President’s Message

Let’s face it: Lovers of Early Music are romantics, and we are a proud and often silent tiny “fringe” group. We enjoy the music of past times and reawakening it with old and recreated historical instruments. We know in so doing that we discover the amazing inventions and immense creativity of instrument makers and composers of at least seven centuries. The many styles and musical structures impress us. Above all, we savor the beauty and the emotions of those sound pieces. The entire treasure of western music passes before our eyes and pleases our ears. It is the foundation of nearly all music, even that presently created. We are fascinated and enthralled. Beyond that, we have available to us, thanks to modern technology, what no other era had available: Recordings of enlightened contemporary performances of the entire musical spectrum, presented by excellent singers and players of the Early Music genre. We are indeed blessed!

Furthermore, we have around us, here in the Metro-Atlanta area, fabulous performing groups, too many to name, who delight us with Early Music performances in churches, synagogues and concert halls, all accessible to us “common” citizens, at mostly affordable cost. We should be very thankful and support them whenever we can!

Because, it was not always that way: Throughout the named musical history, music was mostly written and performed for the religious and worldly powers and rarely offered to “common” citizens. Many exceptions included music for public festivals. After the invention of movable print, music became also available for “Hausmusik” to people who could afford the luxury of instruments and printed music, mostly in the “free” merchant cities of continental Europe and England.

Not surprisingly, much music was “new” music, written for contemporaries in contemporary styles, so that, except for traditional structures and some popular “folk” tunes, then “earlier” music was forgotten. It slumbered in archives or was too often totally lost in disasters or recycled for its parchment or paper. Even some of the musical modes, except for our “major” and “minor”, fell into disuse, although probably academically taught.

The 19th and 20th centuries gave rise to a keen interest in rediscovering music of earlier centuries, and thus we are now able to enjoy this renaissance of so many musical genres.

Still, we are a tiny bunch of Early Music lovers, but wait……

When the Christmas season envelopes us, we are joined by so many others who connect this historical tradition with the romance of historical, so-called Early Music. (And we can definitely offer them much more than Handel’s priceless “Messiah” and lovely carols).

Jorg Voss

AEMA on Facebook : See Atlanta Early Music Alliance
The AEMA Website, www.atlema.org

Exciting things will be happening with the AEMA website. Many of you have already noticed that it's possible to register for the Mid-Winter Workshop on the website, this year. I hope those of you who registered online (over 50% of registrants) like this new feature. It's a real time-saver for our Registrar, and it increases the accuracy of your registration (since the registrar doesn't have to manually enter what you write – or try to interpret your handwriting [yeah, you know who you are]).

But that's just the beginning. We will be moving our membership list to an online database, so we don't have people trying to manually track AEMA members. Yes, that's right, we're moving you all to The Cloud. We may like old instruments and old music, but that doesn't mean we aren't hip and living in the 21st Century. Spreadsheets are so yesterday! Anyway, all AEMA members who have supplied us with an email address will be given a login to the website. The login will be that email address. The default password will be your last name (the last name of the first person listed on a Family membership) followed by your zip code (e.g., Stark30076). You can change your password at any time.

This login will give you access to a number of new features on the website. They will all be under the “For Members” menu item.

1. Update My Information: If you move or want to update other information we have on file about you, this is the place. Except the email address. Since that's associated with the login, that's separate. One important thing you may want to update is whether or not you're willing to share your contact information with other AEMA members. We're setting everyone to default “Yes”. If you don't want other AEMA members to see your info, you should set this to “No”.

2. Change Email: This will let you change the email address that we have on file for you.

3. Member List: This won't be available right away, so people who don't want to be listed will have a chance to change the status of their information to “No”, don't share my information. We'll give people about a month. But once this feature is active, logged-in members will be able to get contact information on other AEMA members.

4. Member Calendar: In addition to the AEMA Calendar, we will be adding a Member Calendar page, where AEMA members can enter calendar events to share with all people who visit the website. Only AEMA members can enter events, but people won't have to log in to see the events. I'll be providing instructions for how this will work.

5. Broadside Archive: Our wonderful Secretary, Robert Bolyard, has been digitizing old Broadside newsletters. We will be making this archive available to AEMA members, for their enjoyment. This is a real treasure, to be able to go back and read some of these old articles.

Note that since you can keep your own membership up-to-date, we will be able to simplify membership renewal next year, so that you can confirm your information online, and then just send us a check. You will also be able to see whether or not you have renewed, for those of you who may be a little bit forgetful.

If you don't want your information shared with other AEMA members, and you don't want to login and change that yourself, or you would like your login deleted, please send an email to webmaster@atlema.org. Also, please email any comments or questions, or ideas for other features you would like to see.

Barbara Stark

From your AEMA Board:

At our last Board meeting we discussed that most of us have exceptional “Early Music” experiences during a year, which ought to be shared with our members. And we decided that we should start with a few of our Board members. Beyond that, we would like to invite all of our members to share theirs in upcoming BROADSIDE issues. Please send them to Wanda Yang Temko, wanda@yangtemko.com, as

“Musical Musings”
“Musical Musings”

Paula Fagerberg shares:

Armonia Celeste, the baroque ensemble co-founded by harpist Paula Fagerberg and AEMA founder Lyle Nordstrom, was selected as one of the four finalists in the 2011 Early Music America/Naxos recording competition (out of an original applicant pool of over 100 ensembles).

