimness, trumpets that announced a king or army, and the lute and viol that acted as benign forces.

Other plays offer more music and a few, namely *Romeo and Juliet, The Two Gentlemen of Verona*, and *Cymbeline*, actually indicate consorts of instruments. Small onstage ensembles accompanied serenades, dances and masques; offstage, they provided interludes between acts and also atmospheric music. Instrumetns included recorders, trumpets, drums, harps, lutes, sackbuts, the hurdy-gurdy, and krumhorns, which are used at The Shakespeare Tavern in Atlanta, Ga..

Why did Shakespeare use so much music in his plays? “This period [Elizabethan and Stuart] was a time when there was no electronic entertainment and most people didn’t read, and even if they could read, books were relatively scarce and not inexpensive,” said Rivka Levin, development and music director and a member actor of the Shakespeare Tavern company. “But music was easy. It was a society in which you made your own entertainment. Any peasant could create a wooden flute. So many people played music that it would have been conspicuous not to have music in a play. Also, Shakespeare may have used music in some cases to include a popular actor, such as William Kempe, whose special talents included songs and jiggs, as well as his comedy.”

Look at movies today, she points out. They have music underscoring an actor’s entrance or text or, say, a bad guy’s lying. It evokes an emotional response that we’re not even aware of,” she says. “If something happened in a Shakespeare play, there’s an aural happening to emphasize that magic is happening or a scary or happy scene. They didn’t have stage lighting, so they would use sound.”

The Shakespeare Tavern, she continued, has actors who specialize in bird calls. A barrel creates wind noise to indicate a storm; a cloth frame drum with pellets inside creates the sound of rain when turned in a circular motion, and a big metal sheet shaker creates the sound of thunder.

The Tavern has its own composer for its Shakespearian presentations – Bo Gaiason, who has been with the Tavern for 27 years. “He’s familiar enough with the text that his music fits,” Levin says. “We still use some of the music he wrote [years ago].”
Shakespeare preferred folk songs and ballad tunes, which were familiar to his audiences both high and low. Nearly all of that is lost. But composers over the decades have written beautiful classical music based on Shakespeare’s plays, including Mendelssohn’s setting for *A Midsummer Night’s Dream*, Tchaikovsky’s and Berlioz’ *Romeo and Juliet*, Verdi’s *MacBeth*, and Debussy’s *Le Roi Lear*, and Sweelinck, Scheidt, and other northern European composers wrote settings of jigg tunes.

Shakespeare was well aware of the importance of music. As he writes in *The Merchant of Venice*:

> The man that hath no music in himself,  
> Nor is not moved with concord of sweet sounds,  
> Is fit for treasons, stratagems and spoils;  
> The motions of his spirit are dull as night  
> And his affections dark as Erebus:  
> Let no such man be trusted. Mark the music.

Below are a few of Shakespeare’s lovely lyrics:

**When daisies pied and violets blue**  
And lady-smocks all silver-white  
And cuckoo-buds of yellow hue  
Do paint the meadows with delight,  
The cuckoo then, on every tree,  
Mocks married men; for thus sings he, Cuckoo.  
(*Love's Labour's Lost*, 5.2.914-19), Spring Song

**If we shadows have offended,**  
Think but this, and all is mended,  
That you have but slumber'd here  
While these visions did appear.  
(*A Midsummer Night's Dream*, 5.1.411-14), Puck

**The poor soul sat sighing by a sycamore tree,**  
Sing all a green willow.  
Her hand on her bosom, her head on her knee,  
Sing willow, willow, willow.  
The fresh streams ran by her, and murmur’d her moans.  
Sing willow, willow, willow.  
Her salt tears fell from her, and soften’d the stones.  
Sing willow, willow, willow.  
Lay by these.--  
Sing willow, willow, willow...  
Sing all a green willow must be my garland.  
Let nobody blame him; his scorn I approve,--  
(*Othello*, 4.3.40-52), Desdemona

**Where the bee sucks there suck I;**  
In a cowslip's bell I lie;  
There I couch when owls do cry.  
On the bat's back I do fly  
After summer merrily.  
Merrily, merrily shall I live now  
Under the blossom that hangs on the bough.  
(*The Tempest*, 5.1.94-100), Ariel

“if MUSIC be the food of LOVE...PLAY ON!”  
- William Shakespeare (*Twelfth Night*) Sally McLean
This month's composer was a German composer of the Classical era. A renowned player of the viola da gamba, who also composed important music for that instrument, he was born on December 22, 1723, in Köthen, where his father had worked for years as the principal viola da gamba and cello player in the court orchestra. In 1723 his father became director of the orchestra, when the previous director, Johann Sebastian Bach, moved to Leipzig. Our later boarded at Leipzig's Thomasschule, where he was taught by Bach.

