President’s Message

In the pre-Christmas season there is an abundance of musical performances in the Metro area. How fortunate we are!

The Atlanta Early Music Alliance (AEMA) has been active behind the scenes in supporting some of its member groups by disseminating concert information and with some performance grants. Of course, many of our members have had the pleasure of attending their concerts.

I personally want to comment on two outstanding performances:

The Atlanta Schola Cantorum, under the leadership of John Whitt, presented “Christmas in the New World”, a selection of compositions of Spanish and American composers from the Central and South American Renaissance and Baroque periods, with lyrics in Spanish, Latin, Quechua (Inca), Náhuatl (Aztec) and Creole Spanish. North American selections included Christmas songs from “The Sacred Harp”, a composition by William Billings and the Huron Carol in the Wendat tongue and English.

Twenty-four singers and seven instrumentalists led us into the Christmas season with lyrical and dramatic renditions of such rarely heard music and brought the audience to its feet after the rousing theatrical “Los coflades de la estleya” by Baroque composer Juan de Araujo, with soloists Adrin Akins and Chrissy Spencer. The concert was very touching and beautiful, well balanced with mono- and bichoral pieces, chamber singers and instrumental interludes. Afterwards they invited the audience to a social gathering with treats and décor prepared by the artists. It was a memorable evening!

Visit their website www.atlantaschola.org/ for future performances.

The Atlanta Baroque Orchestra (ABO) and the Georgia Tech Chamber Singers, under the leadership of Julie Andrijeski and Jerry Ulrich respectively, presented the original Dublin version of George Frederic Handel’s oratorio “Messiah”. (Please read Daniel Pyle’s article on page 3 for more insight).

There was the ABO string section, supported by a harpsichord, a chamber organ, Baroque oboes, two unvalved trumpets and timpani, juxtaposed and beautifully coordinated with four solo voices and the exquisite Chamber Singers, performing the seldom-heard - and its first time in the Atlanta area - of Handel’s original creation.

Many of us have sung the choirs, or even played instruments in other versions. For me this performance opened a “new door” to appreciating this masterpiece. Having the lyrics in front of me, while listening, I began to understand the creative spirit of Handel, musically painting in recitatives and arias, with all then available melodic options and chordal progressions, the profound meanings of biblical lyrics. Of course, the choir gloriously punctuated each segment with the well known, mostly fugato, choral masterpieces. We treasured the expressive beauty of the soloists’ singing, the crispness of the orchestral playing and the well rehearsed Chamber Singers of this masterful performance of the full-length oratorio, the Messiah.

Please visit http://www.atlantabaroque.org/
Member Inputs

Dear AEMA folk:

Last night on Facebook a friend posted the query: "How many Baroque musicians does it take to change a light bulb?"

I dashed off these responses, and my Baroque friends seem to think they are funny, so I thought I would share them with you. These are entirely original with me, for better or worse.

1) None. The historically-informed response would be to replace the light bulb with an equivalent number of tallow candles.

2) Only one, but he must wait for several decades of historical research on period-correct illumination techniques in old castles in Europe culminating in the publication of several doctoral theses by up-and-coming musicologists.

3) Only one, but she must consult with several experts on the proper method of holding the light bulb, overhand or underhand, and spend many hours practicing the proper twisting technique of the wrist, lest the operation come off looking like a contemporary light bulb-replacement and not a historically-informed one.

4) About five-hundred, while they hold an international summer festival on Baroque and Rococo illumination and lighting design, together with seminars, the presentation of scholarly papers, various chamber concerts featuring period lighting, and dance classes.

5) Only one, but he will forever be shunned from the early music community if he replaces it with a modern compact florescent bulb rather than the traditional and far-less-energy-efficient tungsten filament bulb.

6) Two: One to screw in the light bulb, but first, another one to restore the burned-out light bulb to its original configuration by steaming open the glass globe, lowering the angle of the fluting, lowering the bridge, installing a sheep-gut filament, re-sealing it with hide glue, and removing the chinrest — wait, was I talking about a light bulb?

Wheat Williams

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. Also read page 15. Please contact Wanda Yang Temko, wanda@yangtemko.com.

