President’s Message

It is the season in which many people think back to “good old times” of celebrating the holidays. Many also yearn to hear music of the past centuries or, better, sing and play it with kindred folks. That Early Music, in all its beauty, has lasted and continues to charm us and draw us into more than subliminal pleasure. With that in mind, I wish all of our members and friends a lovely season with plenty of Early Music.

This issue features some happy and some pensive articles. We mourn the passing of Christopher Hogwood and George Lucktenberg and are filled with thanks and admiration of their impact on Early Music and our enjoyment. Hogwood is of international fame and George Lucktenberg was more active locally, admired by his students and as a member and contributor in AEMA.

AEMA’s outreach in education has been noted throughout the Southeast, especially through its annual Mid-Winter Music Workshop which has drawn participants from all neighboring states in the last 11 years. The 12th workshop beckons you on page 2. Won’t you consider participating? We still have openings for you as singers and instrumentalists. Please, also spread the word among your friends.

A new feature in the previous and current newsletter is the list of Composer Birthdays (page 13). We would like to have your feedback whether that is of general interest. You are thus guided to music seldom heard at all and definitely not often locally. What treasures YouTube is presenting, for us to enjoy through the Internet.

Again I would like to point you to our Calendar on www.atlema.org to find Early Music performances in our area. Please also contact events@atlema.org if you know of performances not yet listed.

Lastly, we invite your comments and contributions. (see page 14)

Happy Holidays to all!

Jorg Voss

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.
Mid-Winter Workshop  
*(the 12th annual)*

with early and newer Music  
for Voices, Recorders, Viols and Harp and other “early” instruments.  
North Atlanta Metro area, January 23rd and 24th 2015

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

It is not too late to register!

**Faculty:** Will include Stewart Carter (Brass & Reeds), Letitia Berlin, Jody Miller, Pat Petersen, Anne Timberlake (Recorders); Larry Lipnik (Viols and Voices); Kathy Smith (Harp); Catherine Bull (Renaissance Flutes)

**Music:** Emphasis will be on Early Music and other music for “early” instruments. Each participant will receive music with a detailed confirmation letter in December 2014. The music is included in the fee, if registration is postmarked November 30th or earlier. For registration after Dec.1, there will be a music fee of $20; and, after Jan.1, a $20 late registration fee.

**Dates and times:** The workshop will start on Friday, January 23rd at 6:30 PM with two classes. It will continue Saturday, January 24th at 9 AM and finish before 6 PM

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

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

**Singers** are invited to our annual Voices and Viols session, Friday evening, Jan. 23rd

**Cost:** The fee will be $120. Members of AEMA and ARS-Atlanta will receive a discount of $20. Participants of the **Friday-only sessions** pay $10 (AEMA members) or $20 (others).

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

**Scholarships:** A few scholarships for intermediate or advanced players aged 14 or above are available upon a written personal or teacher request. Fees will be waived, except for a $20 fee for music and $6 for lunch. With the scholarship, there is an expectation to help with a few chores before, during, and/or after the workshop.

Register with:

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

You can also register online at [www.atlema.org](http://www.atlema.org)

More information and a registration form can be downloaded from the AEMA website [www.atlema.org](http://www.atlema.org).
Christopher Hogwood: 1941-2014
by Brenda Lloyd

One of my favorite CD covers is that of Christopher Hogwood and soprano Emma Kirkby for an Academy of Ancient Music recording of Johann Sebastian Bach’s *Coffee Cantata* and *Peasant Cantata*. Both are in late 17th/early 18th century attire: Hogwood wearing a wig and holding a long-stemmed pipe. It’s a stunning recording, too.

Hogwood, a renowned conductor with a passion for early music, died at his home in Cambridge, England, on September 24 of a brain tumor from which he had been suffering for several months. He was 73.

An advocate of early music, he spearheaded the movement that became known as *historically-informed performance*. He promoted that movement to the mainstream through his work on Baroque and Classical repertoire with the Academy of Ancient Music (AAM) and his solo keyboard recordings, and applied its principles to music of all periods with leading symphony orchestras and opera houses.

While best known for Baroque and early Classical repertoire, he also performed contemporary music with a particular affinity for the neo-Baroque and neo-Classical schools, including works by Hindemith and Stravinsky.

Hogwood was born on September 10, 1941 in Nottingham, England. In 1960 he went to Pembroke College, University of Cambridge, to study Classics and Music. After Cambridge, he pursued keyboard studies, including harpsichord and clavichord, with Gustav Leonhardt, Mary Potts and Rafael Puyana, and, during a year of post-graduate study as a British Council scholar in Prague, with Milan Postolka and Zuzana Ruzickova.