The group (comprised of two sopranos and a mezzo, Paula on baroque harp, and Lyle on lute, theorbo, and baroque guitar) specializes in the “Three Ladies” repertoire and other vocal and instrumental repertoire from the late Renaissance and early Italian baroque.

In Maryland in January 2012, they will record their debut CD, “Udite Amanti: Lovers Beware!—Music from the Seventeenth-Century Barberini Court,” after having toured the program this fall throughout Texas. The recording will spotlight Paula’s newest harp, a rare copy of the ca. 1630 Barberini harp commissioned from a luthier in Italy, and will feature many pieces that were likely performed on the original instrument. More details can be found on the group’s website, www.armoniaceleste.com.

In February, Paula will appear with the Pittsburgh, Pennsylvania ensemble Chatham Baroque in a concert featuring the Harp Consorts of William Lawes. More info is at www.chathambaroque.org/events/lawes-attraction.

David Buice shares:

In October, AEMA Board Member David Buice played his program “Poets & Madmen: In Stylus Fantasticus” at three venues, each of which allowed the music – by Buxtehude, Bruhns, Pachelbel and Böhm – to be heard in a unique manner.

At Oglethorpe University Museum of Art, the works were all played on the University’s Ronald Carlisle Harpsichord (see this issue’s article on that instrument and its builder), providing an unusual opportunity to hear touchstone organ works of the seventeenth century as they may have been played on stringed keyboard instruments.

At Church of the New Covenant in Doraville, some works were played on the sanctuary organ, while others were played on the performer’s harpsichord by Richard Kingston, allowing listeners to hear two sides of the seventeenth century German keyboard world.

Finally, at St. Helena’s Episcopal Church in Beaufort, South Carolina, the recital was performed on a Boody and Taylor organ inspired by late seventeenth century North German instruments, in a sanctuary built in 1712.

St. Helena’s is one of the few venues in the United States where performers and audiences can experience early keyboard music benefiting from that rare pairing of room and instrument, both evincing an uncommon “period authenticity” by virtue of history and/or expert application of a host of elements related to historic instrument building on a “contemporary” organ installation.

With its ongoing organ recital series, St. Helena’s is one of the “hidden treasures” of early music in the Eastern United States; the church continues to provide recitalists – from regional artists to internationally known performers – with instruments, honoraria, hospitality and a performance space that make a player’s travel to coastal South Carolina well worthwhile.

The music represented in these recitals was discussed in David Buice’s article in the August AEMA Broads...
Ronald Carlisle was Professor of Computer Science and Mathematics at Oglethorpe University from 1985 to 2007. He studied viola da gamba with Karl Neumann; much of his early training on the clarinet and oboe transferred to the recorder, on which he was otherwise self-taught. He directed the Emory Early Music Consort, the Atlanta Early Music Consort, and recorder ensembles at Kennesaw College and Oglethorpe University. He was a member of Consortium Colinium, an early music group that performed widely throughout the southeastern United States. Ronald Carlisle appeared regularly with such groups as the Atlanta Singers, Schola Cantorum, and the Georgia Shakespeare Festival, and in productions of the *Play of Herod* and Hildegard's *Ordo Virtutum*.

In the aftermath of Ron’s tragic death in December of 2007, Oglethorpe University Museum of Art Director Lloyd Nick wrote: *The museum has lost one of its most faithful, dedicated and thoughtful supporters. Many of you may have known Ron Carlisle. He was instrumental in bringing the foremost Zen Japanese abbot, Keido Fukushima, to OUMA and he wrote an article on Fukushima’s monastery for the *Zen No Sho* catalogue. The exhibition of Fukushima’s calligraphy was seen here for the first time anywhere thanks entirely to Ron’s efforts. Ron made all the arrangements for Fukushima and selflessly handled all the details. After studying at the monastery with him, Ron gave an enlightening lecture on his spiritual experiences.*

*Ron Carlisle, who retired last June from his position as Professor of Computer Science, was at one time responsible for the museum while he was Interim Provost.*

*The multi-talented musician and mathematician built the University harpsichord which is located in the Museum and he also played the recorder and the viola da gamba in a number of concerts at the Museum.*

*Ron had also contributed financially to support the Museum and its various music and exhibitions. Oglethorpe University Museum of Art was one of his favorite places and he did more than anyone to support the museum in so many ways over the longest period of time.*

*We will be pleased to have two art works in the Permanent Collection named in his honor.*

*He will be missed, but his spirit will always continue for those who knew him and he will be remembered as a gentle giant among us.*

Dr. Carlisle built the Oglethorpe University harpsichord from a kit of parts supplied by David Jacques Way and Zuckermann Harpsichords, Inc., of Stonington, Connecticut. Approximately three-hundred hours were required for its construction. This was the seventh harpsichord built by Dr. Carlisle; an earlier Carlisle instrument was chosen to accompany Jean Pierre Rampal in his 1982 concert at the Fox Theater, as well as the Metropolitan Opera's 1982 Atlanta performance of Mozart's *Don Giovanni*.

