President’s Message

As summer slowly fades away, most of us are looking back to manifold activities and are looking forward to another Fall, Winter, and Spring with all that life and art offers. Of course, we also anticipate a season of fine music, be it active or passive.

So far, AEMA has been sending email notifications of any concert event, which we were aware of, to a sizable distribution list of Early Music lovers. We will continue to provide this service. Thus, please let us know!

Your AEMA Board is trying something new this fall: The AEMA website (see below) has an “AEMA Official Calendar”. Its intent is to show as many Early Music events as are communicated to us. The other purpose is to try to prevent unfortunate time overlaps of Early Music concert events in the Metro Atlanta area.

We are asking our Member Groups to let us know all anticipated concert dates and venues, as soon as firmly established, and we will enter them into the “AEMA Official Calendar”.

We are also offering this service to all of our performing members, and members who become aware of performances in their communities.

Please spread the word of this service. We can also accommodate Early Music announcements of non-affiliated performers; although we cannot spread the word to people on their mailing lists.

Please contact Brenda Lloyd by email with all pertinent information, including web links, if available at lloydbv@bellsouth.net or Jorg Voss at jorg@jfv.com
Member News

AEMA board member and historical harpist **Paula Fagerberg** is touring the Midwest in September 2012 with her ensemble Armonia Celeste, visiting university concert halls, cathedrals, and concert series in Indiana, Ohio, and Michigan. Details of the touring program may be found at the group’s blog (armoniaceleste.wordpress.com/2012/08/18/september-concert-tour-of-the-midwest). As part of its Winter 2013 tour, Armonia Celeste will be performing in Atlanta on February 1st as part of the Musica Sacra series at the First Presbyterian Church of Atlanta. More details on the Atlanta concert will be forthcoming in the next issue of the *Broadside*.

**Concert Conflict management - AEMA Calendar**

It happens too often! Let’s face it: There is a limited audience for our esoteric Early Music

**From your AEMA Board:**

At a recent 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. We also encourage you to suggest who in your opinion should be interviewed for an article in BROADSIDE.

Please contact Wanda Yang Temko, wanda@yangtemko.com.

**AEMA on Facebook : See Atlanta Early Music Alliance**
AEMA supported three concerts on last season’s series of Concerts with a Cause at Church of the New Covenant, Doraville.

A grant to assist with concert-related expenses underwrote the receptions given after David Buice’s organ and harpsichord recital in October, Harmonie Universelle’s concert on February 19, and L’Ensemble Seduisante’s concert on May 20. A larger grant underwrote honoraria for the performers at the February and May concerts.

Church of the New Covenant greatly appreciates the support given by AEMA; according to those who have performed there, CNC is one of the “hidden treasures” among the metropolitan area concert venues, one of the few venues to have available on site excellent harpsichords by Richard Kinston and Anden Houben.

The church is happy to be known as “user friendly” for early music performance, and welcomes the interest by early music soloists and ensembles in considering the location for performances. Church of the New Covenant is located at 3330 Chestnut Drive (inside I-285), Doraville – cnedoraville.org.

On the Road to King’s Chapel

Traveling by car to a distant recital venue can be daunting for an organist; not “carting” an instrument means that special arrangement must be made for practice to be continued while on the road.

It was a pleasure, this past July, to encounter a variety of instruments – in Durham, North Carolina, La Plata, Maryland, Bryn Mawr, Pennsylvania, and Manhattan, New York – while traveling from Atlanta to Boston to perform at historic King’s Chapel.

The visits to the various churches was a reminder of the great value of collegial relations amongst musicians; making their instruments available to a visiting organist for practice sessions is all the more valuable where the instruments on site are often worth upwards of a million dollars! The generous hospitality of the resident organists was greatly appreciated, and the time at the various instruments was pleasurably well-spent.

In Manhattan, it was especially rewarding to spend nearly three hours at the keyboards of the Fisk organ at The Church of the Transfiguration; the same builder produced the landmark instrument that has played in King’s Chapel since 1964 (the Chapel was, in 1713, the first New England church to acquire an organ). The Fisk instrument, the Chapel’s sixth organ, was the first three-manual mechanical action organ built by an American firm in the twentieth century, making it an outstanding example amongst the many great organs to be found in New England.

The road trip to Boston was memorable both for the musical hours spent with a variety of pipe organs and the enjoyable contacts made with other musicians at their churches. It was, in fact, so enjoyable that going “on the road” will continue to appeal favorably in future concert seasons, a happy alternative to standing in lines at airports!

David Buice
Fifty years of the Viola da Gamba Society of America

The Viola da Gamba Society of America (VdGSA) is celebrating fifty years of existence. This milestone event was highlighted at their 2012 Conclave in Newark, Delaware. It was attended by nearly 300 “Gamba“ afficionados, a true record of participation.