Please visit www.ATLEMA.org to view the “Official AEMA Calendar” for upcoming Early Music concerts in the Atlanta area. If you want to tell us and “the world” about upcoming concerts in the Early Music genre, please contact jorg@JFV.com or jorgvoss@gmail.com.

AEMA on Facebook : See Atlanta Early Music Alliance
Eight versions of Handel’s “Messiah”

This is the time of year when musical ensembles are gearing up for their annual presentation of Handel’s oratorio Messiah. Of course, in doing so they/we are departing from the composer’s intention, which was that it should be performed just prior to Easter, not Christmas. However, this is a substantial simplification, because Handel left not one final version of his best-known work. Like all opera-composers in his time, Handel was accustomed to modifying his compositions to suit the circumstances of each production. The most common reason for making changes was the availability and skill-level of vocal soloists, but in Handel's case at least it also reflected his changing conceptions.

In fact, there are eight different versions of Messiah dating from its composition in Dublin in 1742, productions in London (four Covent Garden, an annual Hospital starting in 1750, and score from 1759, plus a ninth after Handel's death but by one participated in several under Most of the differences relate voice-types to the solo-arias; arias were lengthened or case the time-signature was on the other hand, change version.

The version that audiences have heard most often since 1789 (excepting, of orchestrations that were com-1960) is the last version that have heard most often course, all the re- between 1800 and Handel used at the Foundling Hospital 1750-59. For the Atlanta Baroque Orchestra’s performances this year, on 30 November and 2 December, the 1742 Dublin version was heard for the first time in Atlanta.

There are many changes through the history of the work, even between the first completed score (1741) and the first performance (Dublin 1742). For example, in his original conception, the text "But who may abide the day of his coming?" is set to a virtuosic bass-aria. However, it seems that the bass-soloist in Dublin was not up to the challenge, because in the 1742 version the aria is replaced by a seven-measure recitative.

The other changes that are immediately noticeable include the soprano aria "Rejoice greatly" (in 12/8 time like a gigue rather than 4/4); "He shall feed his flock" is a soprano aria (no contralto, and no key-change); and in Part II the tenor aria ''Thou shalt break them'' is replaced by a short recitative.

The Atlanta Baroque Orchestra (Julie Andrijeski, artistic director) and the Georgia Tech Chamber Choir (Jerry Ulrich, director) presented the Dublin version of 1742 in its entirety on 30 November at First Presbyterian Church of Atlanta and on 2 December at Roswell Presbyterian Church. More information [about this and the performing groups and soloists] can be found at

www.atlantabaroque.org

Daniel Pyle
The benefits of teaching Music

In times when quite frequently arts and music become under-funded or even un-funded, the following summary is real and important for our society. Lovers of music know that, of course; yet the word must be spread!

**Why teach music?**

**Music is a science**
It is exact, specific; it demands exact acoustics. A conductor’s full score is a chart, a graph which indicates frequencies, intensities, volume changes, melody and harmony all at once and with the most exact control of time.

**Music is mathematical**
It is rhythmically based on the subdivision of time into fractions which must be done instantaneously, not worked out on paper.

**Music is a foreign language**
Most of the terms are in Italian, German, or French; and the notation is certainly not English – but a highly developed kind of shorthand that uses symbols to represent ideas. The semantics of music is the most complete and universal language. Also, many songs we study are from other cultures.

**Music is physical education**
It requires fantastic coordination of fingers, hands, arms, lip, cheek, and facial muscles, in addition to extraordinary control of the diaphragmatic, back, stomach, and chest muscles, which respond instantly to the sound the ear hears and the mind interprets.

**Most of all, music is art.**
It allows a human being to take all these dry, technically boring (but difficult) techniques and use them to create emotion. That is one thing science cannot duplicate: humanism, feeling, emotion.

*From Facebook, via Dr. Valerie Austin, Oct. 2, 2012*
Lauda Musicam Earns Praise for Concert

For the Lauda Musicam of Atlanta November 8 concert, Jody Miller, director, chose music of Renaissance Spain largely from the songbook Cancioneiro de Palacio, which was compiled over a 40-year period during the reign of the Catholic monarchs. It proved an excellent choice. The audience at St. Bartholomew’s Episcopal Church in Atlanta was delighted.

