AEMA MISSION
It is the mission of the Atlanta Early Music Alliance to foster enjoyment and awareness of the historically informed performance of music, with special emphasis on music written before 1800. Its mission will be accomplished through dissemination and coordination of information, education and financial support.

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President’s Message

Armonia Celeste presented a delightful concert at the First Presbyterian Church in Atlanta. You can read about it on page 5 of this issue. Following the concert was a delicious spread of refreshments and snacks, which the performers and the audience enjoyed while having an opportunity to socialize.

It was a unique chance for me to visit with Lyle Nordstrom who in the early 1990’s was instrumental in founding the Atlanta Early Music Alliance and became its first president. I mentioned that this organization has survived and is continuing to serve those interested in the performance of our beloved genre of music. Lyle is now retired and lives in the mountains of Maryland with his wife Patricia.

Jorg Voss
Member Inputs

We would love to have contributions to BROADSIDE from our esteemed members.

IDEAS for BROADSIDE contents

(AEMA’s BROADSIDE newsletter appears quarterly)

Ideas for topics can be found by visiting AEMA’s website www.atlema.org

Go to: “Newsletter”, then click

Go to: November/December 2012 BROADSIDE (a PDF file) and find top-

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.

Future BROADSIDE

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.

“AEMA Official Calendar”

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

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

AEMA on Facebook : See Atlanta Early Music Alliance
Music of the Reformation: The First 100 Years, by Kevin Kelly

Music of the Reformation will be the theme of a concert given on May 12 at Friendship Presbyterian by the Athens Chamber Singers, accompanied by organ, guitar and recorder ensemble. The program will feature music from the early 1500s through 1650, starting in Germany and then moving to France, the Netherlands, Scandinavia, England and North America.

Most discussions of the Reformation begin with Martin Luther. His theological reforms and struggles with ecclesiastical authorities are not our subject here, but rather his influence on the development of church music. Luther held music in the highest regard, believing that “Next to the Word of God, the noble art of music is the greatest treasure in the world.” In the early 1520s he put into practice his ideas about reforming worship, including a strong emphasis on congregational singing. Up to this time, liturgical music was sung in Latin by a trained choir. Luther and his followers provided congregations with *chorales* (hymns) in the vernacular (German), whose music was either newly composed or adapted from existing sources such as chants and popular songs. Replacing secular texts with sacred words was a practice called *contrafactum*.

While these early Lutheran congregations were not trained musically, the chorale tunes they sang have a certain rhythmic complexity and metric diversity that is foreign to our modern versions of these same tunes. For example, the hymn “A Mighty Fortress” has gained widespread familiarity since the 18th century in a version characterized by regular rhythm. This version conveys a certain stateliness and grandeur, which is quite different from the lively and joyous character of Luther’s original version of this tune, with its asymmetrical rhythm patterns.

One of Luther’s protégés, Johann Walter, produced in 1524 the first collection of chorale settings that were *polyphonic* (comprising multiple voice parts) and intended for trained choirs. Here, the principal chorale melody is typically assigned to the tenor voice, a practice held over from the medieval motet. During these early years of the Reformation in Germany, the large number of pieces using chorale tunes as their foundation testifies to the importance that the chorale played in the development of church music. Composers in this style included Joseph Klug, Georg Rhau, Lupus Hellinck and Ludwig Senfl, followed in the next generation by Hans Leo Hassler and Michael Praetorius.

As Luther was the central figure of the Reformation in Germany, so was John Calvin in French-speaking lands. Like Luther, Calvin believed that congregations should sing in their own language, but where Calvin diverged was in his belief that only biblical psalms and canticles were appropriate for worship music, and these were to be sung in unison (with no harmonizations) and without instrumental accompaniment. For the Huguenot churches, Calvin commissioned a translation of the psalms into French by the poets Clement Marot and Theodore Bèza, whose versifications were set to music by Louis Bourgeois for what became known as the Genevan Psalter, first published in 1562. A number of tunes from this Psalter made their way into hymnbooks of other denominations. For example, Bourgeois’ tune for Psalm 134 was later adapted by English churches for the text of Psalm 100, and consequently acquired the tune name “Old Hundredth.” Other French composers of the time such as Claude Goudimel and Claude Le Jeune gave tunes from the Genevan Psalter more elaborate settings for multiple voices, and these polyphonic versions, while disallowed in Calvinist worship services, were sung in homes and schools.