The instrument is a double manual Flemish harpsichord based on instruments built in the 17th century by Hans Ruckers. It has a 2 x 8’, 1 x 4’ disposition, i.e., it has three sets of strings: Two at standard pitch and one an octave higher than standard pitch. The upper keyboard plays one of the standard pitch "choirs" of strings, while the lower manual plays the other standard choir as well as the higher pitched choir. The two keyboards may be coupled so that all three sets of strings are playable on the lower manual. The lower manual 8’ choir has a buff stop which produces a dampened sound.

The range of the instrument is fifty-six notes, GG-d”. The keyboards are transposable, i.e., they can be moved slightly to the left in order to play at the lower pitch (a = 440) more suitable for the performance of early music.

The case is painted British Red on the outside and Towne House Ivory on the inside. The keyboards use ebony covered naturals, while the sharp keys are ebony topped with bone slips. Most of the case is constructed of poplar and basswood, while the sound board is quarter-sawn Sitka spruce. The stand is made of oak, and is detachable from the instrument for ease of transportation.

Oglethorpe University Museum of Art Director Lloyd Nick painted the soundboard in a way that is reminiscent of the decorations found on early harpsichords, utilizing flowers that are found on the Oglethorpe campus, including Morning Glory, Devil’s Paint Brush, Trumpet Vine or Coral Honeysuckle, Blue Flag Iris, Turk's Cap Lilly, Hepatica, Pinckster Flower (also known as Wild Honeysuckle or Azalea), Bergamot and Aster. The soundboard's sound hole
contains a gold leaf rose with a floral design incorporating the initials "ZH", identifying it as an instrument designed by Zuckermann Harpsichords.

The lettering on the underside of the lid and the name board batten was done by Becky Stone, wife of Oglethorpe Professor of Sociology, Brad Stone. On the underside of the lid is the name and founding date of the University, and also the motto of James Edward Oglethorpe, Nescit Cedere (He does not know how to give up). The lettering on the name board batten identifies the harpsichord's builder and the year in which it was built.

The harpsichord is unusual in that it is the result of the efforts of many people in the Oglethorpe community. The kit of instrument parts was purchased with funds that were contributed by many Oglethorpe faculty, staff members, and students. The Georgia Shakespeare Festival, which performs on the Oglethorpe campus, contributed significantly to the harpsichord fund. In addition to the artistic contributions of Lloyd Nick and Becky Stone, especially significant were the efforts of Bill Shropshire, then Professor of Economics, and later Provost of the University, who coordinated the final fund raising. Ron Carlisle’s wife, Susan, Instructor of Mathematics at the University, offered numerous helpful suggestions and much assistance; Ron added that, without Susan assuming responsibility for many of his household chores while the harpsichord was being built, it could never have been completed on schedule!

The Oglethorpe harpsichord was dedicated in 1990 in a concert by David Buice, with collaborators Phoebe Snow, soprano, Eckhart Richter, viola da gamba, and Ron Carlisle, recorder. Beginning in 2001, David Buice has presented a series of recitals, sometimes as many as seven different programs over a school year, as University Performing Artist in Residence and University Museum of Art Harpsichordist in Residence. The instrument has also been featured in presentations by noted performers including Ben Carlisle, Emily Collette, Raisa P. Isaacs, George Lucktenberg, and Edward Parmentier.

For the twentieth anniversary celebration of the Ron Carlisle Harpsichord, Dr. Kellie Rose of Decatur provided funds for a renovation of the instrument by Dr. Adam Decker, as well as funds to underwrite a series of six concerts by David Buice, which provided a retrospective of program highlights from past years as well as newly programmed works. Dr. Decker’s renovation included the installation of new strings, tuning pins and plectra; in a fitting memorial to Ron Carlisle, Dr. Decker retained several of the original “Carlisle” plectra, voicing them to blend appropriately with the new plectra.

The Ronald Carlisle Harpsichord continues to be used to accompany such groups as the University Singers and in other musical performances on campus; it is also available to students and staff who are interested in practicing early keyboard music on an appropriate instrument. Its presence in the Oglethorpe University Museum of Art marks that venue as one of the very few performance spaces in Atlanta boasting a harpsichord of excellent design and construction available to early music soloists and ensembles; the University’s Arts & Ideas series of concerts and other performances offers opportunities for the city’s early music performers to play in a unique gallery setting that provides both intimacy and a thoroughly artistic ambience.

Submitted by David Buice, AEMA Board Member, with acknowledgement of notes by Lloyd Nick and Ronald Carlisle.

Soloists and ensembles interested in playing at OUMA are encouraged to contact Dr. Brent Runnels at Oglethorpe University: brunnels@oglethorpe.edu

David Buice

For Concerts of the Atlanta Baroque Orchestra, see Website http://atlantabaroque.org/
Tomás Luis de Victoria

This year we are celebrating the 400th death anniversary of

Tomás Luis de Victoria, sometimes Italianized as Ludovico da Vittoria (1548 – 20 August 1611), was the most famous composer of the 16th century in Spain, and one of the most important composers of the Counter-Reformation, along with Giovanni di Palestrina and Orlando di Lasso. Victoria was not only a composer, but also an accomplished organist and singer. However, he preferred the life of a composer to that of a performer. He is sometimes known as the "Spanish Palestrina" because he may have been taught by Palestrina.