*Continued on page 4*
In 1965 he became a founding member of the Early Music Consort, performing on the harpsichord, with fellow Pembroke alumnus David Munrow, as well as continuo player, keyboard soloist and consultant musicologist with Sir Neville Marriner’s Academy of St. Martin-in-the-Fields.

With help from the Decca recording label, Hogwood founded the AAM in 1973 and created approximately 200 albums with its musicians, including solo keyboard, chamber, orchestral, choral and opera for the Florilegium series on Decca’s specialist early-music label, L’Oiseau-Lyre, championed by producer Peter Wadland. This recording partnership was an enormous success, earning such awards as a Grand Prix de Disque for J.C. Bach overtures (1978), a Gramophone Award for Mozart symphonies (1979), and the Brit Award for Vivaldi’s Four Seasons (1985).

Hogwood and the AAM had the freedom to enjoy major and often ground-breaking touring and recording projects – many, such as the complete Mozart symphonies, were the first on period instruments. They also were able to pursue less well-known repertoire, often from performing editions he had prepared himself. Solo keyboard recordings include such landmarks as the Fitzwilliam Virginal Book, Byrd’s My Ladye Nevells Booke and J.S. Bach’s French Suites, as well as discs of Arne, C.P.E. Bach, Louis Couperin, Frescobaldi and Gibbons. He performed on the full range of strung and piped keyboard instruments, but particularly favored the clavichord, the instrument historically favored by composers for its expressive powers.

From 1981 Hogwood conducted regularly in the U.S. He was artistic director for Boston’s Handel and Hayden Society from 1986 to 2001, and was musical director of the St. Paul Chamber Orchestra in Minnesota from 1988 to 1992. He was even invited to conduct Handel’s Messiah with the AAM at the Hollywood Bowl during the 1984 Olympics, having been the highest-placed conductor in the U.S. Billboard charts the previous year.

As for his conducting ability, the Early Music Review said of him conducting Handel’s Amadigi in 2007: “The first star was Christopher Hogwood, one of the most technically correct conductors around. He has a very clear beat, no awkward mannerisms, graceful and flowing movements that help to make him an attractive conductor to watch, and an overall feeling that he is serving the music, rather than attempting to get the music to serve him. What joy!”

What joy, indeed. He will be sorely missed in the music world.
Remembering George Lucktenberg
By David Buice

My introduction to George Lucktenberg came on the occasion of his performance – with his wife, violinist Jerrie Cadek Lucktenberg – at the University of Alabama, back in the mid-1970s. I was immediately impressed by George's multiple abilities as a performer, and made a note to myself: Now here's a guy who knows how to perform.

When the time came to leave UA for graduate school at Converse College, I told Warren Hutton (my UA organ professor) that I was planning to include harpsichord study with George while at Converse; Hutton told me, "You'll enjoy it, George is a fine teacher, but be careful – the harpsichord is a very seductive instrument," and went on to describe how, in his days at Oberlin Conservatory in the 1940s, he almost changed his major from organ to harpsichord – It draws you in...

If I was going to step onto that "left-handed path", I could hardly have hoped for a better guide and role model than George; even in those early years of association, his generosity was remarkable, allowing me to practice on his personal instruments at Converse, and guiding my choice of literature with an eye toward future professional activity.

He introduced me to Richard Kingston, who, as the years passed, would build two harpsichords for me; in the days following George's death on October 26, Richard wrote to me, My fondest memories of George have nothing to do with music. They are memories of our salmon and trout fishing trips on Lake Michigan. He had a wonderful laugh.

As a role model, George was "one who goes his own way," listening to and feeling keyboards and their music, as opposed to simply "following rules," typically arriving at the same sounds of "performance practice", but arrived at via the music, over simply "being correct". Throughout my years of professional activity, he was my most steadfast supporter and source of encouragement, first as a mentor, then at, and beyond, that moment when he referred to me as "colleague".

My later happy memories are centered at his house – which he designed, himself, on graph paper – where we enjoyed meals together, accompanied by his performance, of whatever current project he was pursuing, on his 1902 Mason & Hamlin "AA", and the performance of his feline companion (Pearl, then Yurma – as in, "You're my cat") for her treats; a lot of beautiful music, and a lot of laughter.

