President’s Message

The Bliss of Early Music

For me, the last few weeks have been filled with fabulous experiences in Early Music. I really want to count our blessings that we are privileged, in this urban environment, to play regularly in our small ensembles of woodwinds and viols and in addition have access to very good professional Early Music ensembles. Such opportunities seem so rare for many “amateur” musicians who live in the non-urban areas of the South.

For that reason has the Atlanta Early Music Alliance, and the Atlanta Recorder Society as co-sponsor, provided in the last eight years opportunities for Early Music lovers from all southern States to gather for a weekend in Mid-Winter to savor such ensemble playing and singing under the guidance of greatly accomplished clinicians in this field of music. And they come together, (nearly ninety this year), sing and play and then return home enriched, enlightened and inspired. Clayton State University with Dr. Kurt-Alexander Zeller kindly hosted us for seven years – until this event outgrew its fine music school space—and, for the first time this year, Mr. Jody Miller took us under his wings at his McCleskey Middle School in Marietta, with ample space to fit our needs. I believe that our organization is providing a good service to these musicians while also helping to enlarge the body of audiences which in turn support the professional ensembles in our area.

Our challenge remains to attract more young musicians to this and other Early Music events. If you know of deserving young students who would benefit from such experiences, please contact any of our Board members for potential scholarship arrangements.

AEMA also sponsored a Voices and Viols evening session under renowned British Viola da Gamba soloist and teacher Alison Crum and her husband Roy Marks. It was arranged and hosted by Susan Patterson and her fiancé Patrick Whaley. Alison and Roy toured here to teach at several events, including a Viola da Gamba “Music-on-the-Mountain” workshop in Tennessee, together with Martha Bishop, Jack Ashworth and Gail Ann Schroeder. We immensely enjoyed their faculty concert that Saturday evening!

We are blessed with having many local ensembles which perform in the Metro Atlanta area. If we become aware of such presentations, we immediately disseminate announcements among AEMA members and others who have shown interest in such music. Please keep us informed so that we can help spread the word.

In Mid-February we were delighted to hear a concert of ABO, the Atlanta Baroque Orchestra, in their new venue in Roswell. The orchestra played, much invigorated by its new Artistic Director, Julie Andrijeski. They performed instrumental works by G.P. Telemann and G.F. Handel and, together with solo voices and chorus, a Handel’s anthem. The finale, John Taverner’s 1995 “Song of the Angel”, was a daring, yet welcome deviation from their signature music period, presented angelically by Soprano Judith Overcash and Julie Andrijeski on violin with “minimalist” support of the orchestra. A truly beautiful ending!

And, are we not all looking forward to hearing New Trinity Baroque and the Georgia Tech Chamber Choir in their rendition of Johann Sebastian Bach’s “B-minor Mass” on period instruments?

In addition, let’s not forget the upcoming workshop on Sephardic music by “Lauda Musicam” and Lisle Kulbach. (See page 2).

As an avid lover of Early Music, I feel truly blessed.

Jorg Voss

AEMA on Facebook : See Atlanta Early Music Alliance
An appeal to our musicians by our member, Janie Woods Alexander

Hello Jorg:
One thing I might ask you to put in the Broadside would be an announcement of the following about my therapeutic music certification program (I graduated in Sept 2009.) I am now a Certified Music Practitioner, working part-time for Compassionate Care Hospice and volunteering in Emory University Hospital(s) to play on various units, including the ICU. Some musicians in AEMA might be interested in this program which is a modular format. Plus, the AEMA ancient instruments and voice are perfect for therapeutic music needs.

May I suggest: Starting September 2011 to be offered in Atlanta, GA:
"The Music For Healing and Transition Program (MHTP.org is website) prepares musicians who use acoustic instruments or voice to play at the bedside (or near patients). We play for people across the lifespan from before birth to death. It is incredibly rewarding to comfort people who are in physical or emotional pain with music.