Life and career

Victoria was born in the province of Ávila, Castille, the seventh of nine children born to Francisco Luis de Victoria and Francisca Suárez de la Concha. After his father’s death in 1557, his uncle, Juan Luis, became his guardian. He was a choirboy in Ávila Cathedral. Since he was such an accomplished organist, many believe that he began studying the keyboard at an early age from a teacher in Ávila. Victoria most likely began studying "the classics" at St. Giles’s, a boy’s school in Ávila.

Tomás Luis received a grant from King Philip II in 1565 and went to Rome to become cantor at the Collegium Germanicum. He may have studied with Palestrina around this time; he was certainly influenced by the Italian's style. In 1571, he was hired at the Collegium Germanicum as a teacher and began earning his first steady income. Victoria, after Palestrina left the Roman Seminary, took over the position of maestro at the Seminary. Victoria became an ordained priest in 1574. In 1575, Victoria was appointed Maestro di Capella at S. Apollinare. He was faithful to his position of a convent organist even after his professional debut as an organist. He did not stay in Italy, however.

In 1587 Philip II honored his desire to return to his native Spain, naming him chaplain to his sister, the Dowager, Empress Maria, daughter of Emperor Charles V, who had been living in retirement with her daughter Princess Margarita at the Monasterio de las Descalzas de Santa Clara at Madrid from 1581, Victoria worked for 24 years at Descalzas Reales. He served there for 17 years as the empress’s chaplain until her death and then as convent organist. Victoria was also being paid much more at the Descalzas Reales than he would have earned as a cathedral chaplain, receiving an annual income from absentee benefices from 1587-1611. When the empress Maria died in 1603, she gave three chaplaincies in the convent, with Victoria receiving one of them. According to Victoria, he never accepted any extra pay for being a chaplain, and he became the organist rather than the chaplain. Such was the esteem in which he was held that his contract allowed him frequent travel away from the convent. He was able to visit Rome in 1593 for two years, attending Palestrina's funeral in 1594. He died in 1611 in the chaplains' residence and was buried at the convent, although his tomb has yet to be identified.
Even though Victoria is typically viewed as being the leading composer of the Roman School, the school was also heavily marked by other Spanish composers such as Morales, Guerrero, and Escobedo.

**Music**

Victoria is the most significant composer of the Counter-Reformation in Spain, and one of the best-regarded composers of **sacred music in the late Renaissance**, a genre to which he devoted himself exclusively. Victoria’s music reflected his intricate personality. In his music, he expresses the passion of Spanish mysticism and religion. Victoria was praised by Padre Martini for his melodic phrases and his joyful inventions. His works have undergone a revival in the 20th century, with numerous recent recordings. Many commentators hear in his music a mystical intensity and direct emotional appeal, qualities considered by some to be lacking in the arguably more rhythmically and harmonically placid music of Palestrina. There are quite a few differences in their compositional styles, such as treatment of melody and dissonances.

Victoria was a master at overlapping and dividing choirs with multiple parts with a gradual decreasing of rhythmic distance throughout. Not only does Victoria incorporate intricate parts for the voices, but the organ is treated almost like a soloist in many of his choral pieces. Victoria did not begin the development of psalm settings or antiphons for two choirs, but he continued and increased the popularity of such repertoire.

The year 1572 is known as the most momentous year of Victoria’s life because he published his first book of motets. Victoria wrote his Officium Hebdomadae Sanctae in 1585. This collection included 37 pieces that are part of the Holy Week celebrations in the Catholic religion.

Two influences in Victoria’s life were Giovanni Maria Nanino and Luca Marenzio. Victoria admired them for their work in **madrigals** rather than church music. It has been speculated that Victoria took lessons from Escobedo at an early age before moving to Rome.

Stylistically his music shuns the elaborate counterpoint of many of his contemporaries, preferring simple line and homophonic textures, yet seeking rhythmic variety and sometimes including intense and surprising contrasts and dramatic effects of a kind usually found only in madrigals. His melodic writing and use of dissonance is freer than that of Palestrina. Some of his sacred music uses instruments (a practice which is not uncommon in Spanish sacred music of the 16th century), and he also wrote polychoral works for more than one spatially separated group of singers, in the style of the composers of the Venetian school who were working at Saint Mark’s in Venice.

His most famous work, and his masterpiece, was a Requiem Mass for the Empress Maria. Also notable is the serene emotion of each of the 37 pieces that form his **Officium Hebdomadae Sanctae** of 1585, a collection of motets and lamentations linked to the Holy Week Catholic celebrations.

