AEMA MISSION

It is the mission of the Atlanta Early Music Alliance to foster enjoyment and awareness of the historically informed performance of music, with special emphasis on music written before 1800. Its mission will be accomplished through dissemination and coordination of information, education and financial support.

President’s Message

AEMA’s new year started on July 1st. There is a change in our Board: We will miss David Buice, Paula Fagerberg and Chrissy Spencer, who all made significant contributions to our organization. We thank David Buice and his congregation for continuing to provide meeting space in their church facility.

Barbara Stark, who held an appointed position as Webmaster, has been elected for another 3-year term. Barbara contributed admirably by firmly placing our organization in cyberspace, as needed in the 21st century,

New on our Board is Thom Culbreth, who sent us this candidate statement before the election:

“Since my time in the N.C. State University Men’s Glee Club I have been active in music. From 1968 to 1971, was a member of the New South Wales Recorder Society in Sydney, Australia, and helped form a recorder quartet that performed at various venues during those years. On my return to the U.S., I worked for the John C. Campbell Folk School in Brasstown, NC, as Wood Working Shop Manager. During that time I played with George Kelischek’s Fireside Consort and studied informally with him as well as participating in his first Mountain Collegium. With a few breaks, I have attended that workshop over the past forty-two years. In 1975 while living in Laurinburg, NC, I founded the Sandhills Consort that at one time numbered as many as six members. With several changes of members, this consort is still playing concerts and functions in the Sandhills area of North Carolina. After moving to Atlanta in 1993, I joined the original Lauda Musicam at St. Bartholomew’s Episcopal Church playing tenor viol under the direction of Martha Bishop. I was a member of the Emory Early Music Ensemble for four years until its dissolution in 2009. After a year’s hiatus, Jody Miller and I, along with others, formed [the new] Lauda Musicam of Atlanta where I am currently up for reelection as president.”

We welcome them both and are currently trying to fill two open Board positions by appointment.

For me, this summer has been warm, as well as heart-warming, with many small ensemble sessions and with the highlight of the week-long Mountain Collegium music workshop, directed by Jody Miller.
The Atlanta Early Music Alliance (AEMA)

The Board
Jorg Voss, President
jorg@JFV.com

TBD
Vice President
Francisca Vanherle, Secretary
franciscavanherle.com

Brenda Lloyd, Treasurer

Membership Committee:
Francisca Vanherle, Brenda Lloyd & Barbara Stark

At large:
Thom Culbret
Wanda Yang Temko
Kurt-Alexander Zeller

Representing Keyboard interests within AEMA

Brenda Lloyd on Publications Committee

Barbara Stark Web Master

Submissions for BROADSIDE……to
Wanda Yang Temko
wanda@yangtemko.com

Early Music Concerts or Events:
AEMA wants to help spread the word!
If you want to make announcements, contact:
events@atlamea.org

AEMA Website

Please visit the AEMA website (www.atlamea.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.

Celebrating the Feast of St. Hildegard of Bingen

Dewey Weiss Kramer, Ph.D., Professor Emerita of German and Humanities at Georgia Perimeter College, will celebrate the Feast of St. Hildegard of Bingen by leading a workshop, “Praying through Word, Music and Image,” at the Church of the Epiphany on Sunday, September 21, from 4 p.m. to 6 p.m.

Through meditation on a poem, a song, and an illumination revealed to Hildegard by God, the workshop draws participants into a deep immersion experience of crucial aspects of the Good News. Participants will be invited to take an active part by both gazing and singing with Hildegard.

Dr. Kramer’s presentation will touch upon key aspects of Hildegard’s theology, which she describes as “cutting edge” for today’s world. “Her mandate from God was to proclaim for her contemporaries the old ways of salvation that had been covered up,” says Dr. Kramer. “She did this through her sketches [the illuminations], songs [the 77 responsories, sequences, and antiphons collected in her Synphonia Armonie Celestium Revelationum] and writings. She’s creation-based, seeing creation as a manifestation of God, and she’s steeped in the psalms.”

Copies of the illuminations will be displayed for “prayerful gazing” [visio divina], and Dr. Kramer will focus on two songs of the Synphonia — “O Eterne Deus” and O Virtus Sapientie”—using both recorder and voice [carmina divina].

Choral Evensong follows at 6 p.m. with Epiphany’s Hildegard Ensemble, a chorus of about 10 women’s voices, singing “Hildegard Magnificat” by Ronald Perera. The Magnificat setting is inspired by Hildegard’s Marian antiphon “Quia ergo femina.” Perera composed the piece in 2009 for the Smith College Christmas Vespers concert, which featured new music commissioned for the occasion based on chants composed by Hildegard.