George was still an inspiration in his eighties, continuing to play with great technical ability and depth of musicianship; his generosity continued as well, including his gifting me a fortepiano (now at Oglethorpe University) and much of his scholarly library. In our final visit, last month, we agreed that I would purchase his "house" Mason & Hamlin, a piano that I expect to treasure the rest of my life.

At George's memorial service in Spartanburg on November 1, in addition to tributes by family, former students and friends, the following quotes (among others) were printed in the bulletin, quotes that reflected George's attitude toward life, and his own mortality:

Life is unjust and this is what makes it beautiful. Every day is a gift. Be brave and take hold of it. (Garrison Keillor)
Some luck lies in not getting what you thought you wanted, but getting what you have, which, once you have it, you may be smart enough to see is what you would have wanted, had you known. (Garrison Keillor)
You get old and you realize there are no answers, just stories. (Garrison Keillor)
If a problem has a solution there is no need to worry about it. If there is no answer for the problem, worrying will do no good. (Tibetan proverb)

I am so grateful that George's son, Ted, recorded his dad demonstrating his remaining seven keyboard instruments (down from a one time high of more than forty!); it's a pleasure to see George on YouTube, still "filled out" physically and playing beautifully, still "twinkling" at the camera after Chopin. See https://www.youtube.com/watch?v=hCN8ILf3OFY for the first of nine brief demonstrations.

George Lucktenberg – What a guy, what a life, and what a gift to those who knew him!
To read Dr. Lucktenberg's obituary:
SAVAE, the San Antonio Vocal Arts Ensemble
by Jorg F. Voss

Several years ago, we had the pleasure of hearing SAVAE in a performance in Sandy Springs, GA. We had heard about their unique effort to bring Early South American music back to life, based on their research and observation of such surviving musical practices, south of our southern border. It was a stunning performance of Amerindian music, Amerindian-Negro styles and instruments, and the not so subtle influence of Spanish Renaissance musical styles. The instruments included Quena [Indian Flute], Pan Flute, Lithophones (tuned stones in lieu of wood or metal), and other percussion instruments. Of course, the imported string instruments were well represented, such as the Harp, Lute, Chinese Violin and the Lyra. Most important of all was the human voice.

SAVAE is a unique ancient world music ensemble that accompanies ancient vocal music on a diverse collection of early and traditional instruments from the Middle East, Europe, and North and South America. The group made its debut in 1989 at San Antonio's historic San Fernando Cathedral, presenting Latin American music from the colonial period. SAVAE has toured throughout the United States: from New York to Seattle, and from Baton Rouge to Milwaukee. The International Baroque Festival of Bolivia presented SAVAE in its Misiones Chiquitos- series, marking the ensemble's foreign debut.

With its home in the United States' most colorful Latino city, it is no surprise that SAVAE made its mark with unique recordings of ancient music from Latin America, including the Billboard magazine-charting Guadalupe: Virgen de los Indios. SAVAE's inventive approach to the fusion of pre-Colombian and European musical elements won the ensemble an invitation to record Academy Award-winning composer Todd Boekelheide's original score for the award-winning documentary, Discovering Dominga. Their sphere of interest expanded beyond Latin America to ancient music of the Middle East, including the Holy Land.

The ensemble's Artistic Director, Christopher Moroney, has created groundbreaking new compositions and arrangements for SAVAE delving deeply into the history and culture of the music he prepares for the group to perform and record. He has travelled to Mexico, Peru, Bolivia, and Palestine/Israel to conduct research. His exciting reconstruction of Aztec ceremonial music won Moroney a commission to compose a piece for “The Sport of Life and Death,” a traveling museum exhibition of Pre-Colombian artifacts related to Aztec culture SAVAE has been featured on national radio shows including NPR's Performance Today, Sound & Spirit, Latino USA, The Savvy Traveler, and Weekend Edition. Angela Mariani has twice featured the ensemble in hour-long specials on her early music program Harmonia.

The members of the San Antonio Vocal Arts Ensemble are:

Kathy Mayer - soprano, wind instruments, harp, bowed instruments; Tanya Moczygemba - mezzo-soprano, perc’n; Covita Moroney - (founder and manager) alto, plucked instruments, perc’n
Christopher Moroney - (artistic director) bass/baritone, wind instruments, perc’n; Jody Noblett - baritone, wind instruments, perc’n; Lee P’Pool - tenor, perc’n; Sonya Yamin - soprano, perc’n.

