President’s Message

The summer months have started, and musical activities in our area seem to dwindle to a trickle. Yet summertime also gives opportunities for music workshops in various parts of the country. I want to point out a workshop annually held nearby and devoted to historical instruments and music: Mountain Collegium at Western Carolina University in Cullowhee, NC. (www.mountaincollegium.org). Many of our members participate in this week-long event under the guidance of excellent music faculty.

Other workshops take place all over this country highlighted on the website of Early Music America (http://www.earlymusic.org/event/workshop_festival). Won’t you consider treating yourself?

Summer is also the time when the Board of AEMA loses and gains some members, who usually serve for three consecutive years. I want all of us to thank David Buice, Paula Fagerberg and Chrissy Spencer for their excellent service during the past years.

David has given substantial support in hosting many of our events and meetings at the Presbyterian Church of the New Covenant for which we also give sincere thanks to that congregation.

Paula, so involved with her family and with Armonia Celeste, provided great advice and articles for BROADSIDE during two consecutive terms on the Board.

Chrissy served as treasurer for two years and contributed a wealth of often witty thoughts and ideas, invaluable in an organization like ours.

All three will remain members, and David has offered continued hosting at his church.

I am giving you a synopsis, on page 2, of our recent Annual Meeting.

Wishing you a lovely and musical summer.

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.
2014 Annual Meeting of AEMA
Synopsis

Your organization holds an annual meeting every May, which is also like any Board meeting, open to the membership. On May 10, 2014, we met at the Presbyterian Church of the New Covenant for a short business meeting and the traditional music session.

AEMA has just completed its 21st year since its founding in 1994.

Jorg Voss thanked the parting Board members for their excellent services, including also Barbara Stark, our webmaster, who will stand for reelection for another 3-year term.

AEMA has 114 Individual and Group members.

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

Activities and achievements include:
- Quarterly newsletter BROADSIDE
- Dissemination of Early Music concert announcements in the Atlanta Metro Area, by emails.
- Publishing a Calendar on AEMA’s website (www.atlema.org) of Early Music events, as they reach our eyes and ears.
- Holding an Annual Mid-Winter Early Music workshop in coordination with the Atlanta Recorder Society.
- Staging a first Harpsichord workshop, held by host David Buice, Raisa Isaacs and Daniel Pyle.
- Supporting a Voices and Viols workshop under the direction of Alison Crum, renowned Viola da Gamba teacher from the UK.

AEMA’s finances remain strong. We were able to support concerts with grants to these:
- David Buice, Jens Korndörfer (Organ W/S), Philomelante (Vanherle), Atlanta Baroque Orchestra, Alison Crum (Voices and Viols), Atlanta Schola Cantorum, New Trinity Baroque, and Uncommon Practice (Vocal Ensemble).

As a non-profit organization, 501(c)(3), we submitted a Form 990EZ to the IRS for 2013.

Francisca VanHerle, an AEMA Board member, then led the attending members in a lovely vocal/instrumental session of Madrigals to celebrate the arrival of Spring and Summer. Madrigals included works by English, French, German, and Italian composers. I believe that all enjoyed the beautiful music!

Jorg Voss
AEMA Baroque Keyboard Workshop at CNC, February 7 & 8

Approximately forty students and teachers representing an age range from grade school to senior adults met at the Church of the New Covenant in Doraville for AEMA’s first annual Baroque Keyboard Workshop on Friday, February 7, and Saturday, February 8.

Feedback from the participants was overwhelmingly and enthusiastically positive, with many expressing excitement over the possibility of future workshops focusing on early keyboard instruments.

The Friday evening session gave participants an overview of the various instruments used in the following day’s master classes; instruments included a double manual harpsichord inspired by 17th century French models, a single manual harpsichord after 17th century Italian models, and a lutenwerck, or lute-harpsichord, all built by the distinguished Alabama builder Anden Houben. Along with those harpsichords were a clavichord by Anden Houben, and a large single manual harpsichord after 18th century Parisian models by Richard Kingston of North Carolina.

