President’s Message

Annual Presentation to Members
May, 2013

The Atlanta Early Music Alliance (AEMA) was founded in 1994 and is now celebrating its 20th year of existence (A history by Brenda Lloyd is shown on pages 12 and 13).

The bylaws of AEMA contain provisions for Board membership terms. Any Board member is elected for a 3-year term, can stand for reelection once and must rotate off the Board for at least two years. This year, Robert Bolyard, Wanda Yang Temko and Jorg Voss reach the end of their first terms. They will stand for reelection. We are proud to announce that Francisca Vanherle is a candidate for one of the 3 open positions. The ballots will reach our members soon. They will also give our members a write-in opportunity to suggest candidates for next year’s Board election.

AEMA’s membership comprises 107 individuals and organizational members.

- Armonia Celeste
- Athens Chamber Singers
- Atlanta Camerata (Atlanta Schola Cantorum)
- Atlanta Baroque Orchestra (ABO)
- Church of the New Covenant
- Harmonie Universelle
- Festival Singers of Atlanta
- Lauda Musicam of Atlanta
- New Trinity Baroque (NTB)

AEMA’s Activities and achievements:

As in past years, AEMA published its quarterly newsletter, BROADSIDE.

We disseminated announcements of Early Music concerts in our area by e-mail to members and others and entered them on the Calendar in our Website www.atlema.org. This Calendar can also serve our organizational members to prevent calendar conflicts when concert dates are chosen. Therefore, we appreciate event dates, as soon as they are known.

We held our 10th annual Mid-Winter Early Music Workshop at the McCleskey Middle School in Marietta in January, with 75 musicians from the southeastern States under the guidance of nine music faculty.

AEMA’s website (www.atlema.org) serves as a resource for our members. It provides: A member list, membership application, the afore-mentioned calendar, copies of recent newsletters and an archive of past newsletters, dating back to 1994.

AEMA’s finances are strong for the near future. We have been able to provide concert grants and event subsidies to our member organizations in the total amount of $2700 in the current year. These gave support to New Trinity Baroque, Armonia Celeste, Atlanta Schola Cantorum, Atlanta Baroque Orchestra and Harmonie Universelle. You may remember that many of these groups have provided admission discounts to card-carrying AEMA members.

As a Nonprofit Corporation, AEMA maintains its 501(c)(3) organization status by filing publicly accessible forms 990 with the IRS on an annual basis.

AEMA is your organization! We encourage your input and participation and we appeal to other Early Music organizations to consider becoming members. It is a good deal.

Jorg F. 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 topics on page 15

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’s website “Calendar”

Please visit www.ATLEMA.org to view the “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 us by email with all pertinent information, including web links, if available, at lloydbv@bellsouth.net or Jorg Voss at jorg@jfv.com

AEMA on Facebook: See Atlanta Early Music Alliance
CONCERT REPORT

The Bishop’s Band: The Musical Journey of Bishop Martínez Compañón

AEMA board member and historical harpist Paula Fagerberg participated in two concerts in April, in Pittsburgh and New York City, of amazing and delightful music from colonial Latin America. Both were headed by educator and multi-instrumentalist Tom Zajac (of Piffaro fame), with the assistance of the fine soprano Nell Snaidas, and led the audiences on an ethno musicological journey through time that brought concertgoers through a range of styles and emotions, and ultimately to their feet demanding encores.

The program featured music that was a blend of “high” art and “low” folk, illustrating the happy melting pot of European music with that of indigenous peoples and African slaves. There were songs and dances from the 18th-century Peruvian Codex Trujillo del Perú along with mission music from the Moxos Archives of lowland Bolivia and sacred villancicos from the Cathedral of La Plata in what is now Sucre, Bolivia.

Tom played early winds such as recorder and pan-pipes (to haunting effect), and also supplemented the Latin-flavored work of NYC percussion wizard Danny Mallon (on castanets and drums) with his own folk percussion instruments, including the jawbone of an ass. Other instrumentation included two violins, cello/viola da gamba, five gorgeous singers (three women and two men), and one of the most fun early music “rhythm sections” ever of three to four guitarists (one of whom also played theorbo and charango) and the (now rare, then ubiquitous) Spanish baroque harp. Tom fostered an atmosphere of collaboration, and the artists all brought their improvisatory skills to the music, adding wonderful unexpected elements that were different each time.

(Several of the musicians from these concerts also appeared in Atlanta in May for the Atlanta Baroque Orchestra’s program “Spring in Spain”: violinist Julie Andrijeski, percussionist Danny Mallon, soprano Nell Snaidas, and harpist Paula Fagerberg.)

The concert was actually a multi-media tour-de-force, featuring projected slides with illustrations from the manuscript from which much of the material was taken, along with translations. Some of the slides showed scenes that the performers on stage duplicated, such as the ass-jawbone percussion, or the tradition of “harp knocking” (percussionist Danny came over to the harp and added his magical rhythms to the dance music while the harpist played by beating directly on the soundboard). Some illustrations were even brought to life by costumed dancers with historical and Latin-folk backgrounds, whose work charmed the pants off the audience and the band alike.
The source of the slides and most of the music, the *Codex Trujillo del Perú*, is a nine-volume collection of watercolor paintings (mostly of flora and fauna) that was presented to King Charles IV of Spain in the late 1780s by the then-Bishop of Trujillo, Baltazar Jaime Martínez Compañón. The collection is the end result of a 32-month *visita*, or official journey, that the bishop undertook through the grasslands, deserts, mountains, rainforests and coastal plains surrounding Trujillo in his efforts to get to know the people, the geography, and the resources of these regions.

Volume II of the collection is devoted to portraits of people of all social strata, and includes, near the end of the book, paintings of dancers in colorful costumes and instrumentalists playing European violins, guitars, harps, bandolas, and pipes and tabors, as well as a number of indigenous and African wind and percussion instruments. Adjacent in the manuscript to these vibrant images are the scores of twenty pieces of music written in a very elegant classical-era hand. Each piece has a title that gives the form and a description (e.g. *Tonada El Diamante – Tonada of the diamond*), information about whether it is to be sung, danced, or both, and often the name of the town where it was collected.

The subject matter of the vocal pieces varies greatly; there are love songs, a naughty sailors' song, a song of penitence in a near-extinct native language, a song in the voice of an African slave decrying his condition, and a devotional song to the Virgin Mary. Just as the paintings depict local customs, these musical works are transcriptions of what was heard by the bishop’s company in their travels, and thus give a wonderful and rare snapshot of the traditions of late 18th-century colonial music making.

This was a rare opportunity to hear, frozen in the amber of the 1780s, a moment in the development of a regional music as it makes its way from the raw ingredients of European, African, and indigenous styles, to the true melding or creolization that we now think of as Andean or Peruvian music.

The program also contained three sets of Bolivian music; the first, sacred *villancicos* from the Cathedral of La Plata, in what is now the modern city of Sucre; a set of three charming songs in the Canichanas Indian language from the Bolivian rain forest; and a diverse selection of instrumental and vocal pieces of a more popular nature from a collection called the Moxos archives from another Jesuit mission further to the north from the Canichanas region. The melodies are memorable, the harmonies are catchy, and the rhythms are lively and syncopated, announcing present-day Latin American popular music.

The Pittsburgh concert was a collaborative presentation by Chatham Baroque and Pittsburgh Renaissance and Baroque Society, and the New York concert was presented by GEMAS (Gotham Early Music + the Americas Society).

A very good time was had by all.

*Paula Fagerberg with Tom Zajac*
The Josquin Project: Spreading the Word about Early Music

Josquin des Prez’s music inspired Dr. Carole Ott, associate director of choral activities at the University of North Carolina at Greensboro (UNCG), to create the Josquin Project, which she and a group of 10 students took on the road in March.

She and her group of three sopranos, two altos, two tenors and three basses visited the Unitarian Universalist Congregation of Atlanta, Georgia State University, Kennesaw State University, and Furman University with a performance that was part educational and part concert. Music, performed by the ensemble, or a quartet or a sextet, included the motets Ave Maria, gratia plena . . . Virgo serena and Gaude virgo, and chansons Tant vous aime, Mille Regretz, Petite camusette, Baise moy, and others. Ott also sang with the ensemble.

But Ott also talked about Josquin, and the students demonstrated harmonizing skills. For example, one student would start singing a melody, and other students would step in and harmonize, then step back as another student stepped in to take their place. “It gets them to a place where they’re communication with each other,” Ott says.

Ott started the project for two reasons. “One, I wanted to create an opportunity for my students to experience Josquin. There’s some early music at UNCG but not much, and when there is it’s later than Josquin. Two, I wanted to offer the opportunity for my students to study self-directed rehearsals. Those are two threads I explore.”

She loves early music, but especially Josquin. Living between 1450 and 1521, Josquin is considered by music scholars to be the first master of the high Renaissance style of polyphonic vocal music. “His music is a pathway from Medieval techniques into the Renaissance,” says Ott. “It has recognizable structure, which music before his did, too, but not in the way of Josquin.

“He music is compelling and seems adds. “We sang through the Ave it a gateway into music that isn’t always been captivated by Josquin’s However, Ott says it’s difficult to find though there are a lot of editions on and notes will be wrong. She con- tion, and did research when she was a uses a treatise by Stoquerus to help with determining underlay. “Many of the decisions at the time when the music was written were left up to the singers,” she says.

Her ensemble, made up of music education and vocal performance students, had some prior knowledge of early music before joining the Josquin project. They had heard and performed Renaissance music with the college chorale, for example, but not much in the way of mass settings. “The students have come away with a strong sense of independent singing and love of that kind of music,” she said of the Josquin project. “They have said they want to continue singing together and continue exploring.”

In the future, Ott wants to continue with the Josquin performances and also hopes to add it to the curriculum at UNCG so that her students can get credit for their work.

For more on the life and career of Josquin, check out the Wikipedia write-up, which is extensive.

Brenda Lloyd
Fabritio Caroso da Sermoneta (~1526/1535 – ~1605/1620)
an Italian Dancing Master and a composer or transcriber of dance music.

Social dancing has always been important in the courts and countryside of Europe. Many pieces of dance music have been preserved from the Renaissance and later times. They are significantly featured in musical compositions and still performed by professional and amateur musicians today. But how much do we know about the formalities of dancing to such music? We are fortunate that several treatises about dancing have survived.

In France, a treatise "Orchésographie" (1589) by Thoinot Arbeau (Jehan Tabourot) clearly describes how to master the dances of his era, in a conversational style between dancing master and student, with pictures and with tunes.

In England, it was John Playford (1651ff) in "Dancing Master" who provided such instructions in similar fashion.

From Italy we have the delightful and extensive dance manual "Il Ballerino" by Fabritio Caroso da Sermonetta with descriptions, music and poetry to convey that knowledge to contemporaries and later generations.

Quoting Wikipedia:
The dance manual Il Ballerino was published in 1581, with a subsequent edition, significantly different, Nobile di Dame, printed in 1600 and again after his death in 1630. Both manuals have been printed in facsimile edition. Many of the dances of Fabritio Caroso's manuals are meant for two dancers with a few for four or more dancers. These manuals offer a great deal of information to dance historians and musicologists alike in that each description of a dance is accompanied by music examples with lute tablature and directions about how each music example is to be played. Many of the dances also contain dedications to noble women of the sixteenth and early seventeenth centuries.

Much more can be studied by browsing the Internet. You may also be reminded that in more modern times Ottorino Respighi used several of Caroso’s tunes in his suites “Ancient Airs and Dances”.

The link below shows Caroso’s samples of poetry, music and pictures, as well as dedications to noble women in facsimiles.

Link to Fabritio Caroso’s “Il Ballerino” in facsimile:
http://www.pbm.com/~lindahl/caroso/facsimile/  

Link to the English Dancing Master by John Playford:
http://www.izaak.unh.edu/nhltmd/indexes/dancingmaster/  

Link to Orchésographie by Thoinot Arbeau:
http://www.graner.net/nicolas/arbeau/chapitres.php

Jorg Voss
Fabritio Caroso, Italian Dancing Master

**IL BALLARINO**
**DI M. FABRITIO CAROSO**
**DA SERMONETA.**
**Diuiso in due Trattati;**

Nel primo de' quali si dimostra la diversità de i nomi, che si danno a gli atti, e' mouimenti, che intervengono ne i Balli: e con molte Regole si dichiara con quali creanze, e' in che modo debbano farli.

Nel secondo s'insegnano diverse sorti di Balli, & Balletti si all'uso d'Italia, come à quello di Francia, & Spagna.

**Ornato di molte Figure.**

Et con l'Intarolatura di Liuto, & il Soprano della Musica nella fonata di ciascun Ballo.

*Opera nuouamente mandata in luce.*

**ALLA SEREN. SIG. BIANCA CAPPello DE MEDICI,**
**GRAN DUCHessa DI TOScANA.**

**CON PRIVILEGIO.**

*In Venetia, Appresso Francesco Ziletti. M D L XXXI.*
Above is a sample of music intabulated for Lute with the melody below in early modern notation. It is a beautiful example of using movable type pieces for music printing.

This “Music for Sonata of the Balletto Alba Novella”, was dedicated to the Grand Duchess of Toscana, Bianca Capello de’ Medici.

This Balletto is a dance, similar to a Pavane (originally Paduana), in duple meter.

This tablature is Italian, showing the lowest pitched string at the top, tuned top to bottom G-C-F-A-D-G.
Concert Review

Lauda Musicam of Atlanta, a member group of AEMA
May 10th, 2013

If you have never heard the Lauda Musicam* orchestra, comprised of Early Music instruments, you should make plans now and get prepared for great pleasure in the future.

Jody Miller organized this group of musicians who play historical instruments. The group consists of professional and amateur** players who all love historical (Early) instruments and the vast repertoire of preserved western music from the Middle Ages, the Renaissance and Baroque periods (approx. years 1400 through 1760).

This time, their program was a medley of tunes and compositions delighting children of all ages, followed by a “petting zoo”-like demonstration of the many instruments featured in this and other concerts.

The instruments included:

Reed instruments
- Cornamuse (Tenor and Bass)
- Crumhorn (Soprano, Alto)
- Racket (Contrabass)

Other Wind instruments
- Baroque Flutes
- Recorders (the whole family of Soprano, Alto, Tenor, F-Bass, C-Bass and contra-Bass)
- Sackbut (Tenor, Bass, early Trombones)
- Shawm (Soprano, Alto)

String instruments
- Rebec
- Viola da Gamba (Treble, Tenor and Bass)
- Violin
- Lute-guitar
- Harp
- Hurdy-Gurdy
- Harpsichord

Percussion
- Various

The performance of selected music was well choreographed. Smaller groups played, alternating with the entire orchestra and the vocal group “Uncommon Practice”. They presented delightful selections of Dutch, English, Flemish, French, German, Irish, Norwegian and Spanish/Sephardic music, spanning the time periods above and beyond.

Please, treat yourself! Hear this fine group at their next concert on November 15, 2013.

* “Lauda Musicam” is Latin for “praise music” or “in praise of music”
** I must remind the reader that “amateur” is derived from Latin “amare”, which means “to love”: Thus an amateur is someone who loves what he or she is pursuing.

Visit Lauda Musicam’s website, http://www.laudamusicam.org/
Jody Miller’s website, http://www.fippleflute.com/

Jorg Voss


“Name that Composer”

Son of a town trumpeter, this composer became one of the most prominent composers in Europe in the late fifteenth century. In Born for the Muses, musicologist Rob C. Wegman enlarges our picture of the social and cultural conditions that framed his world, drawing on a wealth of new archival sources and a newly discovered dated portrait that sheds light on his development as a composer. The composer’s greatest contribution lay in the field of mass composition. In a penetrating stylistic analysis, Wegman treats each of the thirty-odd surviving masses as a historical record, tracing influences and establishing a rich context for the development of the composer’s musical language. This new assessment of his creative achievement and historical significance entirely changes the face of other studies of this composer and of late fifteenth-century music in general.

From a book synopsis

“Name that Composer”, from the February quiz

Though Spanish by birth, Juan de Araujo (a-ra-u’-ho) generally became recognized as the greatest South American composer of his time. Araujo’s 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 Juan was taken by his father, a civil servant, to Lima, Peru. He studied at San Marcos University there in his early twenties, but he probably also took music instruction around this time from Tomás de Torrejón y Velasco, composer and choirmaster at the Lima Cathedral. Araujo may also have begun preparing for the priesthood during these years of study.

Because of his participation in a student intrigue against the local government, he was expelled from the city by the Viceroy of Peru. He relocated to Panama and served as a choirmaster there, a fact suggesting that he was already an accomplished musician by the late 1660s. He was ordained a priest in Panama and then in 1672 returned to Lima, apparently forgiven of his student transgression.

From 1672 until 1676 Araujo 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.

Website article by
Robert Cummings
Concert Review

Athens Chamber Singers, an organization member of AEMA
May 12th, 2013

It was a beautiful Sunday afternoon, May 12th in Athens, GA, at the Friendship Presbyterian Church. The church was packed to the point of not even standing room available. The concert by the Athens Chamber Singers had obviously been well promoted. Even the Atlanta Early Music Alliance had spread the word, since the Chamber Singers are a member organization.

The program featured a rare set of music from the first 100 years after the Reformation began. The director, Kevin Kelly, a musicologist at the University of Georgia, had written a very interesting preview which was printed in AEMA’s February / March BROADSIDE. (See www.atlema.org).

The Chamber Singers performed a-capella and with a recorder quartet and /or organ. Wisely, they also invited the audience to sing some of the well known hymn tunes with the Singers. Featured was music from Germany, Scandinavia, France, the Netherlands, England and –surprise - North America.

Personally, some of the music took me back to my childhood in northern Germany. I became a boy singer in a Lutheran church in the town of Güstrow at the age of ten. Our choir sang some of the hymns in church and while performing “mystery plays” in nearby village chapels. Therefore, this concert was a feast for my ears and soul!

Following the concert, Kevin Kelly and I explored the idea of repeating this concert in Metro Atlanta. The plans are in the making for a concert at the Presbyterian Church of the New Covenant in Doraville on Sunday, June 23rd at 4 pm. Please look for details on AEMA’s website and in emails.
It will be worth your while.

Jorg Voss

Martin Luther

John Calvin
AEMA Celebrates 20 Years

It was twenty years ago when a group of early music musicians got together and produced a newsletter they called *The Atlanta Early Music News*. It came out in February 1993. No pictures; just a feature story on Lyle Nordstrom and early music education in the Southeast, plus a calendar of early music events and a name-that-composer quiz.

In January 1994, Letitia Berlin, Frances Blaker and Patricia Nordstrom, who had produced the monthly newsletter, announced their decision to expand from a newsletter to an alliance – the Atlanta Early Music Alliance (AEMA).

Twenty years later, AEMA is going strong. The newsletter, now called *The Broadside*, is produced quarterly but still offers timely features on early music, including concert reviews, profiles on early music groups, composers and performers, and educational articles. It also still has the name-that-composer challenge.

Forming AEMA “was meant to be a way to share early music information and get people together,” says Berlin, who moved to California with Blaker shortly after the group’s formation. Other founders include John Mortison, the official incorporator of AEMA in late 1995; Janis Wright, Eileen Moreman, Lyle Nordstrom, Jennifer Phillips, Musa Rubin and Steve Flack, who all served on the organizing (interim) board of directors with Berlin and Mortison. Pat Nordstrom, Blaker and Berlin also served on the organizing board of directors.

The first board of directors was comprised of Lyle Nordstrom (president), Eileen Moreman (vice-president), John Mortison (treasurer), Jeff McConnaughey, Kevin Culver and Catherine Bull. Initial ideas at the first board meeting in April 1996 were:

“Produce a concert series headlining well-known touring groups
Maintain a master calendar of events and coordinate events and venues to avoid conflicts
Organize a school outreach program to bring early music into schools
Study ways to enlarge audiences
Expand the distribution of the early music calendar to let more people know about upcoming events
Produce PSAs to run on WABE and WGKA
Sponsor workshops
Produce an annual show event to draw large crowds
Produce an early music radio show”

Continued on page 13
“Seek as a model an organization somewhere in the U.S. that has done the sorts of things that AEMA wants to do in order to learn from its experiences.

Include dancers and dance programs in our plans.

Promote the use of early music in churches for both liturgical and secular purposes.