For more information, go to http://www.savae.org/
Come to Mountain Collegium!

by Barbara Stark

As winter approaches and we start longing for the warm days of summer, it’s time to think again about how best to spend the July 4th week with friends who share your passion for playing early music and early instruments. Yes, I’m talking about that glorious week in the mountains of North Carolina known as Mountain Collegium. The next workshop is June 28 – July 4, 2015. More detailed information is available on the website at www.mountaincollegium.org.

If you’ve been, then you know what I’m talking about and hopefully need no convincing to come back again. If you haven’t been, you don’t know what you’re missing. You can immerse yourself in music for an entire week in the beautiful, relaxing, and welcoming atmosphere of Mountain Collegium. Every year there is a new set of amazing classes to choose from, that allow you to challenge yourself or just have fun, depending on what you’re looking for. The 2014 course offerings provided a variety of options for recorder, viols, sackbuts, harps, cornamuses, crumhorns, pennywhistles, and other instruments. The 2015 course list isn’t out yet, but it’s sure to provide a great assortment of options.

Which brings me to a request to anyone who wants to come to Mountain Collegium: If there’s something you’d like to see taught, use the “Save the Date” flier or just use the Contact Us link on the website to let the organizers know what classes you’d like to see offered. Mountain Collegium needs your input to make sure the summer of 2015 is the best yet!

Lauda Musicam’s Brass Quartet at the High

by Barbara Stark

Lauda Musicam’s Brass Quartet performed a 30 minute concert at the High Museum on Friday, November 7. The performers were Henry Kahn (sackbut), Dan Berger (sackbut – okay, really just a hackbut, or cut-back small-bore early 20th century trombone), Barbara Stark (sackbut), and David Lawrence (tenor cornetto and tenor dulcian). While the cornetto isn’t really a brass instrument, cornettos often performed with sackbuts (Renaissance trombones) back in the day. The dulcian (an early bassoon) isn’t brass either; but it blends extremely well with the sackbuts.

The performance consisted of a variety of musical offerings from the Venetian school of music that was at its height from about 1550 to 1610, and evolved to a large extent in response to the beautiful acoustics of St. Mark’s Basilica in Venice. The Venice school was one of the most influential schools of music in Europe and would have been heard in cathedrals throughout Italy and the rest of Europe. As such, it was a perfect choice to play as part of the High Museum’s “Make A Joyful Noise “ (Renaissance Art and Music at Florence Cathedral) art display.

The High Museum display continues through January 11, 2015, and they have arranged for a variety of musical groups to perform on various days in conjunction with this display. In addition to the brass quartet group, the entire Lauda Musicam group performed on Sunday, November 9. Other small groups of Lauda Musicam members have also performed. For further information on the High Museum exhibit, visit their website at http://m.high.org/en/Exhibitions.aspx. Further information on Lauda Musicam (including a list of its upcoming concerts) can be found at http://www.laudamusicam.org/.
An Introduction to Tuning & Temperament:  
The Problem of tuning a keyboard instrument

By Daniel Pyle

When the Historically-Informed Performance movement was relatively new and beginning to gain influence, in the 1970’s, one of the most striking aspects of HIP performances was tuning, especially in choral and vocal-ensemble music. I still remember the thrill of hearing the brand-new recordings of Tallis and Gibbons by David Wulstan and The Clerkes of Oxenford, the piercing sweetness of purely-tuned major triads; and even earlier than that, hearing a recording of 17th-century organ-music played by Francis Chapelet on the Compenius organ at Frederiksborgslot in Denmark, tuned in a quarter-comma mean-tone temperament. In general, the way in which we hear music (listeners and performers, professionals and amateurs alike) has been formed for the last 150 years by consistent use of equal temperament in tuning keyboard instruments — the piano having become in that time the standard to which all other instruments and voices seek to attain. We all learned to accept the sound of musical intervals as they are heard on a piano as “in tune.” Generations of piano-students were taught that the greatest of all composers, Bach, ordained that equal-temperament was a kind of musical perfection as established in his *Well-Tempered Clavier*. And so we thought until the Early Music movement challenged that way of thinking and hearing.