After a demonstration of the various instruments by clinicians (and AEMA Board members) David Buice and Daniel Pyle, the participants were “turned loose” on the display to try each instrument as they wished. For clinicians Buice, Pyle and Workshop Coordinator Raisa Isaacs, it was a delightful sight to see so many players having such a good time getting acquainted with early keyboards!

On Saturday, the instruments were moved to various locations on the church campus for one-on-one master class study with the clinicians; presentations were also given on keyboard temperaments (Daniel Pyle), music from the court of Louis XIV (David Buice), and phrasing, articulation and ornamentation in the Baroque Era.

In the words of Workshop Coordinator Raisa Isaacs, *Their discoveries about harpsichord touch, non-piano fingering, and, consequently, different way of creating phrases and articulation, tone colors of the different countries’ harpsichords and variety of aesthetic styles tangibly opened a new world of Baroque repertoire performance they had only to imagine before.*

Just as exciting as the Friday evening “free play” by participants was the typical discovery, throughout the Saturday sessions, of students taking advantage of any instrument’s availability for practice, in advance of the final group recital that concluded the Workshop.

It is hoped (and expected!) that the “AEMA BKW” will be repeated in the years to come, with the possibility of additional teacher-performers participating, as well as broadening potential offerings to include elements of Baroque chamber music performance practice. Whatever its future direction, this first Baroque Keyboard Workshop was another excellent example of AEMA’s commitment to educational outreach in the greater Atlanta community.

Many thanks to Raisa Isaacs for her suggestion and encouragement – not to mention hard work! – in making the workshop a success, and thanks to AEMA for its support and encouragement!

*David Buice, with thanks for contributions from Raisa Isaacs*
Roman Music in Cologne (Köln), Article II

by Jorg F. Voss

Roman Aerophones I
Syrinx and Tibia

An Introduction to Roman musical instruments can be found in AEMA’s BROADSIDE of February/March of 2014. The Romans founded Cologne. That city’s foundations and a multitude of artifacts emerged during archaeological excavations after World War II. Among them were some musical instruments and/or depictions in bronze, clay, mosaics and on glass. Music was part of Roman life, from cradle to grave. Music was considered a gift from the gods. The article in the February/March newsletter described several string instruments. The current article should give the reader familiarity with two instruments in the aerophone (wind) family, the Syrinx and the Tibia.

The Syrinx

The Roman poet Ovid attributed the invention of the Syrinx to the god Hermes, messenger of the gods. The Syrinx was the people’s instrument, used for cult, entertainment and dance, often by shepherds. It is essentially a Pan-flute, but Greeks and even Romans called it Syrinx. Its origins go back to Greeks and other cultures before them. It has survived into our times, essentially unchanged and especially used in Andean music. It is named after the mythological nymph Syrinx and is often shown in depictions of the demi-god Pan.

A flat or bowed array of tubes made of various lengths of cylindrical materials, were/are bound together. The tubes are aligned horizontally at the top and stair-step at the bottom. Each tube top has a sharp edge which generates a sound when air is blown sharply against it. The lower ends of the tubes may be open or closed on different instruments. The instrument is moved sideways to line up with the player’s puckered lips. The tube materials could be various reeds, hollow bone, bored wood, ivory, metal or fired clay. The Roman Syrinx might have 5, 7 or 9 tubes, occasionally more. Tuning appears to have been primarily diatonic. Fine-tuning could be done with molten wax in stopped tubes or by length adjustment in open tubes.

All found in and near Cologne
Left:
A Syrinx in a clay sculpture
Right:
Wall décor.
Pan with a Syrinx, ready to play.

Below:
A Syrinx of box wood,
replica & partial original

Continued on page 5
The Tibia (Aulos)

In Greek mythology the aulos was invented by Athena for the hero Perseus.