Dr. Kramer has taught, lectured and written on German literature, Benedictine and Cistercian monasticism; medieval religious women, particularly Julian of Norwich and Hildegard of Bingen, and Thomas Merton.

Register online for the seminar, which is free and open to the public, at www.episcopalatlanta.org/Hildegard/

Brenda Lloyd
The Roman Hydraulis (Organum)

Most of the previously described instruments provided intimate sounds at cult ceremonies or for entertainment in smaller spaces.

For their large spaces the Romans needed instruments capable of greater audible reach. In those they used the *Cornu* and the *Hydraulis*, which could be heard over the din of the masses, even at their gladiator “games”. Depictions show these instruments used together.

The Hydraulis or Water Organ had been invented during Helenistic 3rd century B.C. in Alexandria, Egypt. The inventing engineer became so famous that his name, Ctesibios, is known to this day. The Greeks had designed water clocks and devices to open and close temple doors with hydraulic devices. Various aerophones were then in use, the flutes and pipes described in previous articles. Not to belittle Ctesibios’s invention, creating a musical instrument by combining unrelated technologies was, so to speak, “in the air”: An aerophone sounded with air flow from an air-water chamber. To be sure, water in an air-water chamber served the purpose of equalizing pressure to the pipes which was intermittently replenished by manual pumping. Please see the schematic above.

There is no question that the Romans inherited this instrument from the Greeks. Whereas few, if any survived from Greek times, several Roman instruments have been unearthed. One badly preserved H. was found near Budapest (Aquincum) and one with 52 pipes in four stops emerged in Roman Dion at the foot of Mt. Olympus. Depictions in mosaics or ceramics have aided to recreate the instruments in our time. Keys would operate sliders to line up holes for air flow to pipes. Stops could sound individually or be coupled with one or more of the other stops. The pipes were crafted from various copper alloys (bronzes).

The Hydraulis is the true ancestor of medieval and modern Organs. Sometime in the Middle Ages air regulation was achieved with bellows and without a water chamber. **We all know the acoustical prowess of organs!**

See also:  
http://en.wikipedia.org/wiki/Water_organ#Hydraulis (description)  
http://www.hydraulis.de/0496e29a0c0be2712/index.html (sound)
Roman Percussion Instruments

The Romans, like the Greeks, used a variety of percussion instruments, most often at religious ceremonies.

Bells: Bells, at least the ones so far found, were fairly small. They were sounded either with an internal or external clapper. Most were made from bronze. Some were in cylindrical, pyramidal or semispherical forms. Bells were used in sets, seldom alone. They were reputed to keep evil spirits away as far back as by the Etruscans, predating the Romans on the Italian peninsula. Bells were worn on wrists or attached to doors for similar ritual purposes. Some bells made from iron sheet material were probably cow bells.

Rattles: Ceramic rattles served to calm little children to get them to sleep. Animal-headed rattles may have been used in ceremonies of a Gallic god.

The Sistrum: The Reed Rattle was the cult instrument of the goddess Isis. It is believed to represent the rattling of reeds and papyrus in Egyptian swamps, the homeland of Isis. The gentle noise was to keep the god Seth away, the enemy of Osiris. The Isis cult became very strong among the Romans. Isis became regarded as the pantheistic goddess in the late-republican Roman empire, probably because she promised life after death.

Tambourine: Few, if any, tambourines survived since they were made from wood and animal skins. Whether cymbals were mounted on the frame is not known. There probably were strings for tightening/tuning the animal skin.

In mythology the Tympanon was the cult instrument of the goddess Cybele. It was meant to be a noisy rhythm instrument. Shown on the right is a dancing Maenad with a tambourine, in the retinue of Dionysus (Bacchus), the god of wine. Cybele in Roman times was associated with the Bacchus cult.
A Hydraulis (Organum), two Cornua and a Fanfare (Tuba) in action during a gladiator “game”.
Depicted on a mosaic found in a Roman Villa in Zliten, Libya

A mosaic in a Roman Villa in Perl-Nennig, south of Trier, Germany. Showing a Hydraulis playing a Duet with a Cornu

A more recent re-enactment of above duet, here with two pump operators which were not shown in the mosaic.
If only we had any representation of such music!
We can only supplant our Medieval musical modes and tunes unto these historical instruments.
However, the pipes which have survived give an indication of the Roman musical scales.
Huthmaker Violins
A Member Profile by Jorg Voss

Roland Huthmaker is a member of The Atlanta Early Music Alliance. We met at AEMA’s 2014 Annual Meeting in May and became instant friends, and we expressed an interest in getting to know each other better. He invited me to visit his store / shop in Duluth (recently moved to Suwanee)*, and that became the basis of this member profile.

