Of course, we are very interested in Early Music, but rarely is there an opportunity to look beyond the periods before music was clearly documented in written in interpretable form. While visiting my sister in Köln, Germany, I happened on an unusual exhibit.

The Roman-Germanic Museum is located next to the famous Cathedral. It offers an impressive collection of artifacts from Köln’s Roman origins, when it was called Colonia Claudia Ara Agrippinensium (CCAA), later in short: Colonia = Cologne = Köln.

While we were there the museum featured musical instruments of the Greco-Roman cultural period, in depictions on clay, bronze, monuments and as actual pieces and replicas. Music was an essential ingredient in Roman life. It is a tragedy that only poems and verses have survived and nearly no melodic material.

Musical instruments, such as cornu (horn), tuba, tibia (an early oboe), syrinx (pan flute), cithara, lyra and harp, as well as a water organ and a plethora of percussion instruments could be admired.

Many of our early and modern instruments have ancient ancestors!

The picture above shows a Cornu. Future articles will show many more details.

Jorg Voss

Link to the museum: [http://www.museenkoeln.de/roemisch-germanisches-museum/](http://www.museenkoeln.de/roemisch-germanisches-museum/) then click on “Translate to English”
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 postmarked 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.

Singers are invited for the Voices and Viols sessions, Friday, Jan 24, 6-9:30pm. AEMA members:$10; all others $20.

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.
“The Celtic Harp: What is It Exactly?”

led by Mike Parker, thirtieth Annual Historical Harp Society Conference

Elva Mikk *

Harpists who begin studies on a “Celtic” harp may be surprised to learn that their instrument may be a product of romantic notions regarding Celtic culture, not actual fact. Mike Parker proceeded to dispel many assumptions during this intriguing workshop.

We were guided through the historical evidence, the earliest dating back over a thousand years. This included construction techniques and materials, tuning, and the sound and style of the music. Evidently, no unified “Celtic” harp, tradition, people, or language actually existed. Rather, diverse pendent upon local context, available scattered collection of different families Breton, Cornish, Welsh, etc.) in the Normandy in France, etc. Since no have survived, Mike led the class illustrations, carvings, iconography, and scripts and literature of the time. Dis- from these early sources is challenging, rather than being literal depictions, and adds to the difficulties.

Based upon examples of extant early strung harps that he has examined, struction and stringing, revealing the The Brian Boru harp, for example, at least two harps. The regional and affecting the desired sound were also not?). Much of the Celtic music we eighteenth and early nineteenth century considered optimal by today’s stand- sic performed by players being paid by tunes on the spot to collect extra mon- uses (to fill in “impolite” intervals, for instance) were covered. The class had an opportunity to try this in practice, aided by an ornamentation chart from the 1830s. Collectors of the time would have written down tunes using the notation conventions from classical training of the time, including notation of ornaments. Subsequent editions of the music do not always account for this, so misinterpretations of ornamentation changed the character and rhythm of the tunes, which in turn influenced current perception of what Celtic music should sound like. Also, musical arrangements in these collections were comprised of ethnomedical art music played by a smaller segment of society, not the folk music of the people.

Finally, Mike discussed the Celtic harp we know today, which had its roots in the romantic Celtic revival movements of the nine- teenth and twentieth centuries, some influenced by the invention of national folklores. He traced the evolution of size, construction, and materials from the 1930s to the present, including lever design. The pedal harp had a significant influence on the development of the contemporary Celtic harp, as the latter moved toward the string spacing and higher tension of the pedal harp and became standardized. The California Celtic movement avoided this trend, keeping lighter-gauge strings, lighter-weight construction, and wider soundboards. It appears that the diversity of approaches to the Celtic harp and tradition continues to this day, as does the work of separating romantic national myths from fact.