The Tibia is named after a hollow shinbone from which straight flutes were made by humans since Neolithic times. The Roman Tibia was also called by Romans and Greeks the Aulos or Calamaulos (calamos = reed, *Arundo donax*). Here we have the key word: the Tibia was a **single-reed instrument** which evolved into several variants in Greek and Roman times. A much later descendent is thus the Chalumeau (quite interesting that the French named it after calamos).

Several years ago we travelled through the Greek countryside and heard someone playing an aulos. We bought one primitive instrument crafted from a single reed tube. The artisan had sliced the mouth end parallel to the tube’s axis and left the thus formed sliver in place (see Fig. 5 of a double aulos). That end, placed inside the mouth, will vibrate to make a wailing sound when air pressure is applied. Since the remainder of the reed tube has six finger holes, the sound can thus be changed into a diatonic scale. We had bought a primitive single tibia (monaulos).

On another visit we acquired a double tibia (di-aulos), two tubes bound together, each with finger holes (Fig. 6). Since it has two equal fingering tubes, the instrument is called “tibiae pares”, for equal tibiae.

The Tibia underwent a number of changes over time. The mouthpiece of the double-tibia became joined by a pear-shaped chamber with a single mouth-end. In many the finger holes in one tube would differ from the other, probably a chanter and drone, similar to the well-known bagpipes. The unequals were named “tibiae impares”.

Some of the variations:

Reed tubes were replaced by other hollow materials of varying lengths, often double and of uneven construction. Materials included bone (tibia of cranes), Lotus stems, Sycamore wood, ivory, silver and bronze. Some tibiae had conical bores (Fig. 9). Some tubes are shown with flared ends, often ornate (as shown in the mosaic).

Continued on page 6
A rare bronze Tibia was excavated in Cologne and is displayed in the Roman-Germanic Museum. It is a rare find. It appears to be one surviving part of a double tibia.

The invention is attributed to the musician Pronomos of Thebes in 5th century BCE. He must have recognized the need to change quickly from auloi of different modal tuning, Phrygian, Dorian and Lydian to have one instrument tunable to all. He had the idea of adding extra (chromatic) holes to be covered or uncovered to fit such needs. This was accomplished as the musician rotated tubular sleeves equipped with quick-turn handles (depicted in the mosaic, Fig.7).

As the Greeks and Romans became master craftsmen of bronze tubing, very complicated tibiae were perfected and fabricated. The find in Cologne is an example of such exquisite craftsmanship (Fig. 10 and 11). This tibia has a bone core supporting various bronze sleeves. Several of the sleeves are double-layered, namely for chromatic changes. Alas, the handles are missing, but traces of soldering them onto the rotating sleeves are evident. Such handles might have been tubular, perhaps with noticeable impact on the sound of the tibia. Although the sound producing end is missing, it is probable that the delicate reed could be mounted and removed for safe-keeping. Still visible on lower fixed sleeves are a hook and turret for holding the instrument when not played.

Not everyone in Greece enjoyed their aulos and their musicians. Alcibiades, an influential leader of Athens, was quoted as considering that instrument as “unworthy of free men”, because it prevented the player from speaking and disfigured his face. “It would be more suitable to men in Thebes who could not really speak” [intelligibly]. He, of course, could not comment on the later Romans who evidently enjoyed the instrument and its music.

As I mentioned before, it is indeed a tragedy that almost nothing of notation has come down to us from Romans and Greeks which would give more than this physical insight into their musical world. Music, after all, was “the gift of gods” playing such an essential role in their cultures.
The Distinction between Articulation and Phrasing

When an instrumentalist becomes interested in playing the music of the Renaissance and Baroque periods, one of the first concerns that must be dealt with is articulation and phrasing. However, the technical means by which a player effects these — stopping a bow, interrupting an airstream with the tongue, lifting a finger off the keyboard — can lead to a misunderstanding of the nature of these matters. As a result, many players think of articulation in terms of separating notes and phrasing as binding them together. Although there is some truth in this way of thinking, it may be better to think about the processes of articulating and phrasing in precisely the opposite way.