Huthmaker is a Pennsylvania Dutch name, meaning “hat maker”. Roland Huthmaker was born in Scranton, Pa., in 1942, into a musical family. His mother, from Mississippi, was a pianist and organist and a silent movie accompanist; his father hailed from Pennsylvania and was a trombonist. The family had frequent music sessions in their home, and Roland started playing violin at age five or six and was always included in their home sessions.

He attended the University of Southern Mississippi in Hattiesburg, majoring in Violin performance technique; his teachers were Julliard and Milan Conservatory trained. Roland then received his Masters in Violin Performance at Univ. of North Texas. He wrote his thesis on “Bowing techniques of Archangelo Corelli and his Violin Students,” including Francesco Gemini-ani, who crafted the first method on playing the Violin in 1742.

Roland’s wife Dixie is his active business partner. She holds degrees in Viola and Music Research. She was an orchestra director and author, before she “retired” to work in their violin shop.

Both moved to Georgia in 1968 and taught elementary and high school music and orchestra until 1997 in Athens, Albany, DeKalb Co., and again in Athens. Roland was Concert Master of the Macon Symphony Orchestra and Principal Violin II of the Columbus Symphony while living in Albany, Ga. He became the bow repair person for his family (self, wife and children), a skill otherwise not locally available. He enrolled in bow restoration courses from Arnold Bone at the University of New Hampshire (UNH), beginning in 1987. For 20 years Roland attended summer classes in Violin repair at UNH and at Massachusetts College of Liberal Arts, taught by Hans Nebel IV, who was trained in Mittenwald, Germany, a fourth generation violin maker and restorer, now in his 70s and residing in NY.

Thus were laid the foundations of the Huthmaker Violins business.

Even before Roland’s retirement from teaching, their daughter Anna was trained in bow restoration. She worked in their business before her parents “retired” in 1997, and Father, Mother, and Anna have been running the business ever since, located in Duluth, Ga., until they recently moved to a historical house in Suwanee, Ga. The business is multi-faceted, all in support of Violins: buying, selling, repairing, restoring, teaching, and playing. They employ three trained Violin restorers, with the entire staff numbering eight employees. The shop’s focus is on antique European instruments, primarily from Germany, England, France, and Italy.

Violins are not just a business, they are Roland’s passion.

He showed me some of his dearest instruments, several from the 17th century. The whole family, including their son, who is also violinist and French speaking, frequently visit Europe, mostly France. There is an annual auction at Vichy, where quality old instruments from France, the Czech Republic, Romania, and other European sources are auctioned. In the “old world”, there still appears to be a good supply of instruments awaiting discovery, and demand for them continues to grow.

*The Huthmakers have found a beautiful new home for their business, the Historic Rhodes House, at 3949 Russell Street in nearby Suwanee, Ga. They just opened there on August 5, 2014.

Website: www.huthmakerviolins.com/
Some pictures and much more information: http://www.huthmakerviolins.com/gallery-5.htm
New Interim Director for Festival Singers of Atlanta

by Brenda Lloyd

Keith Walker, interim choir director at Druid Hills Presbyterian Church, is taking on interim directing duties for Festival Singers of Atlanta for the 2014-2015 season as Jane Burke undergoes medical treatment.

Rehearsals for the winter concert, which is scheduled for December 7 at Druid Hills Presbyterian Church, begin on Tuesday, September 9, at 7:30 p.m. Walker plans to expand the number of singers to 24 from about 18, and is currently seeking additional singers for all parts.

About one third of the repertoire for the winter concert is early music. The program includes music by early composers Michael Praetorius, Hans Leo Hassler, Richard Dering, Jacob Handl, and Jean Mouton, as well as more modern composers, including Francis Poulenc, Samuel Barber, and Healey Willan.

Walker, a baritone, sang with the Festival Singers, which is a group member of AEMA, from 2000 to 2004 until a job in Albany, Ga., took him away. He pursued a doctor of musical arts degree with a concentration in choral conducting at the University of South Carolina, graduated in May 2013, and returned to Atlanta. He rejoined Festival Singers in September 2013. In addition to his conducting duties, he also teaches private voice and piano.

His bio is extensive for both singing and directing, but here are a few. He has served as music director for the Habima Theatre’s production of *Honk!* and for *The Music Man*; as music director and conductor for the Darton Players’ production of *Babes in Arms, Godspell, The Gift of the Magi*, and *Two Gentlemen of Verona*. He served as chorus master for productions of *Martha, Don Giovanni, and The Tender Land* with Opera at USC. He has numerous singing credits for stage, opera, and oratorio, and he has sung with the Atlanta Symphony Chorus.

Please contact Walker at khwbari@gmail.com if you’re interested in auditioning for Festival Singers of Atlanta.
Frans Brüggen

A Retrospective

Frans Brüggen, who died on August 13, was one of the first influences on my discovery and love for early music.

Classical music was not very present in my home growing up, much less early music. I was really introduced to classical music when I took a music appreciation class in college. Not long after that, a friend was playing a recording (an LP back in those days) of Brüggen’s, probably the Blockflötenwerk des Barock Vol. 2 or The Virtuoso Recorder. I fell in love with it. I bought a plastic alto recorder and the Trapp Family book of songs and instructions on how to play it, and self-taught myself to play. It was fairly easy to learn, though I never became accomplished, and I joined a recorder group. My confidence grew, and I finally invested in a beautiful wood alto recorder, which I still have.

Alas, the recorder group disbanded years ago, and I haven’t played my recorder in several years. But my love of early music only continues to grow. When I heard the news that Brüggen had died, I remembered him with fondness and appreciation. He was incredibly talented, and I’m sure he awakened the love for early music in many people.

Brüggen was born in Amsterdam on October 30, 1934. He was 79 when he died. He studied recorder and flute at the Amsterdam Musieklyceum. He also studied musicology at the University of Amsterdam. When he was only 21, he was appointed professor at the Royal Conservatory of The Hague. His reputation at first was as a recorder and Baroque flute virtuoso, and he commissioned several works for recorder including Luciano Berio’s Gesti.

He co-founded the Orchestra of the 18th Century in 1981 with Sieuwert Verster and embarked on his conducting career with the orchestra, remaining chief conductor until his death. Other orchestras he conducted included the Royal Concertgebouw Orchestra, the Chicago Symphony Orchestra, the Orchestra of the Age of Enlightenment (where he was joint chief conductor with Simon Battle in 1992 and later became Emeritus Conductor), the Oslo Philharmonic Orchestra, the City of Birmingham Symphony Orchestra, the Vienna Philharmonic, and the Tonhalle in Zurich. He was conductor of the Radio Kamerorkest from 1991 to 1994, and joint chief conductor of the orchestra, along with Peter Eotvos, from 2001 until the dissolution of the orchestra in 2005.

Also, Brüggen was visiting professor at Harvard University and the University of California, Berkeley.

His recordings as a flautist include selections from the Pieces de Clavecin en Concerts of Jean-Philippe Rameau. As a conductor, recordings include symphonies of Beethoven, Joseph Haydn, and Franz Schubert.


So, thank you, Frans Brüggen, for helping to introduce me and many others to early music.

Brenda Lloyd
Armonia Celeste presents

Armonia Celeste, the touring and recording ensemble founded by former AEMA board member Paula Fagerberg and AEMA founding president Lyle Nordstrom, will tour Indiana, Ohio, Pennsylvania, and Maryland in October. The ensemble will present “The Rebel Queen: Music from Christina’s Swedish and Roman Courts,” a program of sacred and secular seventeenth-century music from Queen Christina’s reign in Sweden and her musical patronage in Rome after she abdicated the throne and moved to Italy. The concert features music by composers such as Rossi, Carissimi, Pasquini, and Marazzoli, encompassing everything from exquisite vocal trios to charming instrumental dance music. (More information about the program may be found at www.armoniaceleste.wordpress.com.)

Armonia Celeste comprises three women singers accompanied by two plucked-string instrumentalists: Fagerberg on a unique copy of the famous Barberini harp (c. 1630), and Nordstrom on lutes, theorbo, and baroque guitar.

Immediately following the tour, the ensemble will record an expanded version of the program with guest artists Cynthia Roberts, baroque violin, and Allen Whear, baroque cello, expected for release in the Fall of 2015 on the Centaur label.
Heinrich Schütz 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 Heinrich 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 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.
## Birthdays of "early" Composers in August and September

