President’s Message

Many music lovers consider summertime the doldrums of musical offerings. Few Early Music performances are offered in the Southeast, as musicians attend to other matters: Vacations, travel and .... Workshops! Yet some of us, myself included, were able to attend one or more music workshops and experienced dawn to past-dusk music sharing with kindred folk. Please read Barbara Stark’s description of Mountain Collegium 2013. Your organization provided some scholarship support for that workshop in 2012 and 2013.

We would be very interested to get descriptions of your, our members’, musical experiences this summer (or in all of 2013).

Our 2013-2014 Board is now in place: Francisca Vanherle is our newly elected board member, while Wanda Yang Temko and the writer have been reelected. We very much appreciate Robert Bolyard’s valuable contributions as Secretary during the last 3 years, as he now rotates off the Board. Francisca Vanherle is taking the position of Secretary, with responsibilities on the Membership Committee. (Please see her bio in this newsletter). Brenda Lloyd is taking over from Chrissy Spencer as our Treasurer. Again, we much appreciate Chrissy’s work as Treasurer and her contributions on the Membership Committee.

A new season of Early Music performances is starting in September. We hope that you can avail yourselves of some or all the many beautiful events.

Please visit AEMA’s Calendar, starting on the home page of our website www.atlema.org. It shows Early Music performance events that have been communicated to us.

As you are planning your future events, you may want to look at this calendar to reduce event conflicts. As you know, audiences who enjoy this genre of music are excited and faithful but limited in number. It would be sad if our great performers had to split the attendees.

Jorg Voss
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](http://www.atlema.org)

Go to: “Newsletter”, then click

Go to: November/December 2012 BROADSIDE (a PDF file)

and find topics on page 15

**Notes from the Webmaster**

The website ([www.atlema.org](http://www.atlema.org)) may not look vastly different, but in fact it underwent a complete overhaul a few months ago. The **Calendar** is being kept up-to-date by Jorg Voss, who is including each and every Early Music performing and learning event that people let us know about. This calendar has two purposes: to let our members know about these opportunities and to provide a centralized calendar so when groups set their own performance dates and times, they don’t conflict. Send Jorg emails of your events so they can be included on the calendar.

The **For Members** page has a complete listing of Mid-Winter workshop music, indexed by title and composer and by number of parts. This is viewable without login.

For those who do log in, you can access the **Member Directory**, the **Broadside newsletter archive**, and keep your own contact information up-to-date.

**Logging in** has been simplified. If you look at the bottom left of the For Members page, you’ll see the “Forgot your password?” link. Click on this, enter your email address (the one you use to get AEMA emails), and click the Submit button. If you don’t want to ever remember your password, you no longer need to. You can reset it every time you want to get in to the website.

The **Broadside newsletter archive** continues to grow. We will be adding existing issues from 2002 – 2008. If you have any which are missing from earlier years and are willing to scan them in, we would love to have them. We’d like to archive a complete set of all issues on the AEMA website.

If you have any questions or comments or concerns about the website, please let me know, at [webmaster@atlema.org](mailto:webmaster@atlema.org).

*Barbara Stark*
This fall, keyboardist David Buice will present solo recitals at Church of the New Covenant, and at Oglethorpe University’s Museum of Art. ‘Round and ‘Round La Ronde: Chaconnes, Passacailles and other Rondeaux from the Court of the Sun King will feature rondeaux by Jacques Gaultier le vieux (transcribed by Jean-Henri d’Anglebert), Jacques Champion de Chambonnières, Francesco Corbetta, Louis Couperin, François Couperin le grand, Antoine Forqueray (transcribed by Marie-Rose Forqueray-du Bois), and Jacques Duphly.

The first performance, at Church of the New Covenant in Doraville, will utilize the two “resident” harpsichords at that church: a large single manual instrument by Richard Kingston, and a gut-strung lautenwerck by Anden Houben (these instruments have been described in previous Broadside articles). The second performance, at Oglethorpe University’s Museum of Art, will feature that institution’s harpsichord by the late Ronald Carlisle (this instrument has also been described previously in the Broadside).

In addition to several “iconic” rondeaux by the Couperins – including François Couperin’s Passacaille in b minor, the dual-themed La Favorite, the ever popular favorite Les Baricades Mystérieuses, and Louis Couperin’s grand Passacaille in C Major – the recitals will showcase a number of the performer’s personal favorites, among them Forqueray’s Jupiter.

Whether evoking mythological storms, ancient clockwork mechanisms, lullabies, lutenist technique, or simply elegant abstractions, rondeaux allow the listener to “get lost” in the music, the repeated refrains serving as a reassurance while contributing to the gently dizzying aspect of the form, perfect music to enjoy, en reverie, on a Sunday afternoon.

Program dates and times: Church of the New Covenant, Sunday, October 27 at 3:00 p.m. Free admission, contributions received will support area ministries. Contact the church at 770.455.8117 or www.churchofthenewcovenant.org.

Oglethorpe University Museum of Art, Sunday, November 10 at 4:00 p.m. Contact OUMA at 404.364.8555 or http://museum.oglethorpe.edu.
Francisca Vanherle

Francisca Vanherle Maxwell was born in Argentina but grew up in Belgium. She studied at the Royal Conservatorium in Brussels, where she obtained a Bachelor’s and a Master’s Degree in Vocal Arts and a diploma in Vocal Pedagogy. She worked profusely as an ensemble singer and was a free-lance member of the Brussels Cathedral Choir and the VRT National Radio Choir. She also participated on a regular basis in the choirs of La Petite Bande, Anima Eterna, Il Fondamento and Currende. She was a member of the famous Huelgas ensemble for several years, with whom she sang all over Europe.

In 1997, she was granted a Fulbright Scholarship by the Commission for Educational Exchange between the U.S. and Belgium and Luxembourg. With this scholarship, she continued her education at the University of Texas at Austin where she studied voice and opera. She also worked as a singer with the Texas Early Music Project (TEMP), conducted by Daniel Johnson, with whom she first appeared as Nero in Monteverdi’s L’Incoronazione di Poppea (1998.) Subsequent years saw her in the lead roles of several Handel operas, among which Rinaldo and Alcina. In the context of her research in 18th century opera performance practice, she spent eight months at the University of Southampton (U.K.) as part of an educational exchange program.


Francisca has performed all over Europe, Russia and the U.S. In 2009 she moved to Atlanta, following her marriage to Lawrence Maxwell. She currently teaches voice at Agnes Scott College and in her private studio. She is a member of Atlanta’s prominent early music ensemble Harmonie Universelle, with whom she performs regularly in Georgia and beyond.
Baroque Keyboard Workshop in February, 2014

AEMA, as a part of Early Music America, will sponsor a keyboard workshop on Baroque instruments, on Friday, February 7, and Saturday, February 8, 2014. Open to pianists and harpsichordists of any level of accomplishment, the workshop will provide some area pianists with their first opportunity to play early keyboard music on instruments similar to those which inspired that music.

The workshop, initiated by AEMA member Raisa Isaacs, will be particularly relevant for young pianists who participate regularly in AMTA and other competitions. “Piano students know very well that any serious musical competition requires a Baroque piece in the program,” says Isaacs. “Just as Bach’s Well-Tempered Clavier was intended for the harpsichord or clavichord – as opposed to the modern piano – it can be equally revelatory that French Baroque music sounds better on a harpsichord designed after French examples, than on a Flemish-styled instrument.”

Students (and their teachers!) will have a unique opportunity to participate at the workshop, either as listeners or performers, and have a chance to play on the several instruments that the event will offer: French, Italian, and Flemish harpsichords, clavichord, and lautenwerck (lute-harpsichord). The workshop will include presentations on Baroque repertoire for beginner and advanced levels. Teacher-performers will include AEMA board members David Buice and Daniel Pyle.

The workshop will be held at Church of the New Covenant, Doraville. On Friday evening, February 7, there will be a demonstration of all the featured keyboard instruments, with an opportunity for participants to experience the various keyboards, “hands on”, following the demonstration performances. On Saturday, February 8, the instruments will be in separate locations throughout the church, allowing participants to experience each instrument individually.

AEMA members are invited to join AMTA participants in adding to your understanding and enjoyment of these instruments that are so central to early music! Watch the Broadside and the AEMA website in the months ahead for more information on times and offerings of this event.

To express your interest in participating, please contact:
David Buice, harpsichord@mindspring.com
Daniel Pyle, danielspyle@bellsouth.net
Raisa Isaacs, risaacsmusic@gmail.com
In May, Paula Fagerberg played Spanish baroque harp with The Atlanta Baroque Orchestra (Julie Andrijeski, conductor) on their concert “Spring in Spain,” featuring lively instrumental dances and dramatic vocal music, including pieces from the Sephardic tradition. The instrumentation was made up of two violins, cello, percussion, and baroque guitar in addition to the rarely heard Spanish harp. Soprano Nell Snaidas and countertenor Jose Lemos gave haunting performances of the vocal repertoire, and the instrumental pieces had the audience tapping its toes.

Also in May, Paula traveled to Charleston, South Carolina to appear with Chatham Baroque (Andrew Fouts, violin; Patty Halverson, viola da gamba; Scott Pauley, lute/theorbo/baroque guitar) for two performances at Piccolo Spoleto. “Dazzling Italian Baroque” featured ciaconnas, passacaglias, and sonatas by such composers as Castello, Fontana, Frescobaldi, and Kappeberger. “The Celestial Harp” was a concert of English music programmed around the Lawes Harp Consorts, and also included works by Matteis.

In July, Paula appeared in San Francisco at The American Bach Soloists Festival & Academy as a soloist in a performance of Handel’s oratorio *Esther*. Originally composed as a masque for the Duke of Chandos in 1718, Handel returned to his score in the 1730s as audience enthusiasm for Italian opera began to wane. The oratorio combines thrilling choruses and arias (including “Tune Your Harps to Cheerful Strains” with obbligato harp), and became one of Handel’s most popular works, being performed throughout the rest of his career.
Mid-Winter Workshop
(the 11th annual)
with early and newer Music
for Voices, Recorders, Viols and Harp and other “early” instruments.
North Atlanta Metro area, January 24th and 25th 2014

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

Faculty: Will include Robert Bolyard (Voices); Stewart Carter (Loud Instruments), Letitia Berlin, Jody Miller, Pat Petersen, Anne Timberlake (Recorders); Martha Bishop and Larry Lipnik (Viols); Paula Fagerberg (Harp).

Music: Emphasis will be on Early Music and other music for “early” instruments. Each participant will receive music with a detailed confirmation letter in December 2013. The music is included in the fee, if registration is post-marked November 30th or earlier. For registration after Dec.1, there will be a music fee of $15; and, after Jan.1, a $15 late registration fee. If you play a transposing instrument, please be ready to transpose the music yourself.

Dates and times: The workshop will start on Friday, January 24th at 6:30 PM with two classes. It will continue Saturday, January 25th at 9 AM and finish before 6 PM

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

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

Cost: The fee will be $120. Members of AEMA and ARS-Atlanta will receive a discount of $15.

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

Housing: We will send out motel recommendations. Most are within six to eight miles of the venue..

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

Register with: Mickey Gillmor (Registrar, ARS-Atlanta), 947 Blue Ridge Ave, Atlanta, GA 30306-4416; Phone #: 404-872-0166 (Mobile); Email: mickey.gillmor@gmail.com by November 30th, 2013.

More information and a registration form can be downloaded from the AEMA website www.atlema.org.

For Questions: Jorg Voss: e-mail: Jorg@JFV.com or phone 770-998-3575
New Trinity Baroque, Celebrating Fifteen Years

By Brenda Lloyd

With the upcoming 2013/2014 season, New Trinity Baroque will celebrate 15 years of delighting audiences with beautiful music from the Baroque period.

Founder and artistic director Predrag Gosta was completing his postgraduate studies at Trinity College of Music in London when the group debuted at the church of St. Martin-in-the-Fields. He soon moved to Atlanta, however, where he has established NTB as an international ensemble with singers and musicians from all over the world performing in concerts.

“Early music is wonderful because it allows you to explore the various nuances it offers,” says the Serbian-born Gosta. “You can project your own personality into it. And while we don’t really know how early and baroque music was performed, we do know the principles. You also need to open up your heart and project your inner being into your instrument or voice. Without passion, one doesn’t feel alive.”

Gosta was 17 and living in Belgrade when he discovered his passion for early music. Monteverdi’s Beatus Vir spurred his initial interest. He grew up with music, studying violin from the age of six and then piano and organ, as well as voice. He usually directs NTB while playing the harpsichord, and occasionally steps in to sing baritone.

NTB, a member group of the Atlanta Early Music Alliance, specializes in vocal-instrumental music of the 17th and 18th centuries with the mission of promoting and reviving music before 1800 through performances on period instruments, recordings and educational programs.

The group currently has five concerts a year in Atlanta at St. Bartholomew’s Episcopal Church, NTB’s primary performing venue and where it acts as ensemble-in-residence. In total, NTB performs more than 20 concerts a year. Past venues and festivals include Spivey Hall, Piccolo Spoleto (in Charleston, S.C.), Church of the Advent in Birmingham, Ala., Washington, D.C., the Boston Early Music Festival, the Belgrade Early Music Festival, Sastamama Gregorian Early Music Festival in Finland, performances in Sweden and England, Lexington, Ky., concerts at Oxford College of Emory University in Oxford, Ga., and more.

“Occasionally,” Gosta, says, “we bring some big early music names that have star appeal to the audience.” They include sopranos Evelyn Tubb and Wanda Yang Temko, tenor Leif Arhen-Solen, countertenor Terry Barber, violinists Ingrid Matthews and Antoinette Lohmann, and recorder player Marion Verbruggen. British baroque violinist and conductor John Holloway was co-director of NTB during the 2005/2006 season.

NTB has released eight recordings featuring these artists and others through Edition label of Early Music Network, and distributed through Naxos of America. Gosta says he has around five more recordings that haven’t been released yet. He plans to release some of them this year, and re-release a few others, including Purchell’s Dido & Aeneas (initially released in 2004) featuring Evelyn Tubb as Dido, Thomas Meglioranza as Aeneas, and soprano Julia Matthews as Belinda. He also plans to re-release the recording of Carpentier’s Messe de Minuit and Handel’s Organ Concertos featuring Brad Hughley on organ and the Canterbury Choir of St. Bartholomew’s Episcopal Church. Both recordings have been sold out.

The other recordings to date are Baroque Christmas (featuring Wanda Yang Temko and soprano Kathryn Mueller), Antonio Vivaldi’s Concertos, Handel’s Arias, featuring tenor Leif Arhen-Solen; Pergolesi’s Stabat Mater with soprano Evelyn Tubb and countertenor Terry Barber; Carissimi’s Jonas & Jephe with the Oxford Chorale (of Oxford College of Emory University); and Trio Sonatas and Chaconnes. Upcoming recordings include Vivaldi’s Stabat Mater, J.S. Bach’s Violin Concertos, and a CD of Baroque Trumpet Concertos with Amanda Pepping.

All the CDs can be bought via NTB’s website, as well as through CDS Baby and Amazon.com, or can be downloaded from iTunes. They can be found in stores through the network of Naxos of America, which started distributing all NTB recordings in May of this year.

Current principal instrumentalists include violinists Carrie Krause and Adriane Post, baroque violist William Bauer; baroque cellist Andre Laurent O’Neill (and viola da gamba); Martha Bishop on viola da gamba and violone, William Hearn on chitarrone, and Gosta on harpsichord and chamber organ. Other instrumentalists that played with NTB during the last season included violinists Antionette Lohmann (from the Netherlands), Ute Marks, and van Few; Amanda Pepping and Randy Tinnin on natural trumpets; Jody Miller and Jonathan DeLoach on recorders, and Brad Hughley on organ.

Gosta added pre-concert talks in 2003 to help educate the audience and stimulate conversations about early music. “We call them pre-concert talks because we want to encourage the conversation from both sides. We wanted to remove the barriers between the audience and the musicians,” he says.

NTB is following the principles of the masters of the Renaissance and Baroque periods. “We’re trying to reach that perfection – the perfection that the masters have created already through their compositions or their artwork,” says Gosta.

The group’s circle of musicians is impeccable in their performances, and the music is a joy to hear. The 2013/2014 season, NTB’s 15th anniversary season in Atlanta, begins in September.

Please check out NTB’s website at www.newtrinitybaroque.org for details, graphics, upcoming concerts and discography.
On June 30 through July 6, a number of us AEMA members, along with our fellow musician friends from around the country, descended on Western Carolina University for a week of musical immersion. It was glorious. Incredibly wet and rainy, but definitely glorious.

First, many kudos to the organizers. They did a tremendous job making everything work seamlessly for the rest of us. And let’s not forget those hard-working scholarship recipients (some of whom were funded by AEMA), who did all the work of moving around tables and chairs and getting rooms set up! As good as all of the logistics were, I have to say, the course selection just blew my mind. How was one person expected to decide from among all those great choices? Personally, I took the sackbut technique class, intro to Renaissance ornamentation, Renaissance notation, and the solo works master class.