One of the leading composers linked with the Calvinist movement in Amsterdam was Jan Pieterszoon Sweelinck. Sweelinck shared with French composers such as Goudimel and Le Jeune the practice of writing polyphonic settings of the Psalms for domestic singing, building his pieces around the tunes found in the Genevan Psalter. Sweelinck made polyphonic settings of the entire Psalter, using the French texts of Marot and Bèze.

(Continued on page 4)
Lutheran tenets were readily embraced by Nordic countries, which were close to Germany both geographically and politically. In Denmark, Mogens Pedersøn served the Chapel Royal of Christian IV, and in 1620 he published a collection of sacred music called Pratum Spirituale, consisting mostly of harmonizations of Lutheran chorales with texts translated into Danish. From Finland comes the Piae Cantiones, a collection of sacred songs first published in 1582 that were popular in Finnish cathedral schools. The texts of the songs in the Piae Cantiones manifest the moderate nature of the Reformation movement in Scandinavia, as they eschew the militaristic imagery of many of the German chorales.

In England, the break with the Church of Rome occurred when Henry VIII declared himself head of the English Church in 1534, after the Pope refused to sanction Henry’s divorce from Catherine of Aragon. Upon Henry’s dissolution of the monasteries, Catholic traditions of liturgy and music either vanished or were translated from Latin into English for use in church services. For the singing of English metrical psalms by the congregation, the Psalter edited by Sternhold and Hopkins was used; for trained cathedral choirs, polyphonic anthems were written by composers such as Thomas Tallis, William Mundy, William Byrd and Orlando Gibbons. The music of these English composers ranges widely in complexity, as exemplified in the music of Tallis: his Spem in Alium is written for eight choirs of five parts each, while his settings for Matthew Parker’s Psalter adopt a simple (four-part) chordal style that resembles psalm settings by Luther and his followers.

The Reformation took yet another path in the psalters that found their way to North America. When the Pilgrims left Holland for the New World in 1620 they brought with them the psalter compiled by Henry Ainsworth, containing versified Psalm texts set to tunes from English, French and Dutch sources. This music is quite remarkable, with its asymmetrical meters, long phrases and wide ranging melodies, all of which suggest that the Pilgrims must have possessed a high degree of musical skill.

When the English Puritans established Massachusetts Bay Colony in 1629, they, like the Pilgrims, adhered to the Calvinist principle that the singing of psalms was the only music appropriate for congregational worship. At first the Puritans used the Sternhold and Hopkins Psalter of the Church of England, but desiring to make a translation that was closer in meaning to the original Hebrew, they published the Bay Psalm Book in 1640. This psalter contained only words and no music, with the tunes to be drawn from Sternhold and Hopkins. The printing of the tunes first appeared in the ninth edition of the Bay Psalm Book, published in 1698, making it the first music to be printed in the Colonies.

CONCERT: “Music of the Reformation: the First 100 Years”
WHO: Athens Chamber Singers, directed by Kevin Kelly
WHEN: Sunday May 12, 4:00pm
WHERE: Friendship Presbyterian Church, 8531 N. Macon Highway (441 south, across from Athens Academy)
ADMISSION: free
FOR MORE INFO: Kevin Kelly (706) 542-2712 (daytime); kkelly@uga.edu

Treasures found

on NETFLIX: Jean Philippe Rameau’s opera “Les Indes Galantes” by the Opéra National de Paris
on the Internet: www.youtube.com/watch?v=7vbV6h6Fmsg: “Los coflades de la estleya”
Armonia Celeste kicked off their Southern tour on February 2 with a world-class performance at the First Presbyterian Church of Atlanta.

The program, engrossingly titled *The Rebel Queen: Christina’s Swedish Court in Rome*, included music from the controversial queen’s 17th century era from court and chapel by composers Virgilio Mazzocchi, Luigi Rossi, Bernardo Passquini, Giacomo Carissimi, Marco Marazzoli, Antonio Cesti, and Carlo Calvi. The acoustics and traditional architecture of the church were perfect for the group of three singers, baroque harp, and string instruments.