On Bach's recommendation in 1743, he was able to join Johann Adolph Hasse's court orchestra at Dresden where he remained for 15. In 1759 (or 1758 according to Chambers) he went to England and became chamber-musician to Queen Charlotte in 1764. He gave a concert of his own compositions in London, performing on various instruments, one of which was a five-string cello known as a pentachord.

In 1762, Johann Christian Bach joined him in London, and the friendship between him and this composer led to the establishment of the famous series of concerts, England's first subscription concerts. For 10 years the concerts were organized by Mrs. Theresa Cornelys. In 1775 the concerts became independent of her, to be continued by him and Bach until Bach's death in 1782. He traveled to Germany and France between 1782 and 1785, and upon his return to London, became a leading member of the Grand Professional Concerts at the Hanover Square Rooms in Soho. Throughout his life he had enjoyed excessive living, and his drinking probably hastened his death in London on 20 June 1787. He was buried in the churchyard of St Pancras Old Church.

One of his works became famous due to a misattribution: in the 19th century, a manuscript symphony in the hand of Wolfgang Amadeus Mozart, was catalogued as his Symphony no. 3 in E flat, K. 18. Later it was discovered that the symphony was actually the work of this composer.

"Name that Composer", from the January—March quiz

Claudio Merulo (8 April 1533 – 4 May 1604) was Italian; born in Correggio. He was a publisher and organist of the late Renaissance period, most famous for his innovative keyboard music and his ensemble music composed in the Venetian polychoral style.

Little is known about his early life except that he studied in Correggio with Tuttovale Meson, a famous madrigalist who also worked in the Ferrara court; he also studied with Girolamo Donato, an organist. It is likely that he studied with Zarlino at St. Mark's in Venice. On 21 October 1556, he was appointed organist at Old Cathedral of Brescia (Duomo Vecchio), and his skill as an organist must have been impressive, because he became organist at St. Mark's, one of the most prestigious positions for an organist in Italy, in 1557. This was the first important event of his career, and he was considered to be the finest organist in Italy. He was appointed as ambassador of the Venetian Republic at the marriage of Francesco de’ Medici and Bianca Cappello in 1579.

In 1584, he suddenly left this position in Venice. The reasons for this are unclear, and somewhat surprising; in Venice he was well-paid, and had a very good reputation. However, in December 1584 his name appears in payment register of Farnesia Court of Parma. In 1587 he was appointed as organist in Parma Cathedral and from 1591 also in the Church of Santa Maria della Steccata. We can deduce that this composer used the Steccata's organ for his proofs of new compositions, based on his Venetian experience, and continued to compose in this style. Even though the fame of his instrumental music has overshadowed much of his a cappella vocal output, he was also a madrigalist. He died in Parma on 4 May 1604.
Composer Birthdays: April-June