Adapted from Wikipedia

**Links to some performances**

- **O vos omnes**: [http://www.youtube.com/watch?v=lOMvd80HvqU](http://www.youtube.com/watch?v=lOMvd80HvqU)
- **O magnum mysterium**: [http://www.youtube.com/watch?v=zeKvNxYMDxE&feature=fvwrel](http://www.youtube.com/watch?v=zeKvNxYMDxE&feature=fvwrel)
- **Duo Seraphim**: [http://www.youtube.com/watch?v=1-mLHBoqdes&feature=related](http://www.youtube.com/watch?v=1-mLHBoqdes&feature=related)
Tomás Luis de Victoria: “Duo Seraphim”, Cantus & Altus
NEW TRINITY BAROQUE PRESENTS ITS ANNUAL BAROQUE CANDLELIGHT CHRISTMAS CONCERT

Atlanta group performs music by Torelli, Manfredini, Scarlatti, and others on December 18th

It has become an annual tradition. It has become an event that all our early music lovers enjoy. And it features Atlanta's own New Trinity Baroque.

Every year since 2005 when the first Baroque Candlelight Christmas concert was presented by New Trinity Baroque, the sounds of baroque strings and instruments of this Atlanta group fulfill the acoustic sanctuary of St. Bartholomew's Episcopal Church, enchanting its 300-or-so concert goers during the weekend directly preceding Christmas. And every year this concert proves to be a happy holiday event for all concert goers, who are visiting together with friends and families. Artists who performed with NTB at this series in the past include esteemed baroque violinist John Holloway, sopranos Julia Matthews and Sherri Seiden (among others), alto Magdalena Wór, bass Jason Hardy, the choir of St. Bartholomew's and its own chorus master and organist Brad Hughley. We heard the sounds of the recorders, baroque trumpets, oboes and flutes, and the repertoire ranging from instrumental to choral, from chamber to a large scale works. In collaboration with various other groups, such as the Canterbury Choir of St. Bartholomew's Episcopal Church or the Atlanta Boy Choir, New Trinity Baroque presented compositions ranging from grand concertos by Corelli and Vivaldi, to Charpentier's "Messe de Minuit," Handel's "Messiah" and J.S. Bach's festive Christmas Oratorio.

This year, on Sunday, December 18th at 8 p.m., New Trinity Baroque will once again offer a festive holiday program, featuring vocal and instrumental soloists presenting the music written by some of the Baroque most celebrated composers. This year, the music performed will include Christmas concertos by Manfredini and Torelli, Christmas cantatas by Alessandro Scarlatti and Christoph Bernhard, as well as sonatas, preludes and concertos by Buxtehude and Handel. Featured soloists will be Atlanta's own soprano Wanda Yang Temko, baroque trumpet player Amanda Pepping, baroque violinist Evan Few, and organist Brad Hughley. The program, conducted from chamber organ and harpsichord by its founder Predrag Gosta, promises to become once again one of the "most satisfying concert of the holiday season - a model of how to do it." (as the Atlanta Journal-Constitution's Pierre Ruhe once described it). Some other compositions to be performed at this year's concert include the Trumpet Concerto by Torelli, Buxtehude's Violin Sonata and Handel's "Let the bright Seraphim" from "Samson."

To learn more about the concert or to purchase the tickets, visit NTB's website www.newtrinitybaroque.org today, or call their 24-7 Ticket Hotline at 1-800-838-3006. Tickets are priced from only $9 for students, to $29 for general admission and $39 for reserved (premium) seats. Friends of NTB pay $10 less ($19 or $29 for premium seating). But hurry up, as the tickets are selling fast.

Submitted by
New Trinity Baroque

Please visit http://www.newtrinitybaroque.org/
"Name that Composer", from the August quiz

This composer was born in Seville in 1512 and, after an exceptional early education there which included a rigorous training in the classics as well as musical study with some of the foremost composers, he held posts at Ávila and Placencia.

Earlier Spanish popes of the Borja [Borgia] family held a long tradition of employing Spanish singers in the papal chapel’s choir. By 1535 he had moved to Rome, where he was a singer in the papal choir, evidently due to the interest of Pope Paul III who was partial to Spanish singers. He remained in Rome until he returned to Spain in 1545. While he was renowned by this time as one of the greatest composers in Europe, he seems to have been unpopular as an employee, for he began to have difficulty finding and keeping positions. This composer’s fame was due in part to the numerous testimonials of those around him. The Spanish theorist Juan Bermudo declared him “the light of Spain in music”. His fame held strong on into the 18th century when Andrea Adam de Bolsena praised him as the papal chapel’s most important composer between Josquin des Prez and Palestrina.

On September 4, 1553, he asked to be considered for the position of maestro de capilla at the Cathedral of Toledo where he had previously worked, but died shortly after, still in 1553.

In 1559, a Mexican choir – Spanish polyphony in particular was quick to reach the New World – sang his music at a service commemorating the death of Charles V in 1558.

Adapted from Wikipedia

Guillaume de Machaut was born c. 1300 and educated in the region around Rheims in the Ardennes. He was employed as secretary to John I, Count of Luxemburg and King of Bohemia, from 1323 to 1346. In addition he became a canon (1337). Most likely he accompanied King John on his various trips, many of them military expeditions, around Europe (including Prague). He was named as the canon of Verdun in 1330, Arras in 1332 and Rheims in 1337. By 1340 he was living in Rheims, having relinquished his other canonic posts at the request of Pope Benedict XII.

