



The Alberta Baroque Ensemble

April 2015

Alberta Baroque Ensemble Celebrates 35 Years!

Message from the President

Welcome to the 35th anniversary celebration concert of the Alberta Baroque Ensemble!

Today we are proud to celebrate not only the fabulous music of the moment– but all of the components that are part of its history, and necessary to ensure continuation into the future.

In thinking about the Baroque Ensemble, I need to reflect on all the people that have contributed. First and foremost, I think of the genius behind the orchestra – Paul Schieman - coming from Montreal as a young man with a dream to create an orchestra dedicated to baroque music. Driven by musical passion, it was risky, but a risk well worth taking - the dream has grown into this amazing orchestra that contributes to the very fabric of our community.

Our musicians both past and present were also clearly part of the fruition of Paul's amazing dream, many have been with the orchestra for most of its history, others are new, coming because of their belief and passion for this period of music.

Critical as well to our organization are the volunteers - many have been supporting the Baroque Ensemble for years because of their personal belief that this will help sustain critical musical history. Funders and donors, without your support we could not exist, not now or in the future for the next generation of audience.

Finally, to you our patrons, without each of you, we would not be here. At the beginning of the season I asked people how long they had been

coming to concert, many have been here all 35 years, some over 20, 10, but for others this is their very first season! All of you are essential to the sustainability of our orchestra.

Henry David Thoreau once said:
"When I hear music, I fear no danger. I am invulnerable, I see no foe. I am related to the earliest time, and to the latest."

It is in this we see the power of what Alberta Baroque brings to each of us. Young, old, musician, volunteer, or member of the audience, the music we hear each concert ties us together, binds us in a mutual world of sound, experience and memory.

So today as we celebrate the 35th season, sit back, reflect, and know that each of you play an important role in the sustainability of the future of The Alberta Baroque Ensemble. Our gratitude goes out to each and every one of you!

Sincerely,
- **Elizabeth Taylor, President**

Looking Forward

The 2015 - 16 Season brings two special events:

- The November Chamber Concert will include a special silent auction of items that celebrate the "good life". Come to the concert prepared to bid on items that will make excellent gifts for the festive season.
- All **sustaining donors** will be recognized with an invitation to a special event.

<http://albertabaroque.com>



From our Patrons

For the past thirty-five years the Alberta Baroque Ensemble has enriched many people's lives. During this time, our conductor Paul Schieman is frequently asked questions about the orchestra and the Baroque era. Thus, beginning with this newsletter we are starting the column "Ask Paul".

Ask
Paul



Dear Paul,

What is the difference between a contemporary bow and the baroque bow that is used by the Alberta Baroque Ensemble? - Baroque Enthusiast

Dear Baroque Enthusiast,

The modern bow that string players use today was standardized in the late 1700's by Francois Tourte. Bows used during the Baroque period, compared with modern bows, were shorter, lighter, had less hair and were curved in the opposite direction. The convex curvature of the baroque bow means that it doesn't bounce like a modern bow, and it can produce a more gentle, less aggressive sound. The balance point of a baroque bow is also different, which is why we hold them further up the stick.

The lightness of the bows and the narrowness of the bow-hair allow for quicker articulations and a more transparent sound, which helps us to delineate the voices in contrapuntal pieces.

Because the bows are shorter and lighter it is easier to move them quickly to produce a more brilliant sound from our instruments.

There are many different opinions on how music of the Baroque period should be performed. By using "period bows" I think we can get closer to what composers of the time intended.

- Susan Flook

Dear Paul,

Orchestras usually tune to the oboe. What method does the ABE use to tune when no oboist is present? Why do orchestras tune to the note A?

- Curious

Dear Curious,

I could go on at length about tuning and the history of tuning. In a nutshell, though, when an oboist is not present, the ABE harpsichordist plays the note A above middle C. Our cellist then tunes his instrument to that note. When he is comfortable with his tuning, he plays the note A for the rest of the ensemble to tune their instruments.

The note A is chosen because every string instrument has an A string. When an oboist is present, the orchestra will tune to the oboe's A because this instrument has the most focused sound that all players can hear. - **Paul**

Please send your questions for **Ask Paul** to: albertabaroque@shaw.ca

Welcome to the New Bassist

The Alberta Baroque Ensemble is pleased to welcome **Janice Quinn** as our new bass player.

Janice is a native Edmontonian and has been a member of the Edmonton Symphony Orchestra since 1995. She began her studies at the early age of three on the violin and at four attempted the cello. At six years of age she saw the light and began playing the bass with instruction from her mum, Paddy Brine.

Janice continued with the bass as well as playing viola in the Edmonton Public School String Enrichment Program. A regular competitor in the Kiwanis Music Festival, she won several awards including the Provincial Finals and was guest soloist at the Night of Music. Janice attended Interlochen Arts Academy and the summertime National Music Camp in northern Michigan for three years during her high school years. She studied under Tom Knific, Winston Budrow and Larry Hurst.

Married to clarinetist David Quinn, they have two children together. In order to keep her kids active, Janice is an active member of the Blue Quill community league and is their soccer coordinator. She has been on the organizing committee of "Party in the Park", a music festival, which includes 30 bands, three stages, two beer gardens and over 100 volunteers; it is now in its third year.