During the holiday season, we availed ourselves of a rich offering of beautiful recitals and concerts. How blessed we are to hear such talent in our area! Outside our musical circles we also met various people who professed to love music; for example Opera, Symphonies, and Baroque music, all by listening to WABE and attending local or far-away concerts. I am always surprised that few are actually familiar with the offerings of our local ensembles. Having lived here or moved from other cultural centers, they are surprised that we have such culture close by. I tell them about AEMA and its online calendar and websites of our member groups and have, in the past, even invited others to attend such recitals or concerts with us. That approach wins converts.

It is obvious that more needs to be done to advertise this musical culture which we represent and love.

I invite all our members to act as missionaries of Early Music, tell others about AEMA membership, our website, and the event calendar. Word of mouth will certainly be valuable.

Here is our reminder: Our website is www.atlema.org and Our Facebook name is Atlanta Early Music Alliance.

Daniel Pyle’s article in this issue, about Music in 17th century Amsterdam is interesting, as it draws parallels between a decline of musical creativity then and, perhaps, our own environment of serious musical creativity and performance in the digital age, with consequences difficult to fathom. Personally, I am not pessimistic when I see the interest in amateur musical activities. Yet consequences for professional practitioners may be serious.

As promised in the November 2013 BROADSIDE, there will be several articles on Roman musical instruments. The first one here showcases String Instruments featured in Roman Cologne.
Atlanta Recorder Society’s Annual Consort Day

In celebration of “Play the Recorder Month”, the Atlanta Recorder Society is pleased to present its annual Consort Day. This day is an opportunity for recorder players and their friends to gather together to play and hear each other’s accomplishments. This year’s event will take place on Sunday the 16th of March from 3:00 p.m. until 5:00 p.m. in the Sanctuary of the Church of the New Covenant (3330 Chestnut Drive, Doraville, GA 30340).

Everyone is welcome as either a participant or an audience member. Performers can be either individuals or groups, playing any genre of music, as long as at least one person is playing a recorder. Performances should be kept to 10 minutes or less.

If you are interested in performing at this year’s Consort Day, you can either send an email to Patsy Woods at patsywoods@comcast.net and include: the name of your group, names of the group members, music you will play, and your contact information, or you can visit the Atlanta Recorder Society website Consort Day Registration page (http://gillmorm.home.mindspring.com/id16.html) and submit the online form.

Atlanta has some amazing recorder players, and you are encouraged to join us for an afternoon of beautiful music.

Annual Meeting of AEMA

Please mark your calendar: The Annual Meeting of the Atlanta Early Music Alliance will be held in the Sanctuary of the Church of the New Covenant (3330 Chestnut Drive, Doraville, GA 30340). Saturday, May 9th from 2:30 to 5:00pm. A short business update meeting will precede an active music session of members present. Bring your voice and/or instrument or simply listen. We hope you will attend. RSVP jorg@jfv.com.

AEMA Website

Please visit the AEMA website (www.atlema.org) for the Calendar of Early Music events in our area. The calendar might aid in planning your own activities as performers or listeners.

You will, as a member, also have access to the vast majority of AEMA’s archived BROADSIDE newsletters dating back to AEMA’s early days. They show many articles of interest to Early Music lovers, not limited to local activities, but informative about history of composers, musical instruments and history in general.
A Report from the Hudson Valley

For nearly 25 years, Bard College, in the idyllic setting of Annandale-on-Hudson, New York, has been annual host to an amazing two-week long music festival. Each year the Bard Music Festival explores one single composer through performances and discussions from multiple points of view. For instance, in the summer of 2008, the first time I attended, the festival celebrated Prokofiev and His World. As stated in the program, the music festival is chosen to illuminate the composer in the cultural and social context of the composer's world.

This summer, the composer in the spotlight was Igor Stravinsky. So, the question you are undoubtedly asking is: what does Stravinsky have to do with early music? The Bard Music Festival has always been unique in its approach and scope, and the choral concert I saw on Sunday, August 18, 10am, in Olin Hall answers that question in a unique way. It was a concert of works by the usual cohorts you would associate with Stravinsky: Poulenc, Lili Boulanger, Messiaen, Ernst Krenek, Tchaikovsky, and Chesnokov, and some I did not expect: Bach, Gesualdo, and Monteverdi.