NPR’s Jeff Lunden featured it in Weekend Edition on August 11th, and you can listen to his presentation and comments of participants by copying this link into your browser:

http://www.npr.org/blogs/deceptivecadence/2012/08/05/157991138/gathering-of-the-viols-the-50th-annual-viola-da-gamba-conclave

You can listen to this beautiful piece, “Vestiva i colli” by Perluigi da Palestrina

http://www.npr.org/player/v2/mediaPlayer.html?action=1&t=1&islist=false&id=157991138&m=158111171

http://vdgsa.org/
MEGA Conclave!!

The Viola da Gamba Society of America just celebrated its 50th anniversary with a Conclave (workshop) for over 300 students and 50 faculty members. It was a jam-packed week with overlapping events in order to crowd in all the classes, concerts, lectures, seminars, playing sessions, and parties into one week—not to mention shopping at “Boulder Early Music” and from several violin and bow makers, repairs by John Pringle, pegheads installed by Linda Shortridge, instrument appraisals by William Monical, interviews for an NPR broadcast, and sessions for playing the many antique gambas present. There were eight Barak Norman viols. He was a viol maker roughly equivalent to Stradivari! An auction and Presidential Campaign raised an unprecedented 63K for scholarships and operating expenses of the Society, insuring its continuation into the next 50 years.

Faculty members came from all across the U.S., U.K., Japan, and France, and attendees came from as far away as Canada, UK, New Zealand, Australia, Russia, and Japan. “Regular” students who hadn’t attended Conclaves for years showed up—I kept running into new people all week that I had not even realized were there. It was like dying and going to heaven, but all the people were still alive!

It was a very special Conclave for me because the Board had, a couple of years ago, commissioned a piece to commemorate the occasion. I wrote “Fantasia for the 50th” as a double choir piece to accommodate the playing levels of all attendees. The parts were put on the VdGSA website prior to Conclave, and it was obvious that most people had diligently practiced their parts! The piece incorporated symbolism of 5’s and 50’s, and was based on a modulating pentachord, which involved playing in keys distant to most gambas players. It was very gratifying to have 350 gamba players play the piece on the first night, and later in the week to hear the 50 faculty members play it not just once, but a second command performance!

One of the greatest successes this year was a call for [music] scores of 50 seconds in length. Twenty composers submitted pieces which were put into a booklet and were played throughout the week and later interspersed between sets at the student concert and performed by the faculty. The pieces were full of variety and were very well-received, and it is hoped that a greater appreciation for modern music will continue to develop.

When Yukimi Kambe [faculty member from Japan] was asked which piece she thought was the most successful 50 second piece, she cited our own Jorg Voss’s “The Wisemen Find their Star”. It is hoped that more composers will surface and write new music for the viol.

Martha Bishop
Symbols of Sounds by Jorg Voss

Have you ever wondered how Western music symbolism evolved?
There is a variety of symbol systems developed by human cultures. Many are effective for communicating melodic and rhythmic patterns of a traditional musical culture.

In Eastern cultures music has been passed on from generation to generation by strict memorization or number systems. This could be a subject handled better by experts on such musical systems. (Chinese, Indian, Tibetan, etc.)

In Western cultures musical symbol systems evolved from ancient Greece through modern times. The evolution occurred in interesting leaps and is a testimony of human ingenuity. Following pictorial examples will give the reader a simplified overview of such mental leaps.

I might add here that our Western symbolism, called notation remains yet an imperfect system, because it gives the practitioner pitch, duration and chordal harmony, but it leaves, what we all treasure, tonal qualities up to the artistic interpretation of instrumentalist or singer.

Only recent technologies of sound recording preserve a composer’s intentions absolutely (and permanently?).

Ancient Greek lyrics with symbols for pitch superscribed.

"Iubilate deo universa terra" shows psalm verses in unheightened cheironomic neumes
Development of above Neume symbolism dates back to the 8th or 9th century BCE
For quite some time Neumes and 4-line notation coexisted. Four-line neumes were invented by Guido d’Arezzo (991?-1033?). They conveyed relative pitches of sounds quite effectively. Even duration of sounds were easily portrayed. This system of musical symbolism allowed half-tone and whole-tone steps, yet it came close to eliminating quarter-tone melismas prevalent in earlier and Eastern cultures. And thus was established the Western system of musical modes and scales with only half- and whole-tone steps.
Above and below are “Rosetta Stones” for interpreting neumes and late 4-line symbols in modern notation. What an achievement by humanity! Without this, we would not have access to the vast repertoire of centuries of musical creations.
“Gaudeamus omnes,” from the Graduale Aboense, hymn book of Turku, Finland. 14th-15th century, was scripted using square notation.

St. Gallen diastematic staffless neumes. Austria or Southern Germany, 1st half 12th c.

MS 1574
Mountain Collegium 2012

Mountain Collegium is an annual music workshop which over the span of 40 years has attracted many Early Music lovers for a week in western North Carolina to explore music in various settings for their favorite instruments. The group of music faculty hails from many places east of the Mississippi and brings with it their enthusiasm and vast knowledge of music. The participants are inspired by their leadership and also by each other. They have become a “family” of friends, yet always open to newcomers. The early music genre appears to attract a whole spectrum of ages, with a median of about 55 years, enlightened “amateurs” as well as music professionals.