The program is accredited by the National Standards Board for Therapeutic Musicians and is given in 5 weekend modules over the course of a year, followed by a 45 hour internship playing for patients in a variety of health care settings of the student's choice. Modules are given in many cities in the USA (see website for scheduled locations), but for those living near Atlanta, taking the classes here could avoid long travel and hotel fees. If anyone is interested, look at the description and application on the MHTP.org website. You may call Janie Woods Alexander, Atlanta area coordinator (and member of AEMA) at janewalex@gmail.com or home 404-240-0598 with questions."
Mid-Winter Early Music Workshop 2011

This January marked the eighth Mid-Winter Workshop put on by AEMA and the Atlanta Recorder Society, and by all measures it was a great success! Eighty-nine musicians from the Southeast came together to make music and enjoy the community of like-minded musicians. The faculty were Jane Burke (Voices), Letitia Berlin, Jody Miller, Patricia Petersen, Claire Rottembourg, and John Tyson (Recorders), Susan Patterson and Gail Ann Schroeder (Viols), Stewart Carter (Brass and Reeds) and Paula Fagerberg (Harp).

One of the most successful elements of this year's workshop was the tremendous facility we had in McCleskey Middle School: its wonderful rehearsal and performance spaces as well as good accessibility and amenities proved indispensable to the success of the workshop. We kicked off Friday night with a full set of sessions, including Voices and Viols, which is always a rewarding collaboration!

Saturday was another full day - walking through the distinctive central rotunda of McCleskey during lunchtime to see (and hear) the procession of voices, viols, recorders, harps, shawms, cornettos, cornamuse, crumhorns, dulcians, sackbuts, racketts, historical flutes and psalteries was a wonderful sight indeed! The "Seven Minutes of Glory" tradition of a mid-day showcase of various ensembles was varied and engaging.

The day concluded with a rousing performance, led by Pat Petersen, of the three-choir motet "Tota pulchra es, amica mea," a setting by Hieronymus Praetorius (1560-1629) of text from the Song of Songs. Even with the ample stage, our participants spilled out off the lip of the stage and into the house, providing a great sense of scale for such a large work.

Following the workshop was a moving memorial concert for Emily Stevenson, organized by Martha Bishop and featuring works which Emily enjoyed much, by Byrd, Machaut, Bassano, Locke and Gibbons. These were performed by Emily’s musician friends with whom she frequently played.

It was a wonderful weekend of music-making, as well as a great opportunity to make new friends and catch up with old ones! I'm sure I speak for all participants when I express deep thanks to AEMA and ARS for sponsoring the event, to Jorg for organizing the entire endeavor, to all the volunteers who helped it run so smoothly, to the outstanding faculty, and to Jody Miller and McCleskey Middle School for being such great hosts! Next year promises to be just as much fun, so I hope to see you all there!

Robert Bolyard
“Musica seria” with Sharon, Susan and John

Don on capped Reed

Jody Miller leading recorderists

 Viol Quartet: Robert, Ron, Susan & Chrissy

Suzanne and Nancy

Alex on Bass Viol
Ancient and Modern Meet in Splendor: Les Éléments Chamber Choir of Toulouse at the Cathedral of St. Philip

Last November the French consulate office in Atlanta and Georgia Institute of Technology co-sponsored a two-week long celebration marking the 20th anniversary of Georgia Tech’s satellite program in the Lorraine region of France. The “France-Atlanta 2010 Project” included 20 events, from a seminar to promote high-tech innovation sponsored by Georgia Tech to music and dance performances and even a culinary component.

On Friday, December 3 at 8 pm, the festivities focused on the performance of Les éléments Chamber Choir led by Joël Suhubiette at the Cathedral of St. Philip, known for its beautiful and sonorous acoustics. This concert was the perfect marriage between ensemble and environment. Les éléments sang a program which spanned centuries often comparing and contrasting the ancient with the modern. They opened the concert with two pieces by Italian Baroque composer, Salomone Rossi (1570-1630). In “Barekhu” and “Kaddish” the choir showed its mastery of Baroque vocal style, with clear and warm tone and undulating vocal lines highlighting the polyphonic texture of the music. Immaculate intonation and a balanced sound between all of the singers gave Carlo Gesualdo’s “Jerusalem, surge” the needed chordal clashes and emotive release. The first half of the concert was completed by two of the Motets for the Time of Penance by Francis Poulenc (1899-1963) and Lamasabaqanti (The Last Seven Words of Christ on the Cross) by Lebanese composer Zad Moultaka (1967-), set in Aramaic. Both of these composers used modern harmonic structure to evoke an ancient and reverent mood.