For those of you who haven’t started playing sackbut yet, you really need to get yourself one so you can experience the glory and beauty of playing this instrument. Several people came up to me after the student concert and said they thought the sackbut ensemble was the best. My husband, David, thinks they were just being polite, but I’m quite sure they were providing their honest opinion. He was just jealous because they didn’t say that about the dulcian ensemble. Anyway, Erik Schmalz did a great job at educating us on some of the finer points of sackbut playing (not to mention putting together the dulcian ensemble in his loud band class).

Renaissance ornamentation is something that’s always scared me. I’ve played jazz on the trumpet and could never really figure that improvisation thing out. But Jody Miller managed to make it simple and keep everyone in the class engaged (who were at all different levels). I’m not scared anymore. Apparently it’s something you can experiment with, and it’s okay if your experiments go horribly wrong. I guess you’re just not having fun experimenting if things don’t sometimes sound awful.

I think Pat Peterson took great pleasure in messing with our heads in the Renaissance notation class. The clefs were all over the place with all those really bizarre ligatures. This class was not for the faint of heart. But I really enjoyed having my head messed with (and who doesn’t, from time to time?), and boy, did I learn a lot. I started pulling out some of my Ogni Sorte Edition music and found I could actually make sense of it after a week of hardcore tutelage. But as bad as my head was, the people (like husband David) who took those classes were the ones with the really stunned expressions on their face. David said he loved both of those classes.

I’ll admit I was pretty intimidated about doing Gwyn Roberts’ solo works master class. I mean she’s just so amazing when she performs (as we all were able to hear at the faculty concert), that the idea of playing badly in front of her instills fear in even the bravest among us. And we’ve probably all had one of those horrible critiquing experiences at some point in our lives—you know, like the one where the critic tells you how bad you are and that you should just quit. But this was nothing like that. Gwyn was wonderful. And all the other people in the class were wonderful (and at different levels – this wasn’t just for “advanced” players). I think everyone in that class benefited not only from the critique of their own performance, but also that of the others. The discussions we had about dealing with our insecurities in performing were insightful.

While I didn’t get to experience tutelage from most of the faculty (I had no classes this year from Jack Ashworth, Valerie Austin, Martha Bishop, Robert Bolyard, Lorraine Hammond, Lisle Kulbach, John Maschinot, Holly Maurer, Gail-Ann Schroeder, or Anne Timberlake), my discussions with those who did suggested there was lots of happiness. The wide variety of course offerings seemed to have something for everyone. Oh, and I heard really good things about Chrissy Spencer’s beginning viol class – so if you’re thinking you might like to try to learn viol, come to Mountain Collegium and ask for that class next year.

As always, the faculty concert was amazing. All of it. Some of it just made your jaw drop. But perhaps the most unusual performance was John Maschinot on the Uilleann pipes. I’ve never seen that contraption before. David looked at me after that performance, and I looked at him and said “No” (as in no, you’re not getting one, because you’ve got a lizard [tenor cornetto] and some dulcian reeds already on order). David looked crestfallen, but it’s important to set limits.

Next year’s dates are already on the Mountain Collegium website (http://www.mountaincollegium.org). It will be Sunday, June 29 – Saturday, July 5, 2014 at Western Carolina University in Cullowhee, N.C. Come join us. I’ve done it for three years now, and it just keeps getting better and better. I can hardly wait to see what next year’s course offerings will bring.

Barbara Stark
Son of a town trumpeter, Jacob Obrecht 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. Obrecht’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 Jacob Obrecht and of late fifteenth-century music in general.

From a book synopsis
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)
____ Family Membership ($30)
____ Group/Institutional ($45)
____ Supporting ($100)
____ Sustaining ($200)

Please return to:
The Atlanta Early Music Alliance
P. O. Box 663
Decatur, Georgia 30030

Treasures found

Brent Wissick:
The Cello Music of Antonio Bononcini: Violone, Violoncello da Spalla, and the Cello “Schools” of Bologna and Rome
http://www.sscm-jscm.org/v12/no1/wissick.html#ch12

G. B. Bononcini: “Ombra mai fu…”
http://www.youtube.com/watch?v=GR23Kj6kKxc

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

G. Frescobaldi: Toccato for Harpsichord #3
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 your organization’s treasurer contact information - to 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 your organization’s treasurer contact information - to subsidies@atlema.org to apply for this opportunity.
Quiz inside: “Name that Composer”