Lyle Nordstrom, co-founder of Armonia Celeste in 2008 and former head of the music department at Clayton College and State University, played lutes, theorbo and baroque guitar, while Paula Fagerberg played a rare copy of the c. 1630 Barberini Baroque triple harp.

The singers were sopranos Esteli Gomez and Sarah Griffiths and mezzo soprano Dianna Grabowski. I learned after the concert that Esteli had stepped in almost at the last minute to fill in for soprano Rebecca Beasley. I was impressed that Esteli could learn and sing flawlessly this difficult but beautiful music so quickly. Her bright, clear voice blended well with Sarah’s warmer voice and Dianna’s sultry tones. They all had crisp pronunciation.

Dianna’s voice was especially put to good use in Rossi’s *Fanciulla son io* in which a young woman laments that she is a maid who doesn’t know about love. Mazzocchi’s *Sdegno, campion audace* was powerfully sung by Sarah, who showed fabulous breath control in the long passages. A duet, *Quo tam laetus*, by Carissimi, was a back-and-forth conversation between a questioning person (Esteli) and a holy man (Dianna) presumably on pilgrimage. Their conversation culminates in a duet about the hope and joy of Christ.

The solos by Lyle and Paula were equally beautiful. As well, the plucked-string, improvised instrumental accompaniment supported the voices of the three women entwining in close harmony – somewhat reminiscent of the Andrews sisters had they been active 300 years earlier.

Armonia Celeste’s tour began here in Atlanta and ended in Houston on Feb. 12. The group, which was recently one of four finalists in the prestigious Naxos/Early Music America recording competition, has a debut recording due to be released this year.

*Brenda Lloyd*
Harmonie Universelle, by Jorg Voss

Harmonie Universelle, based in Atlanta, comprised of Daniel Pyle (harpsichord), Catherine Bull (Baroque Flute), Gesa Kordes (Baroque Violin), Gail Ann Schroeder (Bass Viola da Gamba) and Francisca VanHerle-Maxwell (Soprano voice) presented an all-French Chamber Concert titled “Winter Harmonies” in the historical sanctuary of the Presbyterian Church in Roswell on February 10th.

The full ensemble chose 17th century “Cantatas” by three composers. The lovely lyrics of M. P. de Montéclair’s “Pan et Syrinx”, L.-N. Clérambault’s “Alphée et Arethuse” and J. B. de Boismortier’s “L’Hyver” were beautifully transcribed into English by Ms. VanHerle. Of course, her French pronunciation was perfect, as might be expected, since she hails from Belgium. Her voice is a very powerful Soprano, well trained and suited for presenting Baroque opera in a larger auditorium than this tiny church. We look forward to hearing her again soon in another setting.

Interspersed were two instrumental compositions: “Pièces de clavecin en concert #3” by J.P. Rameau for the full instrumental ensemble, some movements in Rondeau format, and “Sonnerie du Ste.Genevieve du Mont” by Marin Marais. The mastery of Daniel’s, Gail’s, and Gesa’s instrumental playing in the latter was astonishing and delightful.

A memorable anecdote:

Souvenir maitre du tonnerre,  
Tu punis nos forfaits par de trop rudes coups.  
Fais cesser les malheurs qui desolent la terre;  
La pitié te parle pour nous.  
Vieux tu detruire ton ouvrage,  
Et toy meme veux tu renverser tes Autels;  
Non, non, il n’est plus pour toy ny d’encens,  
ny d’hommage  
Si tu fais perir au mortels.*

Sovereign master of thunder,  
You punish our offences with blows too harsh.  
Stop this evil that distresses the earth;  
Pity pleads on our behalf.  
Are you willing to destroy your own work?  
And would you topple your own altars;  
No, no, in your honor no incense would be burnt  
Or homage paid  
if you slay all mortals.

….we heard a strong clap of thunder, the only one we heard all day.

Harmony Universelle, it is rare and good to have “friends” in higher places!

http://www.facebook.com/pages/Harmonie-Universelle-USA/158639060859629?sk=info

*French spelling is archaic

Marin Marais  
(31 May 1656, Paris – 15 August 1728, Paris)
I had the pleasure of hearing Ritornello, a quartet of two recorders, viola da gamba and harpsichord, at the Epiphany Church of the Epiphany for a half hour recital back in November and would have loved to hear more.

As it was, they played the *Trio Sanata No. 7 in F Major* by Giuseppe Sammartini, the *Sonate en Trio, Op. 3, No.3* by Louis-Antoine Dornel, and selections from *Il primo libro di canzoni* by Andrea Falconieri.

Jonathan DeLoach, who plays recorder, founded Ritornello in 1999 several years after graduate school, and is the group’s music director. “I missed playing and performing chamber music, so I sought out other similar-minded musicians to form a small group,” he said. One of these was Jody Miller, founder and director of Lauda Musicam and another excellent recorder player. The others who formed the group at this time were cellist Susan Patterson Whaley, who is still with Ritornello, harpsichordist Christopher Harrell, and soprano Elizabeth Packard Arnold.

In 1999 Atlanta had a few other early music chamber groups, but DeLoach and his group believed there was enough of an audience for everyone. Also, DeLoach added, “The Atlanta stage had been empty of serious recorder players since Frances Blaker and Tish Berlin moved to the Bay area in 1997.”

In choosing a name, DeLoach said he wanted a sophisticated, catchy name that hadn’t already been taken by another group. He liked ritornello, which is Italian for *little return*. “In effect, our name was a hope that we would keep ‘returning’ to the stage.”
Harrell and Arnold no longer perform with the group. DeLoach said other vocalists have performed with Ritornello, but he’s not looking for a permanent vocalist. Harrell moved to Miami in 2004 to accept a church organist position, and Ritornello has worked with several harpsichordists since his departure.

DeLoach said the small size of the group is partly a matter of practicality. “The larger the group, the more difficult scheduling becomes.”

Ritornello usually performs at churches (four times at the Cathedral of St. Philip), but also has performed at Agnes Scott College, charity fundraisers, and at Emory University at the Little Chapel on campus and at the Schwartz Center. Audience attendance generally ranges from 20 to more than 100, with the exception of the Schwartz, which attracts much larger audiences, according to DeLoach.

As for music, there’s plenty available to choose from. “There is no dearth of obscure chamber works with recorders to explore—music that is not the standard repertoire for the larger, string-based ensembles in town,” said DeLoach. “When repertoire I’m interested in requires slightly larger forces, we have expanded to feature local guest artists, such as a couple of violinists, a flutist, a bassoonist, and a horn player. While variety is nice, the best thing about Ritornello for me is being part of a trio that has learned and grown together as both musicians and friends over the years.”

DeLoach, who holds a Master of Sacred Music in organ performance from Emory University, is the organist at St. Paul Methodist Church in the Grant Park neighborhood of Atlanta. He also has appeared with the Atlanta Baroque Orchestra and New Trinity Baroque, and performed on the American Recorder Society’s “Recorder Relay” concert at the 2001 Boston Early Music Festival.

Jonathan DeLoach, recorder, has served as Ritornello’s music director since forming the group in 1999. He performed on the American Recorder Society’s “Recorder Relay” concert at the 2001 Boston Early Music Festival, and he has appeared locally with the Atlanta Baroque Orchestra and New Trinity Baroque. Under the imprint of DeLoach Editions, his Christmas duet arrangements for recorders and viols have been well reviewed in early music periodicals in the U.S., England, and Australia. He completed his B.A. in Music at Florida State University (Phi Beta Kappa) with studies in piano, organ, and music history, and he holds a Master of Sacred Music in organ performance from Emory University. He is the organist at St. Paul United Methodist Church in the Grant Park neighborhood of Atlanta.