After intermission we were treated to “O Virgo splendens hic in monte celso” from the Libre vermell de Montserrat, a 14th century Spanish collection of devotionals and medieval songs. Les éléments Chamber Choir separated the singers within the vastness of the Cathedral’s altar and showcased two of its brilliant sopranos in overlapping chant-like recitations. The men of the choir used rich tones to color “O Jesu” and “O proles” from Poulenc’s Laudes de Saint-Antoine de Padoue. Next, a familiar motet by Tomas Luis de Victoria (1548-1611), “O vos omnes,” was given new clarity by an interpretation which did not shy away from dissonances. As phrases clashed and resolved the performance left the listener feeling transformed, with the day’s worries melting away with the dissolving dissonances.

Speaking of dissonance, I expected “Et Incarnatus” from Tre Cori Sacri by Goffredi Petrassi (1904-2003) to be quite angular and non-melodic, but was surprised by its conservative modernism. The female soloists sang with ringing and warm tones. From this piece one can truly hear the individual strength of each singer and marvel at the collaborative way in which they sang. This kind of soloistic confidence was crucial in Antonio Lotti’s (1665-1740) Lenten motet, “Crucifixus for 8 voices.” As each voice emerged slowly in close harmony, intensity grew until the final moment of the Crucifixion, as cries of anguish became acceptance of the transcendence of Christ on the cross. Finally, we heard the most experimental piece of the evening, Three fragments of the Bacchantes by Alexandros Markenas (1965). Markenas is a Franco-Greek composer known for multiculturalism, is influenced by architecture and design, and writes music that incorporates theatrics and multimedia. For Three fragments of the Bacchantes, the singers provided the multimedia effects creating sounds ranging from rushing wind to crashing waves. It wasn’t my favorite piece of the evening, but the singers were committed and serious, and many in the audience loved it.

It is often difficult to sing a varied program that spans centuries and have each piece ring true in its own vernacular, but Les éléments Chamber Choir led by Joël Suhubiette accomplished this task with aplomb. The conductor was incisive and confident, but mostly he created an atmosphere in which the superb individual singers could thrive in a group setting. These seventeen singers sang their hearts out, and we loved it.

Wanda Yang Temko

Visit: http://fr.wikipedia.org/wiki/Les_%C3%A9l%C3%A9ments (in French) http://www.les-elements.fr/ (also in French)
The Siren Reconstituted: Silvio Stampiglia’s *La Partenope* and the Walled Garden of Knowledge in Early Eighteenth-Century Naples

Robert Torre

Early modern Italian poets tethered Plato’s sirens to Christian symbology, and framed these representations in terms of Neo-Platonic ideas of music, especially the notion that female performance could inspire love in male listeners, first by sight and then through the ears.1 Aretino could, therefore, praise the heavenly sirens for “imprint[ing] the sound of their sublime sweetness, so that she speaks...in the language of angels,”2 and even prominent Neapolitan poet Giam Battista Marino pondered in an ode, “is this little angel a heavenly or an earthly Siren?”3 Finally, Dinko Fabris’s recent work on the siren topos has shown a prevalence in Neapolitan musical discourse for drawing a similitude between the Platonic sirens and such exceptional seventeenth-century singers as Giovannella Sancia, many of whom were known as “La serena de Napule.”4 When sutured together, the Homeric and Platonic traditions provided both women and their audiences with a powerful set of moral claims about the prescribed boundaries and characteristics of female performance, one Marino ambivalently played with in writing: “this heavenly sorceress, this new siren of our seas heals with song, even as she wounds with a gaze.”5