Machaut survived the Black Death, which devastated Europe, and spent his later years living in Rheims composing and supervising the creation of his complete-works manuscripts. His poem Le voir dit (probably 1361-1365) purports to recount a late love affair with a 19-year-old girl, Péronne d'Armentières, although the accuracy of the work as autobiography is contested. When he died in 1377, other composers such as François Andrieu wrote elegies lamenting his death.

Adapted from Wikipedia
The Atlanta Early Music Alliance offers Grants up to $500 to schools, churches and other qualifying non-profit organizations to host concerts of professional Early Musicians in the Atlanta area.

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

The person or group applying for this grant needs to be a member of AEMA.

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

**Treasures found on YouTube**

**Juan Gutiérrez de Padilla**
(1590 - 1664), Spanish Baroque composer in Mexico

- **A siolo flasiquiyo**, [http://www.youtube.com/watch?v=YLLq_0kixI4](http://www.youtube.com/watch?v=YLLq_0kixI4)
- **Kyrie & A la xácara, xacarilla**, [http://www.youtube.com/watch?v=zoreBKlzcBg&feature=related](http://www.youtube.com/watch?v=zoreBKlzcBg&feature=related)
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, minus $10 for the newsletter, 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 ($20)        Please return to:
___ Family Membership ($30)            The Atlanta Early Music Alliance
___ Group/Institutional ($45)           P. O. Box 663
___ Supporting ($100)                  Decatur, Georgia 30030
___ Sustaining ($200)

Event Subsidies for AEMA-Groups

The Atlanta Early Music Alliance
Offers its member Groups or Organizations subsidies for their local Early Music concerts with the following stipulations:

• Up to six (6) subsidies between now and June 30th, 2012
• Each subsidy will be a maximum of $200
• 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.
  Both in the program flyer and verbally during the event, it must be stated:
  This event is cosponsored / supported by AEMA.
  People are invited to join AEMA.
  There will need to be two (2) complimentary tickets available for AEMA representatives
• The grantee should provide AEMA with a preview or review of that concert for its BROADSIDE newsletter.

Applications will be accepted immediately. Please send a letter of interest and explain your project.

Contact: Robert Bolyard, robertbolyard@gmail.com, to apply for this opportunity.
Mid-Winter Workshop  
*(the 9th annual)*

with early and newer Music  
for Voices, Recorders, Viols and Harp and other “early” instruments.  

North Atlanta Metro area, January 20th and 21st, 2012

Sponsored by the Atlanta Early Music Alliance (AEMA), the Atlanta Chapter of the American Recorder Society (ARS-Atlanta) and encouraged by regional members of the Viola da Gamba Society (VdGSA).

Faculty: Will include Jane Burke (Voices); Stewart Carter (Reeds); Letitia Berlin, Jody Miller, Pat Petersen, Claire Rottembourg and John Tyson (Recorders) et al.; Gail Ann Schroeder and Ann Stierli (Viols); Paula Fagerberg (Harp).

Music: Emphasis will be on Early Music and other music for “early” instruments. Each participant will receive music with a detailed confirmation letter in Dec. 2011. The music is included in the fee if registration is postmarked November 30th or earlier. For registration after Dec.1, there will be a music fee of $15; and, after Jan.1, a $15 late registration fee. If you play a transposing instrument, please be ready to transpose the music yourself.

Dates and times: The workshop will start on Friday, January 20th at 6:30 PM with two classes. It will continue Saturday, January 21st at 9 AM and finish before 6 PM.

Place near Atlanta: McCleskey Middle School, northern Marietta, GA.

Participants: Participants should be at least 14 years of age, unless recommended by a music teacher in writing. You should have intermediate or advanced ability for Choral Singing or for playing your Recorders or Viols. Other “early” instruments are very welcome!

Cost: The fee will be $104. Members of AEMA and ARS-Atlanta will receive a discount of $15.

Meals: The fee will include a box lunch for Saturday. Other meals are the participant’s responsibility.

Housing: We will send out motel recommendations, most are within 6-8 miles of the venue.

Scholarships: A few scholarships for intermediate or advanced players aged 14 or above, are available upon a written personal or teacher request. Fees would be waived, except for a $15 fee for music and $6 for lunch. With the scholarship, there is an expectation to help with a few chores before, during and/or after the workshop.

Register with: Mickey Gillmor (Registrar, ARS-Atlanta), 947 Blue Ridge Ave, Atlanta, GA 30306-4416;  
Mickey.gillmor@gmail.com; 404-872-0166  
A registration form can be downloaded from the AEMA website

AEMA’s Website: www.ATLEMA.org
A Tribute from Atlanta Area Early Musicians

Glenn was, indeed, the “Father of Early Music” in Atlanta. He taught and inspired many and will be missed. He will, however, live on in his beloved music as we continue to make music with the instruments he entrusted to us and the love of Early Music he instilled in us.