Conduct workshops for church music directors on using early music in their programs.

Include a column in the *Early Music News* soliciting volunteers for committees and general input.

Publish a member directory organized by areas of interest and skill.”

By that point, the application for 501 (c) (3) status with the IRS had been prepared and was ready for submission. Next on the agenda was coming up with a mission statement, which can be found prominently on the AEMA website and member brochure.

Rubin, who moved to Mauritius shortly after this, contributed $1,000 to the fledgling group. By July 1996, AEMA had $3,600 in the bank (Bank South). The 501 (c) (3) status with the IRS had been approved by the time of the September 1996 board meeting, and AEMA began looking into obtaining grants the following year.

Today AEMA presents the annual Mid-Winter Workshop, offers performance grants of up to $500 and event subsidies of up to $200; has seven group members (Armonia Celeste, Athens Chamber Singers, Festival Singers of Atlanta, Atlanta Schola Cantorum, Church of the New Covenant, Harmonie Universelle, Lauda Musicam of Atlanta, The Play of Herod, New Trinity Baroque, and the Atlanta Baroque Orchestra), maintains a current event calendar, and has a website and Facebook page.

The newsletter name was changed to *The Broadside* in 1999.

AEMA is strong today with more than 100 members and still following many of the ideas mentioned at that first board meeting, as well as pursuing new ventures.

*by Brenda Lloyd*
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)

Treasures found

Composer timelines:   http://plato.acadiau.ca/courses/musi/callon/2233/ch-comp.htm

Salve Regina by Jacob Obrecht: http://www.youtube.com/watch?v=iBwU6yOdTkE

Music presented by Capilla Flamenca: http://www.youtube.com/watch?v=MLJYGbiCwrA
Grants and subsidies for Member Organizations

The Atlanta Early Music Alliance offers two different Grants to support the performance of early music in the Atlanta Area:

I. Performance Grants

Grants up to $500 are available to Member Organizations and non-profit venues, such as schools or churches, to present or host professional performances that feature Early Music (including performance with early instruments, styles, composers) in the Atlanta area. Grant applicant should be an individual member or organization member of AEMA. Organizations can apply once per year (July 1 to June 30).

AEMA will:
Provide up to $500 by check to the director or treasurer of the organization
Be available to offer suggestions about finding persons/groups to perform if needed
Promote the concert on the AEMA concert calendar and by email to AEMA members.

The grant recipient will:
Organize all concert details (performers, program, venue and advertising)
Meet any and all other expenses
Acknowledge the Atlanta Early Music Alliance in the printed program and/or aloud during the concert.
Open the concert to the public, including members of AEMA.
Provide a 10% (or similar) discount to card-carrying AEMA members for the concert admission.
Allow AEMA to display membership and promotional materials during the concert.
Provide AEMA with a preview or review of that concert for its BROADSIDE newsletter

To apply: Submit a short (up to 1 page maximum) concert proposal, containing the performer and concert information as well as justification for the need for a grant and treasurer contact information for your organization, to Chrissy Spencer at subsidies@atlema.org to apply for this opportunity.

II. Event Subsidies

Subsidies up to $200 are available to Member Organizations to support an audience event, such as a pre-concert discussion/lecture or reception for Early Music concerts in the Atlanta area. Grant applicant should be an individual member or organization member of AEMA. Organizations can apply once per year (July 1 to June 30). Only 6 subsidies are available per year (July 1 to June 30), on a first-come, first-served basis.

AEMA will:
Provide up to $200 by check to the director or treasurer of the organization
Promote the concert on the AEMA concert calendar and by email to AEMA members.

The grant recipient will:
Organize all event details
Meet any and all other expenses
Acknowledge the Atlanta Early Music Alliance in the printed program and/or aloud during the concert
Open the concert to the public, including members of AEMA
Allow AEMA to display membership and promotional materials during the concert.
Provide AEMA with a preview or review of that concert for its BROADSIDE newsletter

To apply: Submit a short event proposal, containing the event information as well as justification for the need for a grant and treasurer contact information for your organization, to Chrissy Spencer at subsidies@atlema.org to apply for this opportunity.
Quiz inside: “Name that Composer”