But, one wonders, why is this a question at all? “In tune” is in tune, isn’t it? The starting point to answer those questions is a fundamental acoustical (that is, mathematical) problem in our musical universe. Long ago it was discovered by the Greek mathematician/philosopher Pythagoras (or by his students) that two notes an octave apart were defined by the mathematical ratio 2:1. In those ancient times they determined this from the sounding length of strings, as on a lyre: the string producing a note one octave lower than another is twice as long as the other. We now think of the same thing in terms of numbers of vibrations per second (that is, frequency), but the important matter is the ratio, 2:1. The Pythagoreans also found that the next most-important interval, the fifth, was defined in the same way by the ratio of 3:2. Because they were trying to discover a few basic, elegant principles for understanding the cosmos, the Pythagoreans decided that all musical notes should be derived from these two simple ratios — thereby inventing the Circle of Fifths.

The problem with this simple and elegant theory is the Circle of Fifths is a fiction. It is a convenient fiction in a music theory classroom, but a very inconvenient fiction when tuning a keyboard instrument. In fact, if one tunes a series of fifths purely in tune, for example C-G-D-A-E-B-F#-C#-G#-D#-A# -E#-B#, then the last note B#, which should, according to our convenient fiction, be the same as the starting note C, is actually quite a bit different. If one hears the two notes played together, they are gratingly out of tune with each other. Expressed mathematically, playing up seven octaves from low C is the same as multiplying ½ by itself seven times, and playing up the twelve fifths in the “circle” is the same as multiplying 3/2 by itself twelve times — but the products of those two multiplications can never be the same. We give a name to this discrepancy between the two notes C and B#: we call it a “comma” (the same term as the punctuation mark, which also indicates a break or disjunction), and in honor of the mathematician who revealed the problem, the “Pythagorean” or “diatonic” comma.

Some other Greek philosophers, a little later than Pythagoras, discovered that simple numerical ratios defined the other basic musical intervals. The fourth is 4:3, the major third is 5:4, and the minor third is 6:5. But the same kind of problem exists as with the “circle of fifths.” If you tune a major third C-E so that it is purely in tune, and then tune an E by starting from C and making four purely in-tune fifths (C-G-D-A-E), then the two notes “E” will be radically different from one another — the third derived from the series of fifths is wildly out of tune, much too wide. This discrepancy, between the two E’s differently derived, is also given a name, the “syntonic comma.”

Continued on page 9
Of course, for singers and string and wind players, this is not a problem. One can simply adjust the pitches by the minute amounts necessary to play or sing in tune with others. All musical ensembles do this; and the better they are, the more they are constantly adjusting. But for a keyboard instrument, whose notes can only be adjusted by changing the tension of a string or the length of a pipe, this is impossible. A way must be found to set the relationships between the notes on the keyboard so that they can sound close enough to “in tune” to be usable. The whole question of tunings and temperaments is entirely a keyboard issue, no matter what historical era the keyboard-instrument belongs to. It only becomes an issue for singers and string and wind instruments when they are used in ensemble with a keyboard (which in “early” music is almost always).

Historically, the setting of pitches on a keyboard started with two tunings. One tuning system used the series of ratios (1:2:3:4:5:6) for the octave, fifth, fourth, major third and minor third, all tuned pure. This tuning, which we call “just intonation,” was found to be extremely limiting, since one could play only in the key that the tuning was set for: if you tuned in C, you could play only in C, and not in any other key — obviously not a useful situation. It seems likely that this tuning was not used, at least not widely, and existed mostly as a theoretical construct.

The tuning system used for most the Middle Ages (or for the latter part of the Middle Ages, after the organ was introduced into western Europe in the 9th century) was what we call Pythagorean tuning: all pitches within an octave derived from tuning pure fifths. The comma — the discrepancy between the first and last pitches in the “circle” of fifths — was simply left alone, by preference at a part of the “circle” where it was least likely to be encountered, such as between C# and G#, or G# and D#. This one interval which was so badly out of tune was known as the “wolf,” because it howled. For Medieval music, in which only octaves and fifths were considered consonant, and thirds and sixths were considered dissonant, this tuning worked perfectly well. It only became inadequate as Europeans developed a taste for the sound of thirds, a taste which maybe started in England (remember the “contenance Angloise” from music history classes?) and spread to France and thence through Europe in the time of John Dunstaple and Guillaume DuFay. Then it was that musicians began to find ways to “temper” — that is, mildly distort — the pure intervals of the Just and Pythagorean tuning-systems, in a quest to make the thirds sound better (the topic of the next chapter in this saga).

AEMA Website

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Links to Great Performances

Jordi Saval: Sephardic music

https://www.youtube.com/watch?v=TEFkeHPUrcw&app=desktop
The Goliards
by Brenda Lloyd

Once upon a time John Hillenbrand had an early music group in Atlanta called The Goliards. But he moