

Carolina Counterpoint



40th Anniversary Season includes over Ten Centuries of Music!

The development of music notation and early harmony are part of this year's celebration with music from the 9th to the 14th century. There will also be 17th century music and familiar baroque works by Bach, Handel, Telemann and Hasse. Musical genius is the theme behind the season.

The first concert presents works by Bach and Telemann with guests Carl DuPont, bass-baritone, Alicia Chapman, baroque oboe and Allison Willet, viola d'amore and baroque violin. Bach's Cantata 152 is the only cantata of his to be scored for recorder, baroque oboe and the rare viola d'amore, a quiet instrument with sympathetic strings. In the cantata Jesus gently



encourages the Soul to get on the right path.

Alicia (left) and Allison

October includes works by Notker (9th c. St. Gallen, present day Switzerland), Hildegard, Machaut, Landini and Dufay. Some music is from original manuscripts.

Christmas at St. Mary's features music of medieval and renaissance times. Bob Sweeten joins to tell the Christmas story.

February's concert "Divinely inspired" includes sacred works from Monteverdi to Vivaldi with instrumental selections by composers who worked in churches in Rome, Vienna, Florence, Venice, Hamburg and Leipzig. An early work by Venice opera composer Monteverdi "Laudate Dominum" is exciting, dramatic and freestyle.



The season closes with a return of our colleague baroque violinist John Pruett. CPM with John will be heard in a potpourri of works by Buxtehude, Bach, Handel and Hasse.

Other CPM Activities &

CPM made a foray into Gaston County this spring with performances in the public libraries of Cherryville and Stanley. Other programs were offered at the Main Branch of the Gaston County Public Library, St. Andrew's Episcopal in Bessemer City and First United Methodist (Gastonia) in their theater. All concerts were sponsored in part with funds from the NC Grassroots program funded by the NC Arts Council and the Gaston Arts Council. Musicians include CPM's four regular members and UNC-Charlotte voice faculty member Carl DuPont.



NORTH CAROLINA
ARTS COUNCIL



Karen gave a lecture/performance entitled "A Newman and Brother piano ca. 1850: its story and music in NC" at the annual meeting of Historical Keyboard Society of North America in Greenville, SC in May. The piano is now owned by the Mount Holly Historical Society.

In May of 2017, Holly took a group of students from Central Piedmont Community College on a tour to Italy including stops in Rome, Venice and Florence.

For 2017-18 CPM continues as artists in residence at Belmont Abbey College

Karen, Eddie, Holly, John Pruett and Rebecca at the Abbey Basilica, Belmont, NC. (photo by John Jacob)



Carolina Pro Musica 2017-2018

■ The Path of Faith

September 9, 2017 8:00 PM, Sharon Presbyterian, Chapel

■ From Rote to Note – music's journey

October 28, 2017 8:00 PM St. Martin's Episcopal

■ Christmas at St. Mary's

December 16, 2017 7:00 & 8:30 PM Historic St. Mary's

■ Divinely Inspired

February 10, 2018 8:00 PM St. Martin's Episcopal

■ Celebrating 40 Years!

April 14, 2018 8:00 PM St. Martin's Episcopal

Concert venues:

St. Martin's Episcopal

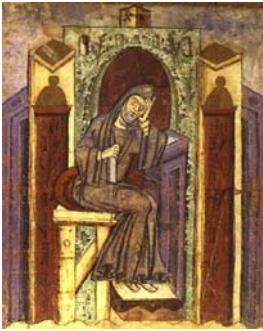
1510 E. 7th St. Charlotte 28204

St. Mary's Chapel

1129 E. 3rd St. Charlotte 28204

Sharon Presbyterian – The Chapel

5201 Sharon Rd. Charlotte 28210



Notker – looking ahead "From Rote to Note"

The unverifiable, yet widely accepted tradition among musicologists claims that the father of sequences in the Roman Rite is Notker the Stammerer (c. 840-912), rendered in Latin as *Notker Balbulus*. A monk of the Abbey

of Saint Gall, he experimented with the practice of troping, historians believe, by giving syllables to each note in the melismatic ending of the Alleluia chants. It is common among Alleluia chants for the terminal syllable of "Alleluia" to be extended into a lengthy melisma. This extension, called a jubilus, afforded prime material to receive syllables for singing. Seizing this opportunity, Notker added words to the jubili as a mnemonic aid for learning the notes. As the words were given more meaning and beauty, however, this new kind of trope began to be appreciated for the sake of the words' meaning as well as the musical notes. Indeed, it became a genre of its own, completely distinct from the practice of troping. Eventually, the sequence became distinct even from the Alleluia chant that gave the sequence its life. Ruth Ellis Messenger: *The Medieval Latin Hymn*

Notker's *Liber hymnorum* from 887 is a collection of sequences. The latest scholarship on this is by Calvin Bower, retired professor at UNC-Chapel Hill with whom both Karen & Eddie studied. Come hear one of the sequences Notker tells us he wrote. (above: Notker, St. Galler Schule, 10th c. miniature)



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www.carolinapromusica.org

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www.carolinapromusica.org

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See www.carolinapromusica.org for concert details and other concerts not part of our series.

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Ann T. Hite Fund for Education
Carolina Pro Musica General & Artistic Fund

Donations to Carolina Pro Musica are important to us and tax-deductible for you.

Support those who support us:

Arts at the Abbey, Royal Gardens
CVNC (cvnc.org), Mation Engineering, Michael's Music Service,
St. Martin's Episcopal, Sharon Presbyterian



The Artists 2017-18

Karen Hite Jacob, *director, harpsichord, organ*

Rebecca Miller Saunders, *soprano, percussion*

Holly Wright Maurer, *viola da gamba, flauto traverso, recorder*

Edward Ferrell, *recorders, flauto traverso, guitar*

Alicia Chapman, *baroque oboe (September)*

Carl DuPont, *bass-baritone (September)*

Allison Willet, *viola d'amore, baroque violin (September)*

Bob Sweeten, *narrator (December)*

John Pruet, *baroque violin (April)*