As is so often the case, the key to properly understanding articulation is looking at the word itself away from the narrow, musical meaning which we musicians immediately focus on. In medicine, “articulation” is a category that contains elbow, hip, shoulder, knee, ankle, wrist, and knuckle. In transportation, a vehicle which is “articulated” (in particular a bus, or tram, or truck — the English refer to a tractor-trailer type of truck as an “articulated lorry”) is one that is jointed in the middle. The word itself originates from the Latin word for “joint.”

In musical terms, therefore, articulation is best understood as the way in which any one note is joined to the note immediately preceding it and to the note immediately following. To a string-player this joint is controlled by the movement of the bow, to a wind- or brass-player by the movement of the tongue, to a keyboard-player by the lifting of a finger and lowering of another. In the modern post-Romantic style of playing, the range of possibilities for articulating have been largely reduced to just two basic connections: detached and legato. For example, a flutist (I use this example because I play the instrument myself) is trained to either begin a note by pronouncing a “t” or to play it with the stream of air entirely uninterrupted by the tongue; in exceptional situations, the flutist might use a “g” or “k” in alternation with the “t.”

But a major part of the revolution in performance-style of Baroque and Renaissance music (what Bruce Haynes has called the Rhetorical Style) beginning in the 1960’s — which has been labeled “authentic performance practice” or “historical performance practice,” or “historically-informed performance” — was the awareness that musicians before 1800 used a much wider variety of articulations. It was their goal to make their instruments speak like an orator, rather than to create the “endless melody” of a Wagnerian singer.

Within this context of music as speech, musical notes are best thought of as syllables within a spoken word, and articulation as the consonants which join together the vowel-sounds. Whereas the player in Modern style has basically only two choices, seamless legato and detached (tonguing by a wind-player, changing bow-direction by a string-player), the player working to recover 17th- or 18th-century style (“historical” or “rhetorical” style) has a wide range of connections to choose from, as many as there are consonants. One can choose to join notes together with a “t” or “k,” or with a softer consonant like “d,” or even “l.” One must also consider the end of the earlier note as well as the beginning of the latter, and that broadens the choices to include combinations like “nt,” or “md,” or even for an aggressive attack “tt” (in the way that an Italian-speaker would pronounce a double-t).

One of the primary reasons for using historical instruments rather than their modern counterparts is that the older forms are more congenial to this variety of musical consonants. The modern Tourte bow is brilliantly designed to create a long seamless legato (like a singer vocalizing on a single vowel), even to making it possible to conceal a change from down-bow to up, but at the cost of limiting the range of articulation. The various types of Baroque or Renaissance bows make it almost impossible to play and extending legato line in the Romantic fashion, in part because it is shorter, and more flexible, and also because it makes the differences between up- and down-bow (or push- and pull-) clearly audible. However, these “weaknesses” in the bow design make it easier for the player to make the instrument pronounce all the different “consonants” that go into good pre-Romantic articulation. The design of wind and keyboard instruments reflect exactly the same differences.

Nevertheless, the execution of these bowings and tonguing and fingershings should not make the notes sound separated, but connected. It is possible to connect one note to the next with continuous sound (as in a Modern legato, or slurred together), but just as possible to connect them with silence. The connection can be maintained, in spite of a silence intervening, by the shape of the release of the earlier note — usually a gentle release, like a singer closing a syllable to an “m” or an “n” — and by the quality of the attack of the second. A group of several notes joined together by any sort of consonants is then like a word with several syllables.

Phrasing, on the other hand, is the opposite of articulation. It is all about separating: separating note-groups and phrases from each other. As in the case of articulation, however, the separation can be created with continuous sound or with intervening silence. A group of notes, whether a motive or a figure or a phrase, can be brought to and end, even though the sound may continue, by dynamic inflection and by subtle shaping of time. If the note-group is separated from another by an intervening silence, then that silence must be made to sound like the taking of a breath rather than like the pronunciation of a consonant.