Folklorists posit a third, less-well known tradition of siren lore, which describes the Homeric sirens not in terms of physical danger but rather as symbols of knowledge and prophecy, an idea deriving from their song to Odysseus: “For no one yet has passed this way in his black ship before hearing the honeyed voice from our mouths, but he goes home...knowing more. For we know all the things...that happen on the many-nurturing earth” (181-191). Cicero picked up on this notion when he observed in his *De finibus bonorum et malorum*: “Apparently it was not the sweetness of their voices...but their professions of knowledge that used to attract the passing voyager; it was the passion for learning that kept men rooted to the sirens’ rocky shores.”6 As Stephen Buhler has demonstrated, early modern poets reengaged this lesser-known interpretation of the sirens, especially in poetry of praise.7 George Sandys, the early-modern poet and translator of Ovid’s *Metamorphoses*, noted in 1632 that the Homeric siren’s connection to philosophy and education was “intimated by Homer, who attributes unto them the endowments of the Muses as harmony and absolute knowledge, both in philosophy and history.”8

Concurrently, the evocation of the sirens--Partenope in particular--garnered renewed interest in Naples. Indeed, by the seventeenth century, both visual and musical depictions of the siren were nearly omnipresent among the city’s stratified classes. The reinvigoration of Partenope as a civic emblem can be credited in part to sixteenth-century Neapolitan court historian Giovanni Antonio Summonte (1463-1526), whose *Dell’Historia della Città e Regno di Napoli* (1601) directly influenced Stampiglia’s narrative.9 His history, like Giulio Capaccio’s (1604), appeared as part of a broader effort by Neapolitan elites to assert their civic identity over Spanish viceroys who ruled the city from 1503-1707. Summonte’s description of the city’s origins in Book I Chapter II transformed the siren Partenope into a Greek virgin princess, the daughter of Eumelo of Thessaly in Upper Greece. Instead of washing ashore in southern Italy, as the myth held, she follows a white dove to southern Italy.

Augmenting the reconstitution of Partenope in the Neapolitan consciousness was the early-modern recovery of several ancient simulacra. Sometime in the early sixteenth century, a small statue in the shape of a siren-bird with breasts spilling milk of Greek provenance was excavated. Today, it sits atop the *Fontana delle zizze* near the University of Naples. It is not clear if this image directly influenced the one sixteenth-century historian Giulio Capaccio included in his 1592 *Trattato delle imprese.*10 In 1594, discoverers also found a bust of a woman, believed to be Partenope, and is likely the one represented in Summonte’s *Historia*. Moreover, Summonte’s history suggests early-modern associations between Partenope as Greek virgin, Apollo, Virgil (known as “Parthenias”), and the Virgin Mary.11 All but the virgin would seem to draw on the Homeric sirens and the pursuit of or the identification with knowledge and prophecy. Finally, as the list of musical spectacles from 1620 to 1722 indicates, the topos of Partenope and the sirens remained not only a pervasive one in the Neapolitan consciousness, the impulse to recast her symbolically to suit new socio-political contexts also continued to be strong.
Social elites in Naples, and indeed throughout Italy, were concurrently embroiled in an ongoing debate over the increasing presence of women in public and intellectual spheres. Whereas many seventeenth-century tracts on women could be characterized by what Ginevra Odorioso has described as “particularly violent and dense with religious references,” we may understand the same discourse in the eighteenth century as a paradigm shift away from such sentiments. Regardless, the fervor with which intellectuals considered the issue did not wane, for as playwright Pietro Chiari claimed in the 1760s, the eighteenth century was indeed “the century of women.” Renewed interest in the fields of rational civil law and secular moral philosophy may be credited for this reevaluation. It also spurred Giambattista Vico to write his New Science (1725), which affirmed the place of history in the long-term social development of humanity. This new thinking afforded women, at least theoretically, a greater presence in society.

Italy, unlike northern Europe, tended to be more progressive on the question of educating women. Indeed, Italians had since 1678 accepted select exceptional women for university degrees. Elena Cornaro Piscopia, a Paduan aristocrat, was the first woman to graduate from the University of Padua. Her case resonated throughout Italy, with twenty thousand people witnessing her successful thesis defense, and her academic completion attracted attention from some of Italy’s premier academic academies like the Academy of the Ricovrati.