Most of the songs were about love. Lauda Musicam provided texts and translations so that we, the audience, could read the poetic lines of unrequited or rejected love and desire or of a weary life. The concert opened with *Al alba venid, buen amigo*, a sweet invitation to a sunrise tryst sung by countertenor Adrin Akins, who accompanied himself on the harp. Akins, backed up by the ensemble, also closed the concert with a rousing and theatrical presentation of *Adio Kerida*, in which the singer tells his lover to leave and go find another love. Akins’ full voice and high range were just right for both pieces.

Cheryl Slaughter played *Zarambeques* by 17th century composer Lucas Ruiz de Ribayaz beautifully on the harp. That was followed later with a duet by Slaughter on harp and Larry Riddle on recorder playing *Siciliano*, by an anonymous 17th century composer, also beautifully performed.

The small and accomplished ensemble, Uncommon Practice, directed by Robert Bolyard, provided most of the vocal music from the mournful *Circumdederunt me* by 16th century Cristobal de Morales to the plaintive plea for forgiveness, *Taedet animam meam vitae meae* by Victoria. [Listen to another rendition on YouTube, linked on page 11]

I appreciated Miller’s introduction of the instruments to the audience. We were shown the shawms, the recorders in all their sizes from soprano to bass, the sackbuts, cornamuse, crumhorn, psaltery, viols, the pipe and tabor, and the hurdy gurdy. We later heard the shawm ensemble play *Hoy comamos y bebamos* and the sackbut ensemble play *Dios te salve*.

Lauda Musicam is largely comprised of members of the late Emory Early Music Ensemble, which Miller also directed. This concert shows that the talent has carried over.

The next concert by Lauda Musicam will be held Sunday, February 10, 2013, at Episcopal Church of the Good Shepherd in Covington. It is Love Music of the Renaissance: A Valentine’s Day Concert.

Brenda Lloyd

Please visit [http://www.laudamuscam.org/](http://www.laudamuscam.org/)
Caspar Othmayr (12 March 1515 – 4 February 1553) was a German Protestant priest, theologian and composer.

He was born in Amberg, Oberpfalz (Upper Palatinate), and studied in Heidelberg as a pupil of Lorenz Lemlin*, among others. Later, he became rector of the monastery school of Heilsbronn near Ansbach. From 1548 on he was provost (religious leader) in Ansbach but soon lost the position because of theological differences.

In 1547-8 he went to Nürnberg. With Ludwig Senfl (1486-1543?) and Paul Hofhaimer** (1459 - 1537), he raised the German polyphonic song to a new level of artistic achievement and sophistication; he was the foremost German composer of the generation after Senfl, and a Lutheran. He wrote about 230 pieces, all but two of them vocal, in most sacred and secular genres of his time, except the Mass. Most of his works are based on pre-existing melodies. Many of his songs were included in the anthologies of his fellow-student Forster***, and his style

Othmayr is considered one of the masters of melodic phrasing (Liedsatz) of the middle of the 16th century. The most important works were written from 1545 to 1550. He composed numerous hymns inspired by Martin Luther, and in 1546 wrote Epitaphium a Lutheri in memory of him.

Sheet music:
http://www.kantoreiarchiv.de/archiv/a_cappella/motets/othmayr/verleih_uns_frieden/01_score.pdf
http://www1.cpdl.org/wiki/images/c/cd/Othmayr_In_silentio_-_Ps_55_-_a_5.pdf

*Laurentius Lemlin; (ca. 1495 – ca. 1549) was a German composer of the Renaissance
** Paul Hofhaimer (1459 – 1537)
***Georg Forster (ca. 1510 – 12 November 1568) was a German editor, composer and physician.
Published: “Frische teutsche Liedlein.”
This Video of Harry Vas Dias was recently shown on Georgia Public Broadcasting. If you did not see it, you can use this link to see it.

http://www.youtube.com/watch?v=KxfKbuYtvQY&feature=youtu.be

We published a story about him and his craft in 2007 and feel that it is appropriate to reprint it here:

Harry Vas Dias, Maker of Baroque Oboes

We met at one of the good Early Music Concerts presented at St. Bartholomew’s Episcopal Church in Atlanta, and Harry Vas Dias told me to visit him at his home and shop.

Harry served me a very good cup of English tea and showed me several of his Baroque Oboes. We began by playing some French duets with Alto Recorder and his beloved “Stanesby” Oboe. Harry then delighted me with a solo work by Johann Sebastian Bach, stopping several times to catch his breath.

Harry and his wife Patricia live in a modest home in Decatur. The birthplace of Harry’s Baroque Oboes is a small workshop converted from a room adjacent to their kitchen. This room contains all the tools to form his exquisite instruments: There are two lathes, a drill press and two small workbenches. Shelves on the walls hold the many tools, clamps and fixtures, files and reamers for precise boring of a variety of Oboe copies of historical models which Harry emulates. And they hold samples of his instruments. The walls are decorated with charts and pictures of events and people important in his life.

He allowed me to delve into his impressive personal life story: He was born in Holland and emigrated to London with his family before W.W.II, and to New York, as the war began. After serving in that war he returned to New York and started his music education at Adelphi College, Garden City, NY in 1946. Harry happened to own a modern Oboe, could not play it, but was welcomed into the Adelphi College orchestra, while taking lessons from Lois Wann. Another teacher was Harold Gomberg, then Solo Oboist of the New York Philharmonic. His playing skills were further honed at Juilliard School of Music. In the course of many years, Harry played both modern Oboe and English Horn in many orchestras, among them the Baltimore, MD, the Orlando, FL, the Portland, OR, the New Orleans, the Buffalo, NY, the Savannah, GA, the Birmingham, AL and the Miami, FL Symphony Orchestras.

A career changing event occurred in Birmingham, when Harry heard a concert of Concentus Musicus Wien, in which Jürg Schaefltlein and Paul Hailperin played Baroque Oboes. He had never been exposed to these “early” Oboes and was fascinated and inspired to learn more about them. He attended workshops at the Baroque Performance Institute at Oberlin in 1970 and 1971. Baroque Oboes were not yet produced in the U.S., and they were expensive imports from Europe, some made in Switzerland by H.C. Fehr.

After Patricia and Harry moved to the Atlanta area, Harry began building Baroque Oboes. He found an instrument and proceeded to copy it, alas, finding out that the maker had not built an exact copy of a historical instrument. It was at the Metropolitan Museum in New York where Harry found a good original “Denner” Oboe. He then began to make exact replicas. He researched a number of other Oboes in museums and has used his drawings and measurements of Oberlender, Stanesby, Hotteterre, Desjardins, Eichentopf, and Kenigsperger models for crafting his historical instruments, some shown in the pictures.

The body materials for making Oboes are various hardwoods, including Granadilla, Brazilian Rosewood, Cocobolo and Plumwood.

Harry is, above all, a very fine musician!

Continued on page 8
The heavier woods are used for modern Oboes, the lighter for Baroque instruments. Harry now prefers European Boxwood (Buxus sempervirens), which has the color of bone before finishing.

The reeds, just like those for modern instruments, are made from a specific cane (Arundo donax), a plant which Harry, to his surprise, has found growing in Georgia. He makes the reeds using a scraping fixture and much tender loving care.

The differences between modern and Baroque Oboes are considerable, although the principle of sound production by double reed is the same. Modern Oboes have 18 keys and have a range from B-flat below middle-C to the G two and a half octaves above. Baroque Oboes have only three keys (one of which is for opposite hand playing) and a two-octave range from Middle-C plus D.

Harry’s Oboes are playing “Early Music” in the U.S. and in England, France, Germany, Holland, Japan, Portugal and Switzerland. The orders keep coming in. Harry was in the process of making a new batch of instruments, parts of which can be seen in the pictures, white, as if made from precious ivory, not quite ready for the finishing touches…..

For me it was a pleasure to visit a master of his art and craft! In Japan, Harry would be declared a “National Treasure”. What especially touched me were Harry’s words: “I don’t know how much longer I can continue…” and “You are writing about me near the end of my career.”

Harry, we regard you as one of our Music Treasures! Your instruments will sound and please for a long time in many places and many lands to celebrate the music of Early composers.

Jorg F. Voss
Juan de Araujo

South America's greatest composer of the early- to mid-Baroque, Juan de Araujo (1646–1712) was the last significant voice of the older Iberian tradition, before the invasion by Elizabetta Farnese's Italians in Madrid (and in short order the Américas) around 1715. Born in Extremadura, Spain, in 1646, he crossed the ocean at an early age with his father, a civil servant, and completed his education at the University of San Marcos in Lima, studying composition with Tomas de Torrejón y Velasco. Banished for some years from Lima by the then Viceroy, he went to Panamá (where some of his works survive), was ordained to the priesthood, and returned to Lima in 1672, now as maestro of the Cathedral. In 1676 he moved, apparently to Cuzco Cathedral, where others of his works survive. Four years later he moved again, to the Cathedral of La Plata (present-day Sucre, Bolivia) there to serve until his death in 1712. His output of sacred music in Latin is relatively small; where his genius overflowed in abundance was in the production of villancicos of all sorts and combinations of voices and instruments from two to at least thirteen parts. Araujo composed prolifically, and while he followed the traditional form of the villancico, he also searched for innovative and unusual effects, employing systemic syncopation in 6/8 time to provide unexpected rhythmic drive. Serving during a prolonged economic boom, he enjoyed resources permitting him an orchestra that few cathedrals could boast, even in Europe.

On YouTube by Juan de Araujo

Dixit Dominus
http://www.youtube.com/watch?v=44f67xb6-Q0

Avecillas sonoras
http://www.youtube.com/watch?v=7-gXMUZGVvE

Silencio, pasito
http://www.youtube.com/watch?v=k23oBT3QmR4

“Los coflades de la estleya”
http://www.youtube.com/watch?v=MqyNjsLeRdg
Reinhard Keiser (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. Keiser 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 Keiser - composing not only operas, but arias, duets, cantatas, serenades, 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.

This composer was born on September 25, 1683, Dijon and lived until September 12, 1764. He was one of the most important French composers and Music theorists of the Baroque era. He replaced Jean Baptiste Lully as the dominant composer of French opera and is also considered the leading French composer for the harpsichord of his time, alongside François Couperin. Little is known about this composer’s early years, and it was not until the 1720s that he won fame as a major theorist of music with his Treatise on Harmony (1722). He was almost 50 before he embarked on the operatic career on which his reputation chiefly rests. His debut, Hippolyte et Aricie (1733), caused a great stir and was fiercely attacked for its revolutionary use of harmony by the supporters of Lully's style of music. Nevertheless, his pre-eminence in the field of French opera was soon acknowledged, and he was later attacked as an "establishment" composer by those who favored Italian opera during the controversy known as the Querelle des Buffons in the 1750s. His music had gone out of fashion by the end of the 18th century, and it was not until the 20th century that serious efforts were made to revive it. Today, he enjoys renewed appreciation with performances and recordings of his music ever more frequent.
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

Music by Anne Boleyn, sung by LuminaVocalEnsemble
http://www.youtube.com/watch?v=fo2KFaC0Xzo

Greensleeves in Renaissance style, presented by the Baltimore Consort
http://www.youtube.com/watch?feature=endscreen&v=AVWhx0lkHtY&NR=1

Dixit Dominus by Juan de Araujo (1646-1712)
http://www.youtube.com/watch?v=44f67xb6-Q0

Taeed animam meam vitae meae by Victoria
http://www.youtube.com/watch?v=kXuP280Vuug
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.
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
Advertising by members and member Groups

Athens Chamber Singers  kkelly@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
We would love to have contributions to this BROADSIDE from our esteemed members.

**IDEAS for BROADSIDE contents**

AEMA’s BROADSIDE newsletter appears quarterly.

Here are some ideas of topics (others are welcome):

- Music history
- Historical instruments
- Instrument replication
- Composers
- Facsimiles of music or treatises
- Pictures, current and/or historical
- Member profiles
- Board profiles
- Concert previews
- Musical puzzles
- Musical jokes
- Musical anecdotes
- Profound “sayings” about music

- Borrowed articles from EMA?
- local instructors
- local performers
- earlier publications

- Announcements of workshops of grants
- Internet links to musical performances, YouTube, etc. treatises
- CD reviews
- Advertising, “for Sale”

- Music in America in Europe in Asia in Africa

- Music and Dance
- Early music and Appalachian music
- Music in poetry in literature
- The joys of lay music groups, local “Hausmusik”
- Workshop reviews
- Where are they now? Members/Founders who moved

Please consider adding to this list and contributing precious articles, to Wanda Yang Temko and Jorg Voss
Quiz inside: “Name that Composer”