*Elva Mikk is a graduate of the Eastman School of Music of the University of Rochester, holding a Bachelor of Music in Music Education. She studied harp with Eileen Malone
(Suggested by Paula Fagerberg, reprinted by permission).
Book Review:  *A Handbook for the Medieval Harp*  
*Samuel Milligan* (reprinted with permission)

Over the past few years I have become more interested in performing medieval music. After all, I had been gently nudged in that direction by my faculty adviser in graduate school. Moreover, I own two really fine medieval harp reproductions. But most of my efforts have been unsatisfactory, largely because of my inability to see through the Romantic period, which lies between me and the Middle Ages. There is also the search for information about performance practice as well as the music itself. These are found in various widely scattered sources, some of which are not only difficult to access but come with a price tag that will knock the wind out of you.

Then, serendipitously, I found this book by Mr. Cook. I have read it several times, and I must say that I am grateful that he has done so much of the research for me, and done it well. On top of that, he offers it in a compact, attractive, and easily affordable volume. He begins by helping me see past the Romantic period by developing the ability to think, as much as is possible after a thousand years, as the medieval musician thought—to acquire medieval ears, as he puts it.

**Tuning and modes**

Mr. Cook calls it a practical guide, and an tuning is approached in an easily unvarious systems of temperament, which of mind. As it happens, the Pythagorean and octaves, was the one most common it offers few of the problems that beset more complex. Instruction is then perfectly. Having done so, I found that consonant perfect fifth is deeply satisfy-perceived that the addition of a third any medieval theoretician could have My ears, having been nailed to equal considered Pythagorean tuning to be without damaging my ego, Mr. Cook true. For medieval music, equal temper-Liturgical modes are explained without tation is furnished, with sources given decorating cadences.

**Note values and rhythm**

Given the lack of information found in the original manuscripts, there arises a constant problem with note duration. Again, Mr. Cook’s approach is very practical, first offering the bare-bones original of a piece by Gillebert de Berneville, then discussing what to do with it. One alternative is simply to assign one value to every note. Dull, as you might expect. Next he investigates the use of a natural rhythm based on the text. Better, but still no prize. Then he introduces us to the three medieval rhythmic modes and presents the piece again, utilizing the first of them.

Suddenly, what appeared at first to be a shapeless collection of notes is transformed into a very nice piece, the notes and text falling obediently into their allotted rhythmic places. This gives the lie to my former suspicion that the rhythmic modes were somehow restrictive, forcing an unwanted rhythmic framework on the material. Not so, as it turns out.

The modal rhythm framework is there to serve the music, giving the most musical result. And a musical result should always be our primary concern, keeping in mind that if something sounds awkward today, chances are good that it was just as awkward a thousand years ago.

*Continued on page 5*
Book Review, continued

Organum and improvisation

It’s very gratifying when, having developed an idea on our own, we find it validated by someone who knows what he’s talking about. In this case, I knew that the use of a drone bass is a given for the period, but I figured that surely the composers of medieval monody must have been influenced by what was happening to liturgical music at the time—organum, I mean. I was pleased to find that Mr. Cook agrees, suggesting the discreet use of parallel fourths and fifths with or without a drone bass, as the spirit moves us, guided by good taste and our newly acquired medieval ears...ending, naturally, with a perfectly consonant fifth or octave on our now beautifully tuned harp.

And if that same spirit moves you to improvise, the subject is covered very thoroughly, including the creation of instrumental preludes, interludes, and codas. Not only are we presented with advice about how to proceed, but also how to avoid pitfalls.

Marie de France

As might be expected, Mr. Cook gives a fair amount of space to his particular interest and area of expertise, the lais of Marie de France and their performance. His knowledge of the subject is impressive and his love is infectious. He supplies the text for one of the shorter lais, so if you like, you can choose a nice trouvère melody and have a go at it yourself. If your dramatic skills are lacking, you can always enlist the aid of a neighborhood thespian (my suggestion).