Although male intellectuals responded to this debate in varying ways, one common discursive theme was ambivalence. As Italian historian Luciano Guerci has described this discourse, women “are capable, but shouldn’t.” Intellectual elites increasingly favored education for women but advocated a limited, prescribed education. For example, Milanese intellectual Carlo Sebastiano Franci, praised Austrian Empress Maria Theresa in his 1764 “La difesa delle donne” for her intellectual abilities and moral compass, citing her as an example of the ideal educated women. In other words, she coupled domesticity with reasoned social and educational reform. Likewise, educational theorist Pier Domenico Soresi argued in On the Necessity of...Educating Girls (1774) against those male intellectuals who would deny women access to education, while simultaneously precluding them from academic subjects like metaphysics and calculus, subjects he considered inappropriate for female study. Soresi concluded that exceptional women should dutifully withdraw from the world to attend to the family, for “to liberate the fair sex from ignorance” is now a “matter of public utility.” As we shall see, similar themes guide La Partenope, suggesting such ideas were already in circulation as early as the first decades of the century.

As Act 1.1 begins, the stage directions leave little doubt as to the opera’s theme, the interrelationship between gender, power, and knowledge. The stage reveals a “piazza close to the sea adorned with twelve statues…which represent the months with their sign of the zodiac in hand…[also] an altar with the image of the sun.” Partenope sits downstage upon her throne, attended by crowds, as well as her current suitor Armindo, whom she later marries. Whereas the 1699 libretto mentions a statue of Apollo, Stampiglia’s stage directions for Sarro lack the reference. Regardless, Partenope offers supplications to Apollo in the opening recitative: “Thou to the lofty walls that guard around / This great majestic City raised by me, / Bright beaming God of Day, be now propitious.” Born to Zeus and Leto, Apollo was the god of light, literature, music, and philosophy. For literature, he represented harmony, order, reason, and poetry, while musicians marveled at his ability to direct the choir of celestial muses. Greeks also worshipped him as the oracular god, the one to whom the hopeful at the Delphic temple made offerings for knowledge of the future. Perhaps less well known, yet pertinent here, was his role as protector of the Greek colonies, which flourished throughout southern Italy between 700 and 550 BCE. The opening scene also features simulacra in the form of eagles and swans, “turn[ing] within the altar.” Though eagles are less associated with Apollo, swans carried significant meaning. According to myth, seven swans surrounded the island of Delos where Leto birthed Apollo on the seventh day of the month.

Stampiglia deleted seven lines from the original invocation as part of his revisions for Sarro, gutting much of the internal text. Sarro likewise reconceived the opening benediction as an accompanied recitative, which served to enhance the sense of the sacred. Gone are the stage directions describing eagles. Also missing are the entreaties for the sacrificial victims of Apollo. Stampiglia, instead, excised all but three lines, replacing the symbolic eagles with swans and sirens. These alterations not only simplified a benediction thick in mythological signifiers, the coupling of sirens and swans likely served as a reminder of the symbolic interrelationship between Partenope, Apollo, and knowledge.

Even as Partenope and her attendants beseech Apollo’s care, Emilio, Prince of neighboring Cuma, approaches the city, threatening to sack it. The dramatic tension climaxes in Sarro’s Act 1.11 and 1.12, as Partenope grants him an audience. The two scenes, which juxtapose male and female rulers, offer important clues about
contemporary assumptions on gender and governance. Emilio enters, saying: “By your grief, my queen, / Mine seems like an enemy’s reproach, not a lover’s”. She quickly responds: “He seems no lover who comes to me surrounded with armed squadrons.” Although they have never met, he claims to have loved the queen since her arrival in the bay; and unbeknownst to his angry legions, he secretly beseeches her hand in marriage. Finally, enflamed with love, and having received nothing but rejection from Partenope, he threatens war to gain her heart. In contrast to the lovesick prince is the cool, determined Queen. She fears no war; in fact, she welcomes it: “Arm, if you please, I dread nothing”. As his obsession pulls him farther from the decorum befitting his station, the Queen chastises him: “Emilio arise, for your conduct is contemptible; go, arm, and defend your people”. His behavior may seem like an appeal to the carnivalesque, whereby the two rulers assume opposite gender attributes, yet the lessons gleaned from early-modern poetry offer a more nuanced view. Indeed, given the primacy of the Homeric tradition underpinning the city’s origin myth, Stampiglia recalls the Homeric sirens’ ability to stoke irrational love, with Emilio’s behavior serving as a reminder of the possible implications of female governance.

We next encounter Emilio as he and the Queen prepare for battle. The ways in which Mancia’s and Sarro’s respective settings represent the battle are rather illuminating, especially the kinds of claims made about gender and governance. The battle scene opens Act 2 in Mancia’s setting. Mancia’s score calls for an eleven-measure “sinfonia” [in handout], complete with martial gestures and stile concitato in the middle voices. Emilio enters the stage with a sense of regained confidence: “My martial troops, to the approaching undertaking should I try to animate you now, I should offend your valor…I know that you will be able to fight and win”. The libretto relates that Partenope advances, attended by her army. Seeing Partenope and her forces approach disrupts his hawkish focus: “But ah! Does then Partenope conduct the hostile squadrons? O! let none presume his sword in that fair Bosom to discolor.” Stampiglia then contrasts Emilio’s ambivalence with Partenope’s determination and confidence: “Let’s face the forces of Emilio”, she exclaims, “Free from the chill of pale Timidity; for conquest will adorn my fame and yours”.

In revising the script for Sarro, Stampiglia redrew the scene significantly. Rather than begin Act II with Emilio’s call to arms, as was the case in 1699, Stampiglia, Sarro, and their collaborators remade the battle scene into the Act I finale, complete with a choral exultation of the Neapolitan victory. Emilio rouses his troops not through recitative, but with a bravura aria whose text maintains the sentiment of the original [ex]: “Great troops, close is the endeavor, and your palms call my heart to them. / Although great is the challenge I attempt, / It is less great than our valor.” From there, each side calls out for war, and the battle ensues. Noticeably absent from Sarro’s score is Emilio’s sudden wavering upon seeing Partenope take the field. While this excision may have been practical, such as providing Emilio’s interpreter Andrea Pacini with an additional aria, we can also view the alterations as an amplification of the comic. After groveling at Partenope’s feet earlier in the act, Emilio’s sudden sense of the heroic suggests indecisiveness and excess, especially when read against the Queen. Thus, it is difficult to take seriously the claims of valor he espouses in the aria.

As the battle commences, Emilio’s soldiers quickly pursue the queen, who calls to Armindo for aid. Armindo rescues her, and chases the attackers. In parallel fashion, the libretto relates that “Rosmira is attacked and almost overcome by Emilio; but Arsace arriving with his soldiers, delivers her, and takes Emilio prisoner.” These actions are critical to how the audience understands the rest of the drama and the balancing of the gender inversion. By representing Partenope and Rosmira as both requiring rescue complicates the claims made thus far about the ability of exceptional women to lead, as if to suggest that their very physicality hinders them at the exact time at which their strength, both physically and emotionally, is most needed. In other words, the juxtaposition of these two actions are critical to how the audience understands the rest of the drama and the balancing of the gender inversion. By representing Partenope and Rosmira as both requiring rescue complicates the claims made thus far about the ability of exceptional women to lead, as if to suggest that their very physicality hinders them at the exact time at which their strength, both physically and emotionally, is most needed. In other words, the juxtaposition of these two actions are critical to how the audience understands the rest of the drama and the balancing of the gender inversion.