How these works are linked are described in the concert's title, "Stravinsky, Spirituality, and the Choral Tradition.

The program notes explained that, as Stravinsky aged, he became more and more fascinated with music before 1700. Bach's influence on Stravinsky was even noted by Prokofiev, in his criticism of the elder composer's neo-classical style, in describing the music as "Bach with smallpox." The second movement fugue of Stravinsky's Symphony of Psalms is a tribute to Bach's contrapuntal genius, as evinced by his moete, Lobet den Herrn, BWV 230. This choir of around 40 singers worked very hard to sound like the small chamber choir of Bach's time. Led by James Bagwell, the Bard Festival Chorale sang with a robust and round tone, not one generally favored by early music choral groups. But, nevertheless, Bach's intricate counterpoint came through clearly amidst the fuller tone of this gathering of professional singers.

In 1955 Stravinsky wrote the 17-minute choral-orchestral work, Canticum Sacrum ad Honorem Sancti Marci Nominis (Canticle to Honor the Name of Saint Mark). For this work he found inspiration in Monteverdi's Canticum Sacrum, a chromatic Renaissance motet which departs from the expected harmonies of its contemporaries. Although tonally it ran the gamut, Canticum Sacrum is filled with text painting as vivid as can be found in Monteverdi's Selva morale e spirituale for two sopranos. Dr. Bagwell set a breakneck pace that was on the verge of unsingable, but it evoked the spirit and brilliance of the setting of Beatus Vir for two sopranos. The two violinists drawn from the American Symphony Orchestra played with period appropriate musical gestures without overbearing vibrato.

The last pre-classical piece on the program was Gesualdo's O vos omnes, a chromatic Renaissance motet which departs from the expected harmonies of its contemporaries. Alex Ross, the classical music critic for The New Yorker, referred to Stravinsky as his "most influential fan," writing "Monumentum pro Gesualdo" in 1960, and eight years later, contributed a preface to Glenn Watkins's scholarly study "Gesualdo: The Man and His Music." In this piece, the Bard Festival Chorale shined. The complex harmonies undulated achingly within legato lines of full-bodied tone.

As a singer and devotee of early music, I was most impressed by the stylistic convictions of the Renaissance and Baroque pieces performed on this concert surrounded by Romantic and Modern harmonies. The Bard Festival Chorale proved that the concept of an ideal early music sound need not be so narrowly defined. We can have gesture and clarity of texture along with richness of tone.

By Wanda Yang Temko
As mentioned in the November 2013 BROADSIDE, “das Römisch-Germanische Museum” in Cologne featured a special exhibit of Roman musical instruments. This museum was established after WWII with a plethora of Roman artifacts found under the rubble of buildings flattened by bombs and artillery. The archaeological work before rebuilding the center of Köln uncovered the foundations of much of the Roman City of Colonia Claudia Ara Agrippinensium (CCAA in short). Not only were foundation walls excavated, but so were, to name a few: cemetery monuments, stelae, glassware, pottery, iron and steel implements, bronze and stone statues or statuettes, beautiful mosaic floors of the Roman and Ubii (Germanic tribe of the area) population. The museum lets the visitor imagine the life in that city of about 2000 to 2100 years ago. The special exhibit exposes various facets of musical life and instrumentation in and around the ancient city. Many of the instruments can only be imagined from images on pottery, mosaics and funerary monuments. However, some, thanks to lasting materials like clay, bronze and bone are actual survivors. Many can be inferred from samples in other Greek or Roman artifacts. There was a cluster of display cases (vitrines) offering artifacts and photographs of various instruments, with brief descriptions in German and English, each text highlighted with a lyre symbol. One could also roam the museum and treasure-hunt, looking for lyre symbols, to see other instrument depictions, especially spectacular in the great floor mosaics. The depictions give us strong insight into a culture in which music played a major role: in ceremonies, rites, domestic and public life; music to please the gods and entertain the people. The upper classes often hired musicians – or kept them as slaves - to accompany scantily clad dancing beauties. Many of the instruments date back to Greek, Egyptian and Asian inventions. Most have Greek and Latin names. Alas, we have very little information about the musical practices, styles, rhythms, the very sounds of the music made on such instruments. We know a little about the chromatic scales and tuning from Greek sources, but, alas, that amounts to only knowing the Alphabet without knowing the great epic creations of Homer or the plays of Euripides. I will provide several chapters dedicated to these instrument families: Strings, Aerophones (Winds), Percussion and the Hydraulis (water organ).
String Instruments

While plucked string instruments were depicted in earlier cultures, they were in general use in Greek and Roman times. They entertained with Harp, Cithara and Lyra. As can be imagined, such instruments, made from perishable materials, such as wood and gut-strings, have not survived. Thus we rely on depictions in bronze, clay, ivory and mosaics, well represented in Köln.

In Greek, and later Roman mythology, the Cithara was Apollo’s primary instrument, and his son Orpheus is depicted with his father’s Cithara or his own magical instrument, the Lyra. When he played it, he could soothe any dispute and even calm down the waves of the sea. The inventor of the Lyre was reputed to be the god Hermes, who as a child took a tortoise shell, added two arms and a yoke, mounted gut strings and, voilà! had a playable Lyra.

The Lyra and its long form, the Barbitos, were indeed made with a tortoise shell resonance body, and the 5-7 gut or hemp strings were plucked with fingers, or primarily, with a plectrum. These were lightweight instruments, often played by women in domestic settings, at times played in duets with a harp.

In contrast to the Lyra, the Cithara was heavier and is often shown on a pedestal next to the musician. It has a wooden frame and sound box and had probably a stronger voice. (As an aside, I remember a concert presented by an Ethiopian popular orchestra in Atlanta in which several Cithara musicians appeared, albeit with electronic amplifiers). The Cithara is a survivor! The Pandurium (Lute) also persisted into Roman times, another invention of the Egyptians. It had a sound box made of a dry gourd or similar-shaped material and 3-4 plucked strings.
I mentioned a Harp, called Trigonum (triangle). It dates back at least to Egyptian times. Greek and Roman Musicians played it with the resonance body upward.

Maenad playing a Lyra (Barbitos?)
with a plectrum.
Dionysus Mosaic in Köln.

Orpheus, under an olive tree, playing the Cithara, which stands on a pedestal

There is no evidence of bowed string instruments among the finds of Roman Köln. For more information on the construction of a Lyra, especially if you want to build your own or just hear one played, go to this informative website: 

http://crab.rutgers.edu/~pbutler/greeklyre.html

More in future BROADSIDEs
The Curious Case of Music in Amsterdam

At the February, 2013, concert of the Atlanta Baroque Orchestra, entitled “Winter in Amsterdam,” it seemed curious that out of six composers whose music was on the program only two were Dutch and the others all Italian. Furthermore, one of the Dutch composers (a nobleman as well) never lived in Amsterdam, and the other spent only a brief part of his career there before moving on to Antwerp and, ultimately, London. This, in spite of the fact that at the end of the Renaissance era, Amsterdam appeared poised to become a major center of compositional activity centered around the famous organist, composer, and teacher Jan Pieterszoon Sweelinck. Why this promise was not fulfilled cannot be known for certain, but the process of considering the question can tell us something about the musical world we live in now.

From the late Middle Ages through the middle of the 18th century, musical creation in Europe flourished primarily either in the churches or the courts of the nobility. The primary reason for this is that art is expensive, and, of all the arts, music is perhaps the most expensive. Anybody in business can tell us that the industries that are most expensive are the labor-intensive ones: and music is a labor-intensive art, perhaps the most so. A painter or a sculptor is one person, and the patron supports just that one person. The patron also supplied materials, but materials are not as costly as people. The artist may have worked out of a workshop, with apprentices and journeymen to assist, but the apprentices themselves paid to work with the master, and the journeymen generated their own support. A court poet was even cheaper to maintain: one living, plus paper and ink. But to support a court (or church) composer meant also supporting an establishment of instrumentalists and singers as well, to feed and clothe and house them, and their families, as well. The generous patrons often paid for their musicians to further their educations abroad. Heinrich Schütz was sent by his patrons to Venice twice! — once to study with Giovanni Gabrieli, and twenty years later to work with Monteverdi; and so many German organists were sent to Amsterdam to study with Sweelinck that he became known as the “Hamburger Organistenmacher.”

And yet a century later there were no first-rank composers from Amsterdam, and the only remains of Sweelinck’s compositional art (for the keyboard, at least) are found in copies of his students’ copies in far-away Sweden and Turin and Vienna. A century later, the only well-known musicians in Amsterdam were foreign-born performers, like Pietro Locatelli. Can we find out what happened to the musical culture there? And can we learn anything from it about our own musical culture?

One important factor is that Amsterdam is a relative newcomer among major cities in western Europe, only since 1580 in fact. During the Middle Ages and Renaissance, the most important cities in the Netherlands were Bruges and Antwerp — not coincidentally both in what we now call Belgium, and, in the 17th century, the Spanish Netherlands. In the course of the Eighty Years’ War (1568-1648), the Dutch equivalent to our American Revolution, Antwerp became isolated from world trade and banking, and its place was taken by Amsterdam, which then experienced its own Golden Age of influence, wealth, and artistic accomplishment.

This Golden Age, roughly 1580 to 1680, was different from similar eras in other cities, however. There was no prince or bishop resident in Amsterdam to maintain a musical establishment. The city was always a commercial one, ruled by an oligarchy of wealthy merchants. It was a middle-class metropolis, not the first, because the great cities of the Hanseatic League, Hamburg and Lübeck, were also ruled by their middle classes. The two German cities, nevertheless, became important musical centers, especially in the middle- and late-17th centuries. Ironically, the focal-point of their musical development was the students of the Amsterdammer, Sweelinck: Johann and Jakob Praetorius, Heinrich Scheidemann, Ulrich Cernitz, and their students (Matthias Weckmann, Jan Adam Reincken, and Dieterich Buxtehude).
The difference between Hamburg and Lübeck on the one hand and Amsterdam on the other there was the Reformation. The same revolutionary upheaval that transferred the mercantile and banking center of the Netherlands from Antwerp to Amsterdam also brought the Reformation, and particularly the Reformed or Calvinist branch of the Reformation. The Calvinist ideal of worship admitted only the singing of Psalms, unaccompanied by instruments and unharmonized. The organs remained — the Netherlands today has an extraordinarily rich heritage of historical organs — as the property of the cities, not of the churches, and they became points of rivalry between the cities. But they were not played during worship: before, and after, and for public concerts for the businessmen of the city, but not during. There was abundant music-making domestically, but not in the church and not in theaters (which were forbidden). The domestic "market" for artistic work was good for painters: 17th-century Dutch painting is one of the glories of Western history; but it could not support the growth of an indigenous musical culture.

Amsterdam's Golden Age was brought to an end by a series of wars, first with England under Charles II (who had spent his youth in exile in Paris and was inclined to be pro-French and pro-Catholic), and then in alliance with England (during the reign of William and Mary, under the military leadership of the first Duke of Marlborough, John Churchill) against Louis XIV's France. There followed a second period of prosperity, from 1715 until Napoleon's conquest of the Netherlands in 1795. During that time a lively music-culture grew up in Amsterdam. This, however, was centered not around the creation of new music, but around the twin poles of publishing and performing.

In 1685, the year that Louis XIV revoked the Edict of Nantes (which permitted French protestants — Huguenots — to coexist peacefully in France), one of the many refugees who arrived in Amsterdam was a printer, Estienne Roger, who set up his own shop in 1696, and soon established himself as one of the premier music-publishers in Europe, releasing music by Italian and German composers like Vivaldi, Corelli, Scarlatti, Pepusch, and many others. His influence on European musical history is significant, because it was through his publications of Italian concerti grossi, particularly Vivaldi's Opus 3 L'Estro armonico, that J. S. Bach discovered the organizing principle that enabled him to create his greatest masterworks.

Amsterdam also became an important venue for virtuoso performers. Some, like Vivaldi, visited several times (contributing to the market for his music published by Roger), but some making the Dutch capital their home, like Pietro Locatelli.

In many ways, however, the musical situation in Amsterdam after the death of Sweelinck has many parallels to that in America. Like Amsterdam, culture in America is defined by the middle class and by the essentially commercial nature of society as a whole. The musical culture is generally focused on the creation and marketing of music as a commodity. This is intrinsically linked to the emphasis on the star-performer (true of both "popular" and "classical" music) rather than on the composer. (In the popular realm, performer and composer are often the same person, but it is in the role of performer that musicians reach a large market.) In our time, the creation and sale of recorded product has replaced the creation and sale of printed product (i.e., publishing), but the Dutch music-publishers and the modern American recording distributors fulfill the same function in the society as a whole. For the most part, the creators of serious music depend now, just as they did in past centuries, on the support of a patron — although by and large the place of the nobility or of the church has been taken over in our time by institutions of higher education.