In summing up, we realize that Articulation and Phrasing use the same technical devices: silence, shaping of release and attack, shaping of time. However, these techniques are used to differing ends: Articulation is about joining notes together (individual notes connected into groups), and Phrasing is about separating notes (one group of notes made distinct from the surrounding groups of notes).

Daniel Pyle
Excavations in 1986 and 1987 at the early Neolithic site of Jiahu, located in Henan Province, Northern China, yielded six complete bone flutes as well as fragments of approximately 30 others.


Tonal analysis of the Neolithic flutes revealed that the seven holes they contain corresponded to a scale remarkably similar to the eight-note scale of “do, re, mi, fa, so, la, ti, do”. This carefully-selected tone scale suggested to the researchers that the musician of the seventh millennium BCE could play music and not just single notes. The exquisitely-crafted flutes are all made from the ulnae or wing bones of the red-crowned crane (Grus japonensis Millen).

Suggested by Valerie Austin, PhD

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Egbert Ennulat
Obituary

Egbert Ennulat, 84, died on Feb. 6, 2014, at his home in Kennett Square, Pa. His wife, Margund Ennulat, preceded him on this date two years ago. Born in Germany in 1929, Ennulat emigrated to the USA in 1961. After earning a master's degree from Yale and a Ph.D. in historical musicology from Case Western Reserve University, he spent nearly four decades as a professor at the University of Georgia beginning in 1965. Throughout his career, Ennulat was a scholar and active performer on both harpsichord and organ. He also loved travel, so his resume included guest professorships in Germany, South Korea and Brazil; concerts and research papers at conferences in Denmark, Brazil, Uruguay and Argentina; and performances in Norway, England, Holland, Sri Lanka, Venezuela, Chile, South Korea and Japan. In his later years, he studied and became adept in Chinese brushstroke painting, traveling to China to study at the Chinese Academy for Traditional Painting in Beijing and continually exploring the craft in which he found echoes of the music of his career. "I've been involved in music since I was six years old," he told a reporter for the UGA newspaper. "What fascinated me about music was the infinite number of gestures in music, which is highly manipulated like these paintings. If you look from afar at calligraphy, it all looks the same, but none of it is the same. This fascinates me." Egbert Ennulat was perpetually fascinated. He loved music, art, literature and the world. He loved his family. He loved life, and he lived it well. He is survived by two daughters, Daniela and Christine Ennulat; his brother, Reinhardt Ennulat, of Huntington Beach, Calif.; Christine's husband, David Wilson; and four grandchildren, Anna, Simon, Milo and Noah Wilson. A memorial was held at Crosslands in Kennett Square on Sunday, February 23 at 2 p.m. If you wish, please make a donation in his honor to ChildFund International, at www.ChildFund.org, or to a charity of your choice. To leave an online condolence, please visit www.griecocares.com. Arrangements by the Kuzo & Grieco Funeral Home, Kennett Square, Pa..

Submitted by David Buice
"Name that Composer"

This composer was born in 1585. He was an organist and is regarded as the most important composer before Johann Sebastian Bach and often considered to be one of the most important composers of the 17th century. He wrote what is considered the first German opera, “Dafne”, performed in 1627. Alas, that music was subsequently lost. Most of his surviving works are sacred music.

When the composer lived with his parents, his musical talents were discovered by Moritz von Hessen-Kassel in 1598 during an overnight stay in their inn. Upon hearing the young boy sing, the landgrave requested that his parents allow the him to be sent to his noble court for further education and instruction. His parents initially resisted the offer, but after much correspondence they eventually took their son to the landgrave’s seat at Kassel in August of 1599.

After being a choir-boy he went on to study law at Marburg before going to Venice from 1609–1612 to study music with Giovanni Gabrieli. Gabrieli is the only person the composer ever referred to as being his teacher. He also inherited a ring from Gabrieli shortly before the latter's death. He subsequently had a short stint as organist at Kassel before moving to Dresden in 1615 to work as court composer to the Elector of Saxony.