In eighteenth-century Italian opera seria, the scena ultima generally allowed for the quick resolution of conflict. Most important was the final symmetrical pairing of couples by the ruling monarch. As Ellen Rosand, Wendy Heller, and others have demonstrated, instances in which women’s power and sexuality arose required the necessary neutralization of such attributes, even when perceived as unthreatening.23 The same held true for La Partenope. However, rather strikingly, Queen Partenope decides each character’s resolution, even her own. The crisis of identity posed by Rosmira’s transvestitism resolves with her agreeing to return to Arsace. Emilio, once a foe, gives up his amorous pursuit of the Queen. Freeing him, she says: “Though not my lover, yet my friend I wish you”. To Armindo, who saved her in battle, she gives herself, declaring him her spouse. Though the text provides little clue as to the implications of her choice, the popular seventeenth-century operatic topos of the warrior queen, to which Partenope’s role alludes, as well as contemporary ideas about women and power all suggest the same narratival trajectory—the necessary diminution of power through marriage.
Her abdication is finally striking for its parallels with Soresi’s observation that exceptional women should confine themselves to domestic life, whereby their intellect could foster the education of the home and make them an intellectual and emotional companion to their husband. In other words, even though she founded and protected Naples, her rule appears incomplete without a king, evidenced by the well-worn trope of female physical weakness (one often connected symbiotically to the mind). As I have shown, Stampiglia’s opera builds a nuanced case for the domestication of the queen, resituating her within what Natalie Zemon Davis and Arlette Farge have called a metaphorical “walled garden,” a space created by eighteenth-century male intellectuals to afford women creative voices, but in highly prescribed ways. In doing so, the poet and musician have--like Odysseus--once again heard the siren’s song without fully succumbing to its beauty.

Notes


5 Marino, La Lira, 15. “Si direm poi, questa celeste Maga, / Questa del nostro mar noua Sirena / Sana col canto, se col quardo impiaga.”


7 Buhler, “Boat.”


11 For an analysis of these associations, see Roberto De Simone, Il Segno di Vergilio (Pozzuoli: Azienda Autonoma di cura, soggiorno e turismo di Pozzuoli 1982), 84-99.

12 Ginevra Conti Odorioso, Donna e società nel Seicento: Lucrezia Marinelli e Arcangela Tarabotti (Rome: Bulzoni, 1979), 36.


16 Luciano Guerci, La discussione sulla donna nell’Italia del Settecento: Aspetti e Problemi (Turin: Tirrenia, 1987), 133. “…son capaci, ma non devono.”


18 Pier Domenico Soresi, Saggio sopra la necessità e la facilità di ammaestrare le fanciulle (Milan: Federico Agnelli, 1774), 23-24. “Io non oserei imaginarmi, che fosse effetto d’invidia il non partecipare alle femmine un tanto bene, il ritenere questo sesso amabile tra gli odiosi ceppi d’un ozio illiberale, al quale non è nato; il porre come un muro divisorio tra i nobili studj e lui, il nascondergli sempre mai la bella faccia della verità, alla quale ciascun ha uguale diritto.”

19 Soresi, Saggio, 106. “Nè vogliamo già immergere il bel sesso nella Metafisca, o nel Calcolo, ne seppellirlo in altri Studj sublimi e profondi.”


Concert Review:
New Trinity Baroque’s Christmas Concert

New Trinity Baroque’s 2010 Christmas concert was presented by all “home grown” highly skilled musicians, many with doctorate degrees in early music performance from prestigious universities. This is probably a first in the city of Atlanta and has been a long-sought after event by this writer, who remembers the days when baroque violinists were as scarce as hen’s teeth, harpsichordists were about as rare, decent counter tenors were non-existent, and there was no such thing as a degree in early music.

New Trinity’s concertmaster was Evan Few who grew up in the musical environment of First Presbyterian Church, son of a cellist and an organist. Evan currently resides in Amsterdam playing with many European groups, but lucky for NTB, he visits his family at Christmas!

Baroque bassoonist Stephanie Corwin lives and works in New York but visits her family in the Atlanta area. She plays/owns both modern, baroque and classical bassoons. For this concert, New Trinity played at A=440 to be with St. Bartholomew’s large Rosales organ. A featured work was Bach’s “Jauchzet Gott” which is in C major. Since Stephanie’s bassoon is pitched at A=415, to her great credit, she played the entire piece in D flat major!

Natural trumpeter Amanda Pepping joined the concert and she is another native Atlantan. Baroque cellist Erin Ellis has just moved to Atlanta and did a superb job of solos in “Jauchzet Gott” and Vivaldi’s “Gloria.”

Other members of the ensemble have chosen to make Atlanta their home: Sinisa Ciric and Mirna Ogrizovic-Ciric and we are lucky to have such excellent modern musicians who also play Baroque style. Predrag Gosta, conductor, organ and harpsichord, also falls into this group now living in Atlanta, as does Brad Hughley who plays both solo and continuo with the group and trained the chorus. Bill Hearn, chittarrone, and I are long-time residents in Atlanta.