Several pages are devoted to the music of the Near East, covering theory, practice, and influence on the musicians of medieval Europe. We learn of the two-sided angular Near-Eastern harp, called the chang, and its spread from Persia along the Silk Road, with extensions beyond that into Spain on one end and Japan on the other.

Last details

Hopefully, this book will induce readers to investigate the medieval harp and its music, and enjoy searching out and playing the repertory for themselves. To help them, there is a meaty bibliography, guiding the reader to sources for the music as well as more books about it—performance practice, history, and the like. There is also a list of Mr. Cook’s past articles, many for this Bulletin.

All the material in the book indicates that it is the result of considerable thought, resulting in directness and clarity. I look for it to be a great help to me, and I am more than pleased to recommend it, not only to performers, but to anyone with a curiosity about the period and its music for the harp.

I do have a small suggestion. Even though there is a table of contents, and the chapters and sections clearly labeled, an index is always helpful. But this minor item could easily be added in the next printing, which should come soon if this one sells as rapidly as it deserves.

*Samuel Milligan believes that the harp played should produce the sound that the composer would have had in mind. (He uses this as a justification for owning nine harps representing various periods.) His main activity these days is an effort to bring early harp literature—primarily Spanish music from the Middle Ages to the Baroque periods—to the attention of harpists outside the early harp movement.

(Suggested by Paula Fagerberg, reprinted by permission).

The Website of the Atlanta Early Music Alliance now has archived BROADSIDEs. We are in the process of expanding this archive to include more recent issues.

Go to www.atlema.org >> for Members >> Newsletter Archive.
Oh my! The Atlanta early music scene is truly blossoming.

The latest to join the group of talented ensembles is PhiloMelante, which made its debut here on Nov. 2 at the Julia Thompson Smith Chapel on the Agnes Scott campus. The free performance of five cantatas for Soprano by Georg Philip Telemann, probably not performed since his lifetime, was stunning. Accompanying soprano Francisca Vanherle Maxwell were her sister Sofie Vanherle on harpsichord, Ute Marks and Gesa Kordes on baroque violin, and singers Laurie Cronin, Steve Johnstone and Philip Jones on a few chorales.

The small, intimate setting of the chapel with its high ceilings, bare walls and tall windows was just right for the music. Francisca, who holds a doctor of musical arts in voice performance from the University of Texas at Austin, sang each aria, recitative, choral and in each chorale beautifully in her full, rich voice.

Francisca is on the board of directors of AEMA, which provided a $500 grant to PhiloMelante for this performance.

Her accompanists are all accomplished musicians who have performed in Europe, as well as in the U.S. Kordes has played here with the Atlanta Baroque Orchestra (ABO) and is the director of the newly-founded Early Chamber Ensemble Program at the University of Alabama. Ute Marks is a founding member (with Eckhart Richter) of the ABO and also is a member of New Trinity Baroque. The singers (other than Francisca) are members of the Atlanta Symphony Chorus.

Three of the cantatas – *Ich danke dir, und preise; Also Hoch und also sehr,* and *Ach, sagt mir nicht von Gold und Schätzen* – start and end with a four-part chorale setting. Sofie Vanherle said in her extensive program notes that the chorales may have been sung by the whole congregation during Telemann’s time when he was working in Hamburg, but it was not the case for all the churches for which he wrote cantatas.

The other two cantatas – “*Wo soll ich fliehen hin?*’’ and *Mein Jesus ist mein Leben* were selected because of their contrasting peculiarities. For example, the latter is a short cantata with chorales, and only one violin part. In the former, the solo voice sings the chorale phrases in alternation with instrumental interludes. Also, the other movements in the “*Wo soll ich fliehen hin?*’’ cantata have a more arioso character than the usual arias.

All of the above cantatas were chosen from a collection of manuscripts in the library of the Royal Conservatoire of Brussels, Belgium, which contains 150 sacred cantatas by Telemann (shelf number B_Bc 941). Sofie Vanherle studied at the Royal Conservatoire where she obtain First Prize diplomas for different subjects, including piano, chamber music, music history, and both written and practical harmony, before specializing in harpsichord.