The Early Music community of metro Atlanta lost a dear friend and mentor, Mr. Glenn A. Middleton, Jr. on October 8, 2011. Glenn, a longtime AEMA volunteer and supporter, retired from his career in Civil Engineering in 1994. His retirement years were filled with Early Music activities, from attending classes at Clayton State College to hosting groups of players at his Norcross home.

Glenn began studying music after graduating from engineering school in 1950. He studied classical guitar for several years before being led in the direction of Recorder playing by a local music merchant. In 1957, he purchased his first Viola da Gamba and from then on, all other instruments became secondary. His interest in Early Music grew steadily through the years, and his collection of instruments grew with it. He purchased his first Crumhorn in 1962, along with a baroque Rankett and a lute. His collection eventually grew to over 100 instruments from an Early Harp to a 18th Century Hurdy Gurdy and even a 20th century electronic Saxophone.

Always, fascinated by the sound of double-reed instruments, and having a fondness for bass instruments, Glenn started lessons on Baroque Bassoon while living in Knoxville in 1988. In 1990, he began playing the Dulcian which turned out to be his instrumental “True Love” his arthritis having made string playing more and more difficult. Hardly an Early Music life here in Atlanta has not been touched by Glenn.

“I will remember Glenn encouraging all musicians, professional and amateur. Even recently, he would encourage my daughter, a six-year-old violinist, when she would play for him. We attended many concerts together and our time driving to and from events was filled with enjoyable conversation. He encouraged me to play Viol, and even gave me a beautiful instrument to use. All of the hours spent making music in his living room will be with me forever. There was a little smirk, I will remember fondly, that he would have on his face when he decided it was time for me to play Crumhorn. These are just a few remembrances of my great friend.” (Martha Armour)

“I remember Glenn as being passionate about Early Music, as a collector and player of many instruments, and always on the lookout for knowledge about Early Music, its practices, performance and style, its composers and the general era. He was not a dilettante on the subject.” (Anon.)

“For years, Glenn opened his home to a group of us to play music every Saturday afternoon. We had a great time sight reading Early Music with various instrument combinations: strings, recorders, reeds, and sackbut. He was generous with his home, his instruments and his musical knowledge. I have fond memories of many Saturday afternoons spent enjoying good company and music!” (Margaret Hayman)
"When I first started to play Recorder, I bought a used bass. Because I was the only person in our little group who had a bass, I played it for every piece in every session. Then I attended my first ever recorder workshop and, of course, I brought the bass. I was scared stiff. So scared that I wouldn't play anything but the bass because by that time it was glued to me. The teacher placed me next to Glenn Middleton, who, of course, was playing several of his famous low instruments. After the morning session, he turned to me and asked, “Are you a bass specialist?” This was uttered in his usual droll manner as if he was asking me the time of day. He never commented on my ability or lack thereof. His gentlemanly and nonchalant demeanor immediately put me at ease. Having someone ask if I was a “specialist” really helped me relax and feel I wasn't judged by those I sat next to. The rest of the workshop was so much more fun just being next to Glenn and watching him play his various instruments. I will certainly miss that wry sense of humor and his kindness to an inexperienced person.”  

(Robin Prechter)

“I always knew Glenn as Arthur, who was for many years in the Viola da Gamba Society. He was for a number of years a valued viola da gamba student.

For years I did a lecture at Emory University and Clayton State College using the many instruments I had accumulated over the years. Arthur was always so generous to loan me instruments which I didn't have in my collection. Students were very lucky to see and try out his sackbut, his serpent, his racket, etc. Before he died, he gave me a birthday present of one of his rackets and of the shawm which was once owned by David Munroe, whose recordings helped lead me into early music.

I remember how avid Arthur was about getting his degree in music from Clayton State College, and I remember the very interesting concert he designed to get that degree.

I'm not actually sure he got the degree, but I do know that he probably knew more about early literature than most of his faculty members at Clayton State. He was always so generous in sharing this information with me as I prepared music for workshops and classes.

I know that Arthur was a weight lifter and enjoyed teaching this sport. I'm sure it caused many of his physical problems in his later life, and I remember visiting him and he would be trying out various remedies for his ailments. Once I took him a big pot of chicken soup and managed to spill most of it in his kitchen! I tried my best to clean it all up, but was very worried that he might slip on some spot I'd missed and hurt himself further.”  

(Martha Bishop)

Glenn still stands out to me as one of the most passionate, enthusiastic lovers of classical music I've ever met. Even studying music at Eastman, it was rare to meet someone so totally absorbed by music, and especially by the history of music - the composers, cities, instruments - all the information surrounding the performance of music. I owe him a debt that I can never repay - after many years of not playing, it was his enthusiasm and his generosity in loaning me an instrument almost without knowing me that gave me the opportunity to play and inspired me. Glenn's passion for playing music brought people together, and I can see how his passion helped shape the community of early musicians playing today in Atlanta.

(Mary Grybeck)

“I will always remember playing with the Hampton Court Minstrels at the Old English Festival at St. Bart's. Thursday nights were Early Music evenings at Glenn's home. Our little group, Glenn, John, Joyce, Martha, Robin, and I played together for many, many years. We would play music, Glenn would talk at length about the music, the composers, the instruments. Some lively discussions ensued but we were music friends to the end of Glenn's life. When he could no longer play, we would still go to his home and play while he listened and gave his critique. I learned so much from Glenn. He was my friend and mentor and I will miss him terribly.”  