Then there’s the matter of the singers for this concert! Wanda Yang Temko and Zorica Pavlovic were the soloists, and the hand-picked choir consisting of 3 sopranos, 3 counter tenors, two tenors and two basses—all fabulous and living in Atlanta! They were: Wanda Yang Temko, Zorico Pavlovic, Chrissy Spencer (sopranos), John Richardson, Robert Torre, Adrin Akins (countertenors), David Johnson, Tim Hsu (tenors), Rob Burlington, and Robert Bolyard (basses).

Director Predrag Gosta had this to say of the concert: "I was pleased that Atlanta has produced such fine period players, and that many of them are coming back. The early music scene is finally changing and we now have more quality local people to work with, as well as a bigger pool to choose from. This concert used all Atlanta-based (or Atlanta native) musicians, and I hope that in the future more of them play with us at every concert." I’d like to add “kudos” to Gosta for all the sleuth work/networking in finding these player/singers and putting them together.

From my perspective from inside the group, It is very gratifying to see such excellent young players and singers coming along, and to see what excitement they impart to the music. It’s also nice to know that rather than putting so much money into travel expenses to import musicians, that local players can soon be better reimbursed for their skills. And along those same lines, all should be members of Atlanta Early Music Alliance because of that organization’s ability to disseminate concert/recital events to a lot of aficionados in the Metro area and beyond (current and past members and more), and AEMA also offers subsidies for Early Music performances.

Martha Bishop
This man (c. 1445 – 16 August 1518) was a French composer of the Renaissance. Of the same generation as Josquin des Prez, he was one of the most significant composers of motets and chansons of that era, and one of the first musicians to bring the light Italianate Renaissance style to France.

His exact place of birth is not known, but documents of the time assign him to a family from the province of Artois (in modern France), and suggest he may have been born in Hainaut (in modern Belgium). At least one source from Milan indicates he described himself as coming from Arras, also in Artois. Both the date and probable place of birth are extremely close to those of Josquin des Prez; indeed the area around the current French-Belgian border produced an astonishing number of excellent composers in the 15th and 16th centuries, composers whose fame spread throughout Europe. Often these composers are known as the Franco-Flemish, or as the Dutch School.

In the 1470s he worked as a singer in Milan at the chapel of Duke Galeazzo Maria Sforza, during the time that composers such as Johannes Martini and Gaspar van Weerbeke were also singing there. The chapel choir in the early 1470s grew into one of the largest and most famous singing ensembles in Europe. After the murder of the duke in 1476, he appears to have been "laid off" from the chapel, and he may have returned to France at this time. Sometime during the next ten years he began to work at the French court, and he accompanied Charles VIII on his invasion of Italy in 1494 (in what capacity is not known). He was in Rome in early 1495 during the occupation of the city by Charles and his army.

Next he had a series of church positions. By 1498 he was at Cambrai, and from 1500 to around 1504 he was at Douai; his final appointment was at a church in Saint-Quentin. Throughout this time he seems to have been in part-time service to the French court, as evidenced by his many compositions for official and ceremonial occasions. He died at Saint-Quentin.

Wikipedia

"Omnium bonorum plena"

"Triste España" by Juan del Encina

Juan del Encina (born July 12, 1468 – died late 1529 or early 1530). His actual name was Juan de Fermoselle, and was one of at least 7 known children. Fermoselle was a composer, poet and playwright, often called the founder of Spanish drama.

Juan was born near Salamanca, probably at Encina de San Silvestre. He was of Jewish converso descent. After leaving Salamanca University sometime in 1492 he became a member of the household of Don Fadrique de Toledo, the second Duke of Alba, although some sources believe that he did not work for the Duke of Alba until 1495. A plausible argument is that his first post was as a Corregidor in northern Spain.

Juan was a Chaplain at the Salamanca Cathedral in the early 1490s. It was here that he adopted his name Encina during his stay as Chaplain. He was later forced to resign as Chaplain because he was not ordained.

Wikipedia
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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

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Contact: Robert Bolyard, robertbolyard@gmail.com, to apply for this opportunity.

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- 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.
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