Mark Lowry was a staff writer and theater critic at the Fort Worth Star-Telegram from 1998 to 2008, where he also wrote about dance, opera, dining, music and pop culture. In early 2009, he co-founded TheaterJones.com, for which he now serves as editor. He was a proud drama geek in high school and earned a journalism degree from the University of Texas at Arlington.

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Steven Lindsey is a local writer who covers food and lifestyle for a variety of North Texas publications, including The Dallas Voice and sister publications of the Dallas Morning News. He also writes the droll commentary for GayListDaily.com, a popular national blog. He is a journalism graduate from the University of North Texas. He and his partner live in East Dallas.

An NEA/Annenberg Fellow in theater criticism, Alexandra Bonifield has enjoyed life-long involvement in performance arts as performer, director, producer, arts manager and advocate in both Texas and California. She has lectured in theater criticism at the University of North Texas and has been honored for her writing at UNT’s Mayborn Non-fiction Writers Conference. She brings perspective, grounded understanding and committed passion to her commentary. A Texas native, she is a graduate of The Hockaday School. Find her stage reviews and interviews online at criticalrant.com.

Gregory Sullivan Isaacs is currently the music critic for TheaterJones.com, and contributes regularly to the Fort Worth Star Telegram. He is a winner of a Peabody Award for performance as well as an ASCAP Award for his commitment to American music. His critically acclaimed three-act opera for tenor and piano, ”Henry Faust,” was produced for public television and nominated for the Pulitzer Prize. He holds a master degree in music from the prestigious music program at Indiana University.

Freelance writer Rachel Van Horn has immersed herself in the local art scene on a street level for the past several years. Her alter ego, StealingKitty, writes regularly for Dallas Art News as well as various local magazines around the DFW area.
SONGS IN THE KEY OF LIFE
UT vocal quintet offers up “the Meaning of Life”

IF CLASSICAL MUSIC IN GENERAL suffers from the perception of elitism, then early music groups suffer more than most from that dreaded label. Even most classical music buffs are not interested, mostly because they don’t know much about it and fear two hours of boredom. Give me Puccini, they cry.

Not so, insists Kathryn C Evans, founder and leader of the Dallas Pro Musica, the vocal quintet based at University of Texas at Dallas featuring members Evans, soprano; Mary Medrick, mezzosoprano; Michael Austin, counter-tenor; Hoyt Neal, tenor; and Michael Borts, bass. On September 9 at UT Dallas’ Jonsson Performance Hall, the group will present “The Meaning of Life,” with works from the medieval and Renaissance. Two works, “What is our Life” by Orlando Gibbons (1583-1623) and “What is Life” by Williams Byrd (1543-1623), inspired the theme for the concert — the first taking its text from the well-known poem by Sir Walter Raleigh.

A+C Arts writer Gregory Sullivan Issacs caught up with Evans by phone to chat about the classics and performance.

A+C: So, are your concerts boring and elitist?
KATHRYN EVANS: Hardly. What we are singing was the popular music of the Middle Ages and Renaissance. Families sat around and sang this music for their own entertainment in the evenings. Although it was not as danceable, this music was sort of the ABBA, well maybe the Four Seasons, of its time. Many of the selections are beautiful and moving. Some are humorous and others are downright naughty.

What do you mean?
Well, some of the modern day publishers, aiming at a high school choir customer, have cleaned up the lyrics. One of the pieces we will perform on our upcoming concert (September 9, 2011 UT Dallas) is a dialog between two prostitutes, discussing the workday, much like they would if they were waitresses.

So why, with all that intrigue, has early music fallen out of fashion?
Actually, its “out of fashion” era is over. Starting with the mid-20th century, early music has had a stunning revival. Audiences are learning about the beauty and wide range of emotions, and comments about life, that the music of this era explored. There is still a lot of fa-la-la-ing, the subjects mostly explore the “what is life” type of questions.

Did they explore these subjects — grief, humor, love, turmoil — more than we do now?
Not really, but it was more concentrated. Life was a lot shorter then, so composers didn’t have much time to make a point. But that is only a partly humorous observation. A great percentage of women died in childbirth and, even if you survived that risky procedure, few lived into their 50s, male or female. We tend to think about the people who lived in that era as something different than we are now.

We are… sort of...
Not in our emotional makeup. All human feelings remain the same today. Evolution doesn’t work that quickly. (Laughs) The composer, as today, tries to speak directly with/to the audience. “I was hurt by unrequited love,” they say. Well, so are the folks listening. Love is still a popular subject for, as they say, “screen and stage,” in the modern era.

For example?
Our upcoming concert is called “The Meaning of Life.” The opening work is “What is our Life” by Orlando Gibbons and “What is Life” by Williams Byrd. Both inspired the theme for the concert. Also, both composers lived in the mid-1500, but the text could have been written today, as far as subject matter goes.

So, what is the Dallas version of an early music group? We are a five voice a capella vocal group. I sing soprano. Mary Medrick is our mezzo-soprano, although she sings the first soprano part on occasion. In fact, in some pieces, we change parts on the repeats. Michael Austin is our countertenor; Hoyt Neal is our tenor and Michael Borts is our bass. Borts might be familiar to sports fans, since he sings the National Anthem at most of the professional games.

Do you ever use instruments?
Not really. The most common instrumental accompaniment of the era was the harpsichord with the bass line played on a Gamba (a cross between a guitar and a cello). While there are lots of harpsichord players around, the instrument is hard to transport and even harder to keep in tune. Gamba players are rare indeed. So, we just sing.

Music wasn’t published back then. Wasn’t it mostly hand copied? How did the average family get a score? You are correct. Music was either hand copied, printed from a painstakingly hand-carved block print, or printed on the early presses. In fact, to conserve paper and effort, many times all of the parts were printed so as to be set on a table and the singers would gather around. The parts then faced the singer on that particular side.

Does that create problems for a contemporary ensemble?
Sure does. Many editions have wrong notes. The problem is not that they are incorrect, anybody can hear a clinker, but figuring out what the correct note should be is the problem. But we do research. The internet is great for finding facsimiles and other earlier publications.

Most chamber music, in the classical and romantic eras but leading right up to today, was written for the enjoyment of the performers as much as the audience. True, but the television has replaced family music making.

Ticket at ah.utdallas.edu/tickets

FW Symphony Goes Out of the World

Fort Worth Symphony Orchestra is presenting Gustav Holst’s cosmic masterpiece “The Planets” as you’ve never experienced it before. Projected in HD on a giant screen above the stage, the latest images from modern space exploration provide a stunning visual canvas as the orchestra plays Holst’s glorious score. Documentary filmmaker Duncan Copp worked directly with NASA for this project, completed just last year for the Houston Symphony. It then played Carnegie Hall to thunderous applause.

The FWSO performance is Saturday, September 24, at 8 p.m. at Bass Performance Hall. Tickets can be purchased online at www.fwsymphony.org.

“The Planets, Op. 32,” a seven-movement orchestral suite by the English composer Holst, was written between 1914-1916. Each movement of the suite is named after a planet of the Solar System and its corresponding astrological character as defined by Holst. With the exception of Earth, which is not observed in astrological practice, all the planets are represented. From its premiere to the present day, the suite has been enduringly popular, influential, widely performed and the subject of numerous recordings.

For the Houston show premiere, filmmaker Copp told Houston Symphony Magazine, “It’s a joy to work with a piece of music that I’ve known since I was a boy. And then to have this fantastic data set; these beautiful, aesthetically pleasing images from amazing parts of our solar system, (but) the pacing and movement of selected images is key in complementing the tempo of the music.”