So, how do we bring younger people into the fold to share our enthusiasm? Several faculty members and the late Gerald Moore brought a bevy of students with them over the years. Mountain Collegium established the Gerald Moore Scholarship Fund with its purpose to provide work study scholarships for the younger. The work study recipients, with proven musical experience and promise, get exposed to the vast variety of instruments and music of earlier times and lend a hand where needed, from helping arriving travelers with their luggage, act as stage hands, do class setups and photography, etc. AEMA donated $800 in 2012 to the Gerald Moore Fund. Below are the five recipients of this year’s work study group:

Most pictures by Sabrina Kumar

Taylor Graham
Thomas Evans
Joseph Wermuth
Sabrina Kumar
Robert Bolyard

http://www.mountaincollegiummusic.org/
This composer (9 January 1674 – 12 September 1739) was a popular German opera composer based in Hamburg. He wrote over a hundred operas. A writer in 1745 considered him an equal to Johann Kuhnau, George Frideric Handel, and Georg Philipp Telemann, but his work was largely forgotten for many decades.

He was born in present Saxony-Anhalt, son of an organist and teacher. He was educated by other organists in his home town and then, from age eleven, at the Thomasschule in Leipzig, where his teachers included Johann Schelle and Johann Kuhnau, direct predecessors of Johann Sebastian Bach.

In 1694 he became court-composer to the duke of Brunswick-Wolfenbüttel, though he had probably come to the court already as early as 1692 to study its renowned operas, which had been going on since 1691, when the city had built a 1,200-seat opera-house. He put on his first opera “Procris und Cephalus” there and, the same year, his opera “Basilius” was put on at Hamburg and, as the musicologist Johann Mattheson noted, "received with great success and applause."

This was a fruitful period for him - composing not only operas, but arias, duets, cantatas, sérénades, church music and big oratorios, background music - all for the city of Hamburg’s use.

About 1697 to 1717 he settled permanently in Hamburg, and became the chief composer at the highly renowned Gänsemarktoper (now rebuilt as the Hamburg State Opera). He changed the opera house from being a public institution to a commercial venture with two to three performances a week, in contrast to the opera houses intended for the nobility.

Very successful operas were “Nebukadnezar”, “Salomon”, and “Almira”. Between 1721 and 1727, he traveled back and forth between Hamburg and Copenhagen with a Hamburg opera troupe, receiving in Copenhagen the title of Master of the Danish Royal Chapel. At that time, G. Ph. Telemann was appointed director of the Hamburg Opera.

After the dissolution of the opera troupe, this composer returned once more to Hamburg, but changes in its operation made repeating past success difficult. Three operas from the period between 1722 and 1734 survive. Personal relations with Telemann remained good, with Telemann programming several productions of his operas.

In 1728 he became the St. Mary's Cathedral Cantor (precentor) of Hamburg, and wrote largely church music there until his death in 1739.
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 the Internet}_

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.
Advertising by members and member Groups

Athens Chamber Singers  kelly@uga.edu
Atlanta Camerata       wwkmmorris@gmail.com
Armonia Celeste        paula@historicalharpist.com
Church of the New Covenant  davidbuice@mindspring.com
Festival Singers of Atl.  jfburke100@aol.com
Harmonie Universelle   danielspyle@bellsouth.net
Lauda Musicam          recorder96@aol.com

Please visit http://www.newtrinitybaroque.org/

JFV Music
Music for historical and modern Instruments
www.jfv.com  jorg@JFV.com
For Concerts of the Atlanta Baroque Orchestra, see Website

http://atlantabaroque.org/

Mid-Winter Music Workshop

The 10th annual Mid-Winter Music Workshop will be held on Jan. 25 and 26, 2013 (Friday 6pm to Saturday 6pm).

Please put this on your calendar. Voices and historical instruments and are welcome. Would you please encourage musician friends, among them younger musicians, to attend to savor the sounds of historical instruments playing mostly early but also some contemporary music.

As in the past years, we will have a slate of experienced and inspiring faculty.

Location: McCleskey Middle School, Marietta.

More information can be found from our website www.atlema.org.

Future BROADSIDE Issues

This BROADSIDE and future issues are mailed to you in “hardcopy”, black on white, by USPS mail. Some of our members have indicated that hardcopies are valuable and can be shared with friends. Such distribution in color would be cost-prohibitive.

We will also email you issues, in color, as PDF file attachments by e-mail, as before. An addition, you can always view, in color, the current and some archival issues by going to “For Members” on AEMA’s website www.atlema.org.

Should you choose not to receive the hardcopy version, please let us know, and we will honor your “opt-out” preference.

Contact: jorg@JFV.com
Quiz inside: “Name that Composer”