This composer was of great importance in bringing new musical ideas to Germany from Italy, which had a large influence on the German music which was to follow. The style of the North German organ school derives largely from this composer (as well as from the Dutchman Jan Pieterszoon Sweelinck); a century later this music culminated in the work of J.S. Bach.

He died in Dresden from a stroke in 1672 at the age of 87. He was buried in the old Dresden Frauenkirche but his tomb was destroyed in 1727 when the church was torn down to build the new Dresden Frauenkirche.

"Name that Composer", from the February quiz

Please visit pages 14 and 15 for facsimile information

Adrian Willaert was born c.1490 at Rumbek, Flanders. According to his student, the renowned 16th century music theorist Gioseffo Zarlino, Willaert 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 Willaert 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 of Ferrara 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 Willaert retained until his death in 1562.

Composers came from all over Europe to study with him, and his standards were high both for singing and composition. During his previous employment with the dukes of Ferrara, he had acquired numerous contacts and influential friends elsewhere in Europe, including the Sforza family in Milan; doubtless this assisted in the spread of his reputation, and the consequent importation of musicians from foreign countries into northern Italy. In addition to his output of sacred music as the director of St. Mark’s, he wrote numerous secular madrigals. He is considered a Flemish madrigal composer of the first rank.
Lauda Musicam

Instruments of the Renaissance: A Family & Children's Concert

Lauda Musicam performed its *Instruments of the Renaissance: A Family & Children's Concert* on Sunday, May 4, 2014. As usual, the performance provided an excellent mix of the variety of instruments and styles that are found in early music. Few early instruments were left unrepresented as there were pieces that featured recorders, viols, sackbuts, penny whistles, a tenor cornetto (lyzard), hurdy gurdy, cornamuses, shawms, harp, voice, and Renaissance flutes.

Of particular note was the debut of the newly acquired Renaissance flutes. This matched set of instruments was handcrafted and only recently delivered to Lauda Musicam. They are beautiful instruments and we hope to hear more from them in future concerts.

The sackbut with tenor cornetto quartet was also a first, as the number of sackbut players continues to grow (up to three, now). It was arguably the best instrumental performance of the night. And, yes, I’m definitely biased.

Uncommon Practice’s a capella vocals were as beautiful, entertaining, and amazing as ever. We can only hope that they will continue to bring us their harmonies even though their fearless leader, Robert Bolyard, is moving to the opposite corner of the country. If you missed hearing them at this concert, be sure to catch them at one of their future concerts.

A special mention goes to the McCleskey Middle School students who provided percussion for the Intrada at the beginning of the concert.

The “petting zoo” that followed the concert has become a very popular mainstay of Lauda’s concerts, as the audience is invited to examine and even try to play some of the instruments used in the concert. This gives people an excellent opportunity to get up close and personal with these strange and wonderful instruments, furthering Lauda Musicam’s cause of educating the community about early instruments and early music.

*Barbara Stark*

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Above:
David Lawrence demonstrates his collection of the Cornetto instrument family, among them sine-waved shaped Lyzards—one in his hands, the other on the table. A Sackbut is on the left.

Right:
Thom Culbreth explains his Tenor Viol, as children inspect other historical instruments.

Left:
Nancy Buss shows off her “Symphony” also called Hurdy-Gurdy. Its origins go back to Medieval times. This instrument was made by George Kelischek of www.susato.com.

Photos by Joanne Mei
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.

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If you participate actively in early music, please fill in medium and check performance category:

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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](http://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.
Adrian Willaert’s Canzone Villanesche facsimiles can be found on this website: http://imslp.org/wiki/Canzone_Villanesche_alla_Napolitana_(Willaert,_Adrian)

Shown here are only the cover and the last page of the Cantus part book. Altus, Tenor and Bassus part books are likewise downloadable.
Quiz inside: “Name that Composer”