In 2012, Sofie was asked to create a project at the Royal Conservatoire for “Trobador,” a commission of researchers established in 2003 with a main objective to promote performance practice research. Eventually, the research should lead to an artistic event, including a new composition, a performance, or a recording illustrating the results of the research.

In conjunction with her research project regarding the collection of sacred cantatas by Telemann, Sofie established the ensemble, PhiloMelante. Melante is an anagram of Telemann, which the composer used for more than 20 years beginning in 1712 to please the people’s appetite for the Italian style at that time. Sofie chose the name PhiloMelante because of its ability to express the researchers’ fondness of the composer while also evoking the Greek mythological figure Philomena, who is invoked as a symbol in art, literature and music.

PhiloMelante plans to be a flexible group depending on the particular needs of the performance program. Francisca said that Sofie next plans to do this concert in Belgium/Europe, most likely with other musicians, though Francisca hopes to join her. We hope to hear more from them here in Atlanta!

By Brenda Lloyd
Informative and Entertaining:  
Jean-Baptiste Robin at First Presbyterian Church

About 50 organists, early music aficionados and music lovers were fascinated by Palace of Versailles organist Jean-Baptiste Robin’s instructive presentation and insightful teaching – not to forget his many jokes and anecdotes, which made the three hours in the morning of Oct. 16, 2013 pass very quickly.

The presentation gave an overview of the musicians and music (including a detailed discussion of ornamentation) at Versailles in the late seventeenth and early eighteenth centuries, and – maybe most importantly – the paramount role of music and dance in the creation of the all-powerful sun king Louis XIV: his rise from being a helpless heir (who was dominated by his mother and her ministers) to the dominating figure of France was told in stunning images in a short excerpt from the movie "Le Roi danse" (which is based on a ballet by Lully, performed in 1653).

After one hour, the group moved to the chapel of First Presbyterian Church, where two former students from GSU and two current students from Mercer University performed Bach, Buxtehude and Couperin on the Klop organ.

In his teaching, Jean-Baptiste discussed a wide range of performance related issues (such as touch, registration, ornamentation, the correct application of rubato in styalus fantasticus sections, etc.), the genesis of compositions such as Bach’s Prelude in a minor, BWV 543 (which was clearly influenced by Buxtehude’s Prelude in f sharp minor, BuxWV 146), and the importance of having an idea of the ‘story’ told by a composition.

The Klop organ (modeled after the Compenius organ in Frederiksborg, Denmark, from 1600) was the perfect teaching instrument for this repertoire: Its beautiful colors in combination with the tracker action provided an authentic background for this master class.

Many thanks to AEMA for their generous support of this event: it was a great addition to the rich early music life in Atlanta. Its success prompted some audience members for more events like this.

Editor’s note: The Masterclass participants, aside from the others who benefitted from M. Robin’s valuable critique, were organists Ariel Merivil, Alexandra (Sandy) Land, Robin Jenkins and Thomas Williford.
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 lutenwerck (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
“Name that Composer”

This composer lived from c. 1637 through 1707. His organ works represent a central part of the standard organ repertoire and are frequently performed at recitals and in church services. He composed in a wide variety of vocal and instrumental idioms, and his style strongly influenced many composers, including Johann Sebastian Bach. He considered himself a Dane, moved to the free Imperial City of Lübeck.

Although more than 100 vocal compositions by this composer survive, very few of them were included in the important German manuscript collections of the period, and until the early twentieth century, he was regarded primarily as a keyboard composer. His surviving church music is praised for its high musical qualities rather than its progressive elements, which is similar to that of Bach's later church music.

Today, this composer is considered one of the most important composers in Germany of the mid-Baroque.

(Freely edited from Wikipedia sources)

“Name that Composer”, from the August quiz

Girolamo Frescobaldi was born in Ferrara, Italy. His father Filippo was a man of property, possibly an organist since both the composer and his half-brother Cesare became organists. He studied under Luzzasco Luzzaschi, a noted composer of madrigals and an organist at the court of Duke Alfonso II d'Este. Contemporary accounts describe the composer as a child prodigy who was "brought through various principal cities of Italy"; he quickly gained prominence as a performer and the patronage of important noblemen. Composers who visited Ferrara during the period included numerous important masters such as Claudio Monteverdi, John Dowland, Orlande de Lassus, Claudio Merulo, and, most importantly, Carlo Gesualdo.

In his early twenties, the Frescobaldi left his native Ferrara for Rome. Reports place him in that city as early as 1604. He was the church organist at Santa Maria in Trastevere, later organist of St. Peter's Basilica in Rome and held the position, albeit intermittently, until his death.

The period from 1615-28 was his most productive time. Frescobaldi's major works from this period were instrumental pieces including: a second version of the first book of toccatas (1615), ricercars and canzonas (1615), the capriccios (1624), the second book of toccatas (1627), and a volume of canzonas for one to four instruments and continuo (1628). While he stayed in Florence from 1628 to 1634 he published two books of arias (1630).
Early Music in Motion (EMIM) sponsored the Indiana Double-Reed and Sackbut workshops October 31 through November 4 in the middle of nowhere, somewhere south of Indianapolis and east of Bloomington. Cellular and Wi-Fi coverage was hard to come by. But the imparted knowledge, playing of music, and camaraderie more than made up for the withdrawal we had to suffer from being so disconnected from the rest of the world.

EMIM has been holding Double-Reed workshops twice a year for several years now (in addition to their Hurdy-Gurdy workshop (held earlier in October). This is the first time they held a sackbut workshop. Bob Wiemken, artistic co-director of the music group Piffaro, taught technique, reed making, and maintenance to the 17 shawm and dulcian enthusiasts. Adam Bregman instructed the 5 sackbuts. Repertoire concentration was music of renaissance and early baroque Italy. Topics of discussion and performance were early Alta Capella, Cori Spezzati & Polychoralism, Madrigal & Canzona and Italian dance music. The mornings and early afternoons were spent in segregated technique and playing sessions, while the late afternoon split the participants up into mixed consort groups. There was also an after-dinner relaxed playing session.

Given how difficult it is to find good instruction in either of these instruments, my husband, David, and I jumped at this opportunity. It was well-worth it. David had been struggling trying to find someone to help him learn the dulcian that he has borrowed from the Lauda Musicam of Atlanta instrument collection. The bassoon teacher he tried to hire for some basic instruction had run away in terror upon hearing that he wanted help learning the dulcian. Through Bob’s instruction, David learned all sorts of proper technique, not just for playing, but also for reed and instrument maintenance. Bob was even able to tell David that the instrument was an “antique” from the early 1900s. That explained a lot. David felt he had made a major breakthrough by the time the workshop was over.

For my part, I learned a lot about proper sackbut tonguing and phrasing from Adam. I was very glad for the instruction at Mountain Collegium over the summer in clefs, renaissance notation, and renaissance ornamentation. We played alto, tenor, treble, and bass clefs, in addition to reading music up a step (because shawms apparently have some notes they don’t like to play). We (tried to) read from facsimile. We worked through a variety of solo sackbut repertoire that involved fast-moving diminutions (ornamentation), and experimented with creating our own diminutions. Adam also took time to explain the theory behind meantone temperament. Thanks to our working with meantone temperament in Lauda Musicam, I was able to impress everyone with my ability to play the 3rd at the correct pitch.

David and I look forward to going again next year, and hope that some of our friends from Atlanta will join us. It was a great experience.

Barbara Stark

The pictures are from Michael Praetorius’ “Syntagma Musicum”
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

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

For Concert Calendar of Early Music in and around Atlanta,
Please visit www.atlema.org >> Calendar
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.