It turns out, then, that the musical situation in Amsterdam after the death of Sweelinck in 1621 was not a curious case at all. Rather, it was a pre-figuring of the shape of modern musical culture. How that musical culture will continue to evolve is hard to imagine: the appearance of a whole new delivery-system for music, by way of the cyber-world, is shaping up to be as revolutionary as the discovery of an economical mode of music-printing was in the 17th century. Stay tuned for further developments….

Daniel Pyle
Celebrating ABO’s Sixteenth Anniversary with
Guest Composer Martha Bishop

Atlanta Baroque Orchestra brought in its sixteenth season with a selection of music from repertoire performed in its first year, 1998, and with a new and rousing composition by well-known and respected Atlanta cellist and viola de gambist Martha Bishop.

The anniversary retrospective concert, Collaborations from Within, was beautifully performed on January 11 at Peachtree Christian Church, Atlanta, and on January 12 at Roswell Presbyterian Church, Roswell. Except for the new piece, all of the selections were chosen from repertoire performed during the ABO’s inaugural year, said artistic director and conductor Julie Andrijeski. In fact, Bishop performed as soloist that inaugural year in Telemann’s Suite in D Major for viola da gamba and strings. The soloist this time was Brent Wissick. Bishop was in the audience.

Andrijeski commissioned Bishop’s composition, “Jubel!” specifically for this concert. “She’s a founding member of the group and a fine composer,” Andrijeski said. “I thought she was the perfect person to write for us.”

Other selections were Handel’s Concerto Grosso in D Minor, Op. 3; Vivaldi’s Concerto in C Major for two flutes (played by Catherine Bull and Janice Joyce), and Georg Muffat’s Concerto XII, “Propitia Sydera,” featuring Andrijeski and Karen Clarke on violins and Erin Ellis on cello.

“Most of these happen to be favorites of mine, as well,” Andrijeski said.

The program indicated which musicians have performed with the ABO since 1998. They are violinists Valerie Arsenault, Clarke, Ute Marks; violist Martha Brewer; bassist Melanie Punter; flutists Bull and Joyce; oboists George Riordan and Lara Lay, and harpsichordist Daniel Pyle.

Bishop has 144 compositions under her belt, including many multiple movement pieces -- psalm cycles, a Stabat Mater, and a mass, and she has written chamber music. While “Jubel!” is not her first orchestral piece, it is the biggest commission she’s gotten for orchestra, she said. Most of her music is for period instruments in a modern setting, which fits “Jubel!,” a joyous piece that got a standing ovation.

According to Bishop in her program notes, the overall aim of the piece is to evoke a feeling of elation, to utilize some Baroque techniques of rhetoric as applied to music – not to simulate a Baroque sound but to bring the sound of a Baroque orchestra a bit into the future using a few techniques not usually encountered in Baroque literature: bowed tremolo, pizzicato, and independent continuo parts.

The title of “Jubel!”, which is 18th century composer, theorist speaks of the ‘Jubilant Joy of Vollkommene Capellmeister.

“Jubel!” opens with cellos and joined successively by other This is followed by a theme in the Baroque period: ascend- were bold and lively, even sug- intervals in the key gave pleas- encite one to madness,” Bishop enrich the chords. The theme is materials, somewhat along the must, so to speak, adopt a differ-

Next follows a brief dance-like with stretto, augmentation, and a cludes with a return to the be-

Bishop composed “Jubel!” to represent the joy-

ful nature of the Atlanta Baroque Orchestra as it celebrates its anniversary year.

Founded by Lyle Nordstrom, who was on the faculty of Clayton State University at the time, this very talented group is the first and longest-running professional Baroque chamber orchestra in the Southeastern United States, and has been performing continuously since January 1998. John Hsu was artistic director from 2006 to 2008 (interesting note: Bishop studied viola da gamba with him at Cornell University), and Daniel Pyle served as residential director until Andrijeski became director in 2011.

By Brenda Lloyd
"Name that Composer" from the November quiz

He was born c. 1490 at Rumbeke, Flanders. According to his student, the renowned 16th century music theorist Gioseffo Zarlino, this composer went to Paris first to study law, but instead decided to study music. In Paris he met Jean Mouton, the principal composer of the French royal chapel and stylistic compatriot of Josquin des Prez, and studied with him.