Compiled by Kurt-Alexander Zeller

<table>
<thead>
<tr>
<th>Composer</th>
<th>Born</th>
<th>Died</th>
<th>Music Sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alessandro Stradella</td>
<td>4/3/1639</td>
<td>2/25/1682</td>
<td><a href="https://www.youtube.com/watch?v=pYK-Qm6w1mE">https://www.youtube.com/watch?v=pYK-Qm6w1mE</a> Sonata di viole</td>
</tr>
<tr>
<td>Joh. David Heinichen</td>
<td>4/17/1683</td>
<td>7/16/1729</td>
<td><a href="https://www.youtube.com/watch?v=wklvjCEX5Nc">https://www.youtube.com/watch?v=wklvjCEX5Nc</a> Concerto for 2 horns &amp; 2 flutes</td>
</tr>
<tr>
<td>Orazio Benevoli</td>
<td>4/19/1605</td>
<td>6/17/1672</td>
<td><a href="https://www.youtube.com/watch?v=v6mHJNKOSx">https://www.youtube.com/watch?v=v6mHJNKOSx</a> Agnus Dei, from Missa Si Deus pro nobis a 16</td>
</tr>
<tr>
<td>Robert Fayrfax</td>
<td>4/23/1464</td>
<td>10/24/1521</td>
<td><a href="https://www.youtube.com/watch?v=j7k273SVNpk">https://www.youtube.com/watch?v=j7k273SVNpk</a> Magnificat Regale</td>
</tr>
<tr>
<td>Giambattista Martini</td>
<td>4/24/1706</td>
<td>8/3/1784</td>
<td><a href="https://www.youtube.com/watch?v=uEMhuiDLxpA">https://www.youtube.com/watch?v=uEMhuiDLxpA</a> Toccata, for trumpet &amp; organ</td>
</tr>
<tr>
<td>Marco da Gagliano</td>
<td>5/1/1582</td>
<td>2/25/1643</td>
<td><a href="https://www.youtube.com/watch?v=ImfN6mL4Yd4">https://www.youtube.com/watch?v=ImfN6mL4Yd4</a> “Pastor, levate su”</td>
</tr>
<tr>
<td>Alessandro Scarlatti</td>
<td>5/2/1660</td>
<td>10/22/1725</td>
<td><a href="https://www.youtube.com/watch?v=gSWa_D26cE">https://www.youtube.com/watch?v=gSWa_D26cE</a> “Dormi, o fulmine di guerra” from La Giuditta</td>
</tr>
<tr>
<td>Jean-Frédéric Edelmann</td>
<td>5/5/1749</td>
<td>7/17/1794</td>
<td><a href="https://www.youtube.com/watch?v=vaXifLYZOuc">https://www.youtube.com/watch?v=vaXifLYZOuc</a> Piano Quartet in D, Op. 9, no. 4</td>
</tr>
<tr>
<td>Joh. Baptist Vanhal</td>
<td>5/12/1739</td>
<td>8/30/1813</td>
<td><a href="https://www.youtube.com/watch?v=9hgo3_uZy2g">https://www.youtube.com/watch?v=9hgo3_uZy2g</a> Allegro moderato, from Concerto in F</td>
</tr>
<tr>
<td>Claudio Monteverdi</td>
<td>5/15/1567*</td>
<td>11/29/1643</td>
<td><a href="https://www.youtube.com/watch?v=c7aRyPg0jPQ">https://www.youtube.com/watch?v=c7aRyPg0jPQ</a> Madrigal: “Ecco mormorar l’onde” (Book 2)</td>
</tr>
<tr>
<td>Marin Marais</td>
<td>5/31/1656</td>
<td>8/15/1728</td>
<td><a href="https://www.youtube.com/watch?v=iTj3ZMnjAiE">https://www.youtube.com/watch?v=iTj3ZMnjAiE</a> Le Labyrinthe, from Book IV</td>
</tr>
<tr>
<td>Tomaso Albinoni</td>
<td>6/8/1671</td>
<td>1/17/1751</td>
<td><a href="https://www.youtube.com/watch?v=Pw0ItJw1qAg">https://www.youtube.com/watch?v=Pw0ItJw1qAg</a> Oboe Concerto in D minor, Op. 9, no. 2</td>
</tr>
<tr>
<td>Johann Stamitz</td>
<td>6/18/1717</td>
<td>3/27/1757</td>
<td><a href="https://www.youtube.com/watch?v=M2Z2cGOMEvC">https://www.youtube.com/watch?v=M2Z2cGOMEvC</a> Clarinet Concerto in B-flat</td>
</tr>
<tr>
<td>J. C. F. Bach</td>
<td>6/21/1732</td>
<td>1/26/1795</td>
<td><a href="https://www.youtube.com/watch?v=38wGQhVVrY">https://www.youtube.com/watch?v=38wGQhVVrY</a> Variations on “Ah, vous dirai-je, Maman”</td>
</tr>
<tr>
<td>Étienne Méhul</td>
<td>6/22/1763</td>
<td>10/18/1817</td>
<td><a href="https://www.youtube.com/watch?v=1YX3w6OxoY">https://www.youtube.com/watch?v=1YX3w6OxoY</a> Overture to the opera Le jeune Henri</td>
</tr>
</tbody>
</table>

*Baptism date
Atlanta Early Music Alliance
Grant Application

Effective July 1st, 2016

Mission of the Atlanta Early Music Alliance:
It is the mission of the Atlanta Early Music Alliance (AEMA) 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.

Goal of the Atlanta Early Music Alliance Grant:
The goal of the Atlanta Early Music Alliance Grant is to support and encourage the education and performance of early music throughout the Atlanta area. Preference will be given to proposals which directly support historically informed performance practice and/or education of early music (travel expenses, performance stipends, music purchase, expenses incurred by the venue, etc.) and which demonstrate financial need.

Eligibility Requirements:
Individuals and/or organizations who apply for a grant must be members of AEMA for consideration of the application. Membership information can be found at the website below:

http://www.atlema.org/index.php/become-a-member

Grant Amounts:
Grant amounts will vary, but will not exceed $500.00. The awarded amount will be at the discretion of the Board.

Deadlines and Award Announcements:
Applications should be received at least three months in advance of the proposed event. Awards will be announced within one month following receipt of application. Applications are reviewed on a continuing basis. Because grant funds are limited, early applications are encouraged.

The application form, with attachments, should be submitted to subsidies@atlema.org.

Upon Receipt of Grant:
The recipient is required to
- Acknowledge the Atlanta Early Music Alliance in the printed program and/or aloud during the concert.
- Open the event to the public, including members of AEMA.
- Provide a 10% or similar discount to card-carrying AEMA members for event admission.
- Allow AEMA to display membership and promotional materials during the concert.
- Provide AEMA with a preview or article related to the event for its BROADSIDE newsletter.
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 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 ($25)
___ Family Membership ($35)
___ Group/Institutional ($45)
___ Supporting ($100)
___ Sustaining ($200)

Additional Donation: $__________, thank you!

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

You can also join online by registering on website www.atlema.org
Quiz Inside: “Name That Composer”