<table>
<thead>
<tr>
<th>Composer</th>
<th>Born on</th>
<th>Died on</th>
<th>Music Sample</th>
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<tbody>
<tr>
<td>Erasmus Widmann</td>
<td>9 September, 1572</td>
<td>31 October, 1634</td>
<td><a href="https://www.youtube.com/watch?v=M9lIQ6abui4">YouTube</a></td>
</tr>
<tr>
<td>Girolamo Frescobaldi</td>
<td>9 September, 1583</td>
<td>1 March, 1643</td>
<td><a href="https://www.youtube.com/watch?v=2aQ3oTkU1R8">YouTube</a></td>
</tr>
<tr>
<td>Heinrich I.F. von Biber</td>
<td>12 August, 1644</td>
<td>3 May, 1704</td>
<td><a href="https://www.youtube.com/watch?v=Dl9371sYxXo&amp;feature=player_embedded">YouTube</a></td>
</tr>
<tr>
<td>Juan Baptista Cabanilles</td>
<td>6 September, 1644</td>
<td>29 April, 1712</td>
<td><a href="https://www.youtube.com/watch?v=bdCbY6PJRsk">YouTube</a></td>
</tr>
<tr>
<td>Georg Böhm</td>
<td>2 September, 1661</td>
<td>18 May, 1733</td>
<td><a href="https://www.youtube.com/watch?v=YaK_kERIWOo">YouTube</a></td>
</tr>
<tr>
<td>Johann Gottfried Walther (a cousin of J.S. Bach)</td>
<td>18 September, 1684</td>
<td>23 March, 1747</td>
<td><a href="https://www.youtube.com/watch?v=8lOPAy8wq04">YouTube</a></td>
</tr>
<tr>
<td>William Boyce</td>
<td>September, 1711</td>
<td>7 February, 1779</td>
<td><a href="https://www.youtube.com/watch?v=4cMGyNuittU">YouTube</a></td>
</tr>
<tr>
<td>Johann Christian Bach</td>
<td>5 September, 1735</td>
<td>1 January, 1782</td>
<td><a href="https://www.youtube.com/watch?v=Q-uFoMI8bKo">YouTube</a></td>
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AEMA Membership Form

Thank you for your interest in AEMA! Membership includes a newsletter, the Broadside, member rates at the Midwinter Workshop and other AEMA events, and reduced admission (same as senior admission) to concerts of the Atlanta Baroque Orchestra.

- Our membership year is July 1 to June 30.
- Your membership contribution, minus $10 for the newsletter, is tax deductible.
- If you work for a company that matches charitable contributions, please check with your Human Resources department to see if they will match your contribution to AEMA.

Name_____________________________________________________________________________________  __________       _________      __________
Address__________________________________________________________________________________________
City_________________________________________ State_______ Zip Code________________
Phone: Home____________________________ Work__________________________________ Other________________
E-Mail____________________________________ or_____________________________________________

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

Instrument or Voice  Beginner  Intermediate  Advanced  Professional
________________________________________________________________________________
Enclosed is payment of ______ for the membership choice checked below:

___ Individual Membership ($20)  Please return to:  The Atlanta Early Music Alliance
___ Family Membership ($30)  P. O. Box 663
___ Group/Institutional ($45)  Decatur, Georgia 30030
___ Supporting ($100)  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
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
- 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.
Concerts with a Cause
The 2014 – 2015 Season
Church of the New Covenant, Doraville

The Church of the New Covenant’s 2014 – 2015 Concerts with a Cause will include the following early music programs:

Raisa Isaacs, Nancy Schechter and friends on Sunday, October 12, 2014 at 3pm, in *Spain and Italy – Origins and Affects* (from Ortiz to Scarlatti), featuring solo and trio sonatas for violin, cello and viola d’amore, by Ortiz, Corelli, Falconiero, Soler, Mayone, Frescobaldi, Scarlatti, Antonio Martin y Coll, Ariosti, Marcello, and Albicastro;

*Lauda Musicam* on Sunday, February 22, 2015 at 3pm;

The Atlanta Recorder Society’s *Consort Day* in March, 2015 at 3pm, specific date TBA.

In addition to the concerts listed above, there will also be a Concert with a Cause on Sunday, April 19, at 3pm, by *Balalaika Fantasie* (leaders of the Atlanta Balalaika Orchestra).

All concerts on the series are followed by a reception honoring the performers, in the Fellowship Hall.

CNC’s Concerts with a Cause series continue to be offered with free admission to all, with the opportunity to contribute to the specified, church-supported ministry/cause on a free-will basis.

Church of the New Covenant continues its appreciation for funding assistance received from the Atlanta Early Music Alliance for its support of the church’s Concerts with a Cause series.

David Buice, Concert Series Director

Church of the New Covenant
3330 Chestnut Drive

For Concert Calendar of Early Music in and around Atlanta, Please visit www.atlema.org >> Calendar
Quiz inside: “Name that Composer”

See page # 10