(Pam Woodcock)

Glenn was a founding member of the VdGSA and a longtime member of the American and Atlanta Recorder Societies. He helped found the Washington Recorder Society in 1958. Glenn was among a group of musicians directed by Michael Podolski. This group was the first to use the stage of the reproduced Globe Theater in the Folger Library in Washington, D.C.

“Glenn was my first contact for Early Music when I moved to Atlanta in 1992. He took me under his wing and I was involved in performances with his group immediately. Just like everyone else who knew Glenn, I was amazed at the collection of instruments he had. Without his encouragement, I would probably have never learned cornetto! He was most supportive of me as I became president of the Atlanta Recorder Society, helping me pick out music for concerts and even providing some of his own transcriptions for us to use. I will always remember Glenn as the Father of Early Music in Atlanta.”

(Jody Miller)
Atlanta's Longest Christmas Medieval Drama Continues to Shine

Atlanta Camerata's presentation of The Play of Herod began in 1974. The production ran consecutively until 1999, revived by the artistic team in 2004, and is continuing to astound and move audiences. This year's production will take place at 8:30 pm on Friday and Saturday, December 9th and 10th at St. Bartholomew's Episcopal Church, 1790 La Vista Road, Atlanta, Georgia. Admission is $20 and $15 for seniors and students. For those who have not yet had a chance to see this Medieval drama, I hope you'll make that first move this year. The Play of Herod is sung in Latin, with an all volunteer cast and a consort of professional musicians in the field of historical performance. For those not fluent in Latin, English translations are projected above the action with images from 19th-century lithographs of the 12th-century West windows of Chartres Cathedral. In a 2008 interview with Vicki Porter-Fink, The Play of Herod's Stage Director, Kelly Morris, described the birth of The Play of Herod in Atlanta:

Morris: Kelly's Seed & Feed Theatre started in the fall of 1973, and it was located in a warehouse downtown near City Hall. We mostly did contemporary comic plays of epic scale. Sam Shepard, Paul Foster, Ken Bernard, and especially the work of our own playwright, Tom Cullen. I wanted to do something special for Christmas in 1974. The woman who was leading our just-beginning chorus (now Atlanta Schola Cantorum) suggested The Play of Herod and lent me the records of Noah Greenberg's New York Pro Musica production from 1964. At this point, I knew nothing about Early Music. Using the libretto from the records, I edited the play, keeping everything that moved the story forward and deleting repeats. Somehow I was put in touch with Butch Spivey (who played, and still plays, King Herod), who led me to Ron Carlisle (who headed the first consort and served as our original music director, and who played in the consort for 25 years) and Sam Hagan (who sang the Archangel for twenty years). The response to that first performance was wonderful. I can't emphasize enough what an unusual event it was, in the repertory of the theatre and in the cultural life of Atlanta. an 800-year-old liturgical music drama sung in Latin by the same people who were identified with profane contemporary comedies. It was quite surprising.

Some elements of the production have endured: rear-screen projection of the translated text (super-titles in 1974!) and an after-show reception featuring hot cider and cookies baked by the cast and crew, at which the audience members joined the performers in singing Christmas carols.

While Atlanta's production of The Play of Herod has been carefully crafted by Kelly Morris and Music Director, Kevin Culver, its origins lie somewhere north of the Mason-Dixon Line. In 1963, Noah Greenberg and the New York Pro Musica in collaboration with British musicologist William L. Smoldon reconstructed and performed The Play of Herod to high praise from audiences and critics alike. These performances in 1963 inspired a $465,000 grant from the Ford Foundation for New York Pro Musica to continue to produce The Play of Herod, and the tradition continued until the group's disbandment in 1974. Noah Greenberg's style was not slavishly musicological. He sought the advice of experts, evaluated according to his own criteria, and chose a path he felt suited the time and place. He also knew how to create drama and pageantry, and please audiences.

The Play of Herod is drawn from the Fleury Playbook, compiled around 1200. The Playbook is a unique source of a repertoire that is sometimes called "medieval opera," named after the Roman town of Fleury—nowadays known as St Benoit-sur-Loire—where it was kept at the Abbey of St Benoit (Benedict) until the end of the French Revolution which brought about the dismantling of most of the monastic library. All these plays are set to unaccompanied plainsong, and likely arose from liturgical music sung by clergy and choir.

With full disclosure, I am singing the role of Midwife in this year's The Play of Herod, a role I've performed and loved since 2005. As explained on The Play of Herod's website, you will be awed by "Two parts of the Christmas story unfold in a medieval ceremony of simple gestures and ancient, haunting melodies. In a drama of mysterious beauty, a tale is told of awestruck shepherds, kings from afar come to worship a baby, a King Herod clinging to power, the bloody slaughter of children." Hope to see you at St. Bartholomew's on December 9 and 10 for The Play of Herod!

Wanda Yang Temko
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