Jody Miller, recorder, completed his graduate and undergraduate studies in music education at the University of Southern Mississippi. He has studied recorder with Aldo Abreu, Steve Rosenberg, and Tricia van Oers. He has a private studio of recorder students and has taught early music and recorder workshops around the Southeast. He is a band director at McCleskey Middle School in Marietta, Georgia, and is the founding director of the school’s recorder ensemble. His reviews of educational and contemporary recorder compositions have appeared in American Recorder magazine, and he has premiered several works by composer Timothy Broege. He has served as music director of the Atlanta chapter of the American Recorder Society and as president of the Atlanta Early Music Alliance.

Susan Whaley, viola da gamba, holds degrees in music education from Georgia State University and the University of Georgia. She studied cello with Eugene Eicher and privately with Martha Gerschefski and performed in masterclasses for Dimitry Markevitch, Margaret Rowell, and Janos Starker. Before her retirement, she taught music at the Atlanta Speech School. Her viola da gamba teachers include Wendy Gillespie, Alison Crum, and Sarah Meade. She has held regional leadership roles with the Viola da Gamba Society of America and has participated several of the Society’s annual conclaves.
Atlanta’s Early Music Ensemble: Lauda Musicam of Atlanta by Brenda Lloyd

When Emory University’s budget cuts in the spring of 2009 eliminated the Emory Early Music Ensemble, the group of musicians didn’t waste any time getting back together. It was reborn later that year as Lauda Musicam of Atlanta, and the first concert under the new name was held in the fall.

Jody Miller began directing the Emory Early Music Ensemble, founded in the 1960s by early music icon George Kelischek, in 2000, and Miller is director of the new group. About 70 percent of the Emory group was non-students who had few musical outlets. “Luckily,” said Miller, “St. Bartholomew’s Episcopal Church once had an early music group called Lauda Musicam that we somewhat resurrected as Lauda Musicam of Atlanta.”

The Emory budget cuts, Miller explained, eliminated many of the existing classes that were not part of degree programs. Emory didn’t have a degree in early music, so the music department there had to let the early music ensemble go.

Lauda Musicam of Atlanta applied for non-profit status and now performs two to four concerts a year. The latest was “Cancioneiro de Palacio: Music of Renaissance Spain,” on November 9 at St. Bart’s, which drew a healthy audience that deservedly gave the ensemble a standing ovation. Miller said concerts at St. Bart’s usually attract 150 people. The group has a faithful following that is growing.

“We are fortunate for the mainstream media outlets (WABE, for example) in that we get a substantial amount of publicity,” Miller said.

There are approximately 30 instrumentalists in a concert playing various instruments in use during the Renaissance (about 1400-1600). These include sackbut, viol, recorder, shawm, cornetto, cornamuse, harpsichord, psaltery, crumhorns, lute guitar, percussion, hurdy gurdy, and harp. Because it’s a community ensemble, the membership varies, Miller said, and many of the participants play multiple instruments.

“The most amazing thing about working with the group is that they love learning new instruments and have a high standard of musical performance,” Miller said.

Everyone in the group sings during a concert, Miller said, but Uncommon Practice, an a capella vocal ensemble directed by Robert Bolyard, also provides voice. As Uncommon Practice was just getting started about the same time as Lauda Musicam of Atlanta, Miller offered Lauda concerts as a venue for the group to share its work, and the two have collaborated on every concert since.

“Since vocal music is so important to our historical repertoire, it gives the audience a truer picture of early music,” Miller said.

One can imagine Miller or one of the musicians hunting through dusty manuscripts in a library basement in search of early music, but Miller said it’s really very easy to find. “In the old days of pre-Internet, I would order music from shops that specialize in early music. Also, attending concerts or early music festivals would give me ideas of music or composers I liked.” Now, however, free sheet music downloads are available online at www.cpdl.org and other sites.

“One can imagine Miller or one of the musicians hunting through dusty manuscripts in a library basement in search of early music, but Miller said it’s really very easy to find. “In the old days of pre-Internet, I would order music from shops that specialize in early music. Also, attending concerts or early music festivals would give me ideas of music or composers I liked.”

“Of course,” said Miller, “I am a proponent of supporting living composers, arrangers, publishers and vendors. My own website lists a modest number of links at www.fippleflute.com/apps/links/. Nothing beats the advice that a living, breathing composer or business owner can give you!”

Pleased with the November concert, Miller said, “The musicians in the group are composed, elegant and confident. We never want our music to sound difficult, but the musicians love a challenge.”

The next concert, “Fun & Games: A Family & Children’s Concert” at St. Bartholomew’s Episcopal Church, 1790 LaVista Road, Atlanta, May 10th, 2013, at 8:00pm (Instrument demo and “petting zoo” afterwards).

Website: www.laudamuscam.org
Though Spanish by birth, this composer generally became recognized as the greatest South American composer of his time. His output, exclusively devoted to the vocal/choral realm from the early and mid-Baroque period, was made up of 142 villancicos and 16 religious works. But he most likely wrote many other compositions that did not survive.

He was born in Villafranca de los Barros, Extremadura, Spain, in 1646. As a child he was taken by his father, a civil servant, to Lima, Peru. He studied there in his early twenties, instruction around this time Velasco, composer and choir-Our composer may also have hood during these years of Because of his participation in a government, he was expelled Peru. He relocated to Panama there, a fact suggesting that he musician by the late 1660s. He and then in 1672 returned to student transgression.

From 1672 until 1676 he served as choirmaster at the Lima Cathedral. Events in the next four years of his life are not known for certain, though he seems to have relocated to Cuzco, Peru, where several of his manuscripts were found. He may have had connections there with the San Antonio Abad Seminary, whose library housed these manuscripts, and perhaps with the Cuzco Cathedral.

In 1680 he secured the post of choirmaster at the La Plata Cathedral, in Bolivia. He remained in this position until his death in 1712. Most of his works were composed during this Bolivian phase of his career. Typically, they were written for 8 to 10 voices and, because he was quite adept at training choirboys, their scoring generally involved boys' voices.

Jean-Philippe Rameau 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 his time, alongside François Couperin.

Little is known about Rameau’s early he won fame as a major theorist of mu-He was almost 50 before he embarked tion chiefly rests. His debut, Hippolyte was fiercely attacked for its revolution-Lully's style of music. Nevertheless, his was soon acknowledged, and he was poser by those who favored Italian opera 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 1720s that 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.
Mid-Winter Music Workshop 2013  
the 10th annual

The 10th anniversary of Mid-Winter Music Workshop will be remembered as the first somewhat hindered by cold and even icy conditions in the Southeast. Yet all faculty and 61 of the 70 registered “students” managed to arrive at McCleskey Middle School.

All came with their chosen historical instruments and enjoyed playing Early and some recently composed music.

Represented were many instruments: most sizes of Recorders, Viola da Gamba, Bagpipe, Chalumeau, Shawms, Cornamuse, Cornetto, Crumhorn, Curtal, Dulcian, Harp, Lizard, Psaltery, Sackbut, Tin Whistle, even Baroque Flute and Violin and the “oldest”, the Human Voice. We had a veritable assortment fit for a musicology museum.

Your organization (AEMA) and the Atlanta Recorders Society have been sponsoring these events, and all of us on the organizing committee are grateful to our host, Jody Miller and the McCleskey Middle School in Cobb County for providing such a fabulous space for our workshop.

The music selected by the faculty featured composers from several centuries, not counting a few unknowns. Several of the following, of course, spanned across century lines:

14th century:
Johannes Ciconia

15th century:
Josquin Des Prez and Matheus de Perusio

16th century:

17th century:
Johann S. Bach, John Bull, Giles Farnaby, Johann Froberger, Thomas Tomkins, Claudio Monteverdi and Antonio Vivaldi.

Contemporary:
Sergio Ariagada, Patricia Petersen, Susan Potter, Jorg Voss and Harold Wilson.

Photos by Erik Voss, (erik@erikvoss.com)
Mid-Winter Music Workshop continued

The Charlotte Waites

Pat Petersen’s Recorders

Stewart Carter’s “Loud” Band

Martha Bishop’s Viols

Photos by Erik Voss, (erik@erikvoss.com)
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

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For Concerts of the Atlanta Baroque Orchestra, see Website [http://atlantabaroque.org/](http://atlantabaroque.org/)
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/

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Quiz inside: “Name that Composer”

A Baroque Composer from South America