Sometime around 1515 he first went to Rome. His early style is very similar to that of Josquin, with smooth polyphony, balanced voices and frequent use of imitation.

In July 1515, he entered the service of Cardinal Ippolito I d’Este and likely accompanied him to various places, including Hungary, where he probably resided from 1517 to 1519. When Ippolito died in 1520, this composer entered the service of Duke Alfonso of Ferrara.

His most significant appointment, and one of the most significant in the musical history of the Renaissance, was his selection as maestro di cappella of St. Mark’s at Venice. Music had languished there under his predecessor, Pietro de Fossis (1491-1525), but that was shortly to change. The Venetian Doge Andrea Gritti had a rather large hand in this composer’s appointment to the position of maestro di cappella at St. Mark’s, which he retained until his death in 1562.

"Name that Composer", from the November quiz

Dietrich Buxtehude 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. Born in Denmark, he moved to the free Imperial City of Lübeck in 1668.

Although more than 100 vocal compositions by Buxtehude 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, Buxtehude is considered one of the most important composers in Germany of the mid-Baroque.
Baroque Candlelight Christmas

I could not think of a better way to celebrate Christmas than to hear New Trinity Baroque and Atlanta Schola Cantorum in concert on Sunday evening, December 22.

The candlelight concert at St. Bartholomew’s Episcopal Church started with the sound of bells and then Johann Pachelbel’s “Toccata in C-dur”, played by John Whitt, director of Atlanta Schola Cantorum, at St. Bart’s ‘Rosales’ organ, and concluded with Claudio Monteverdi’s exquisite “Beatus Vir” (from his “Selva morale e spirituale”), sung by the chorus and soloists and accompanied by the orchestra.

Predrag Gosta, artistic director and conductor of New Trinity Baroque, was decked out in formal tailcoat, but it was fun to see musicians Andre Laurent (baroque cello) and Martha Bishop (violone) with Santa caps on their instruments. The candlelight lent a festive air, as did the wine reception held during the intermission.

This was the first time that New Trinity Baroque and Atlanta Schola Cantorum have collaborated on a concert. The result was fabulous. Following the opening Pachelbel Toccata, the chorus sang Palestrina’s “Alma Redemptoris” with the sensitivity it invokes. New Trinity Baroque then performed Scarlatti’s “Concerto Grosso No. 3 in F Major”, from his “Missa in illo tempore”, a beautiful, flowing piece with a sumptuous soprano descant.

Next up was Corelli’s Trio Sonata ‘Ciacona’ in G – ‘Sonate da Camera a tre’, Op. 2, No.12. The cho full, rich sound, and the orchestra’s “Sinfonie e Mol like and fun. Monteverdi’s “Ave Maris Stella” (from fully performed by the ensemble, chorus and soloist the program with the Concerto Grosso in C Major (the Christmas Concerto) by Francesco Onofrio Manfredini.

After the intermission, Whitt played Four Fugues on “Magnificat primi toni” by Pachelbel, as an octet of singers gathered in the back of the sanctuary to afterwards perform Josquin De Prés’ lovely “Ave Maria”. New Trinity Baroque then played Johann Sebastian Bach’s “Air”, from Suite No. 3 in D Major.

Gabrieli’s “Angelus ad pastores ait”, performed by the ensemble and choir, was gorgeous – very moving, and Buxtehude’s “Passacaglia in D Minor” (arranged for strings and basso continuo), which followed, was lovely. The ensemble and choir continued with Heinrich Schütz’ “Der Engel sprach zu den Hirten”.

New Trinity Baroque played Vivaldi’s Concerto for Strings in G Major (“alla rustica”) with its very spirited Allegro, and the ensemble, choir and soloists finished the program with Monteverdi’s hauntingly beautiful “Beatus Vir”, from “Selva morale e spirituale”.

I personally hope these two groups will collaborate again.

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) ___ Family Membership ($30)
___ Group/Institutional ($45) ___ Supporting ($100)

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

You can also join online by registering on website www.atlema.org

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.
Place a link to the AEMA website (www.atlema.org) on their own website.
“Like” Atlanta Early Music Alliance on Facebook and invite your friends to “like” us also.
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
“Like” Atlanta Early Music Alliance on Facebook and invite your friends to “like” us also
Open the concert to the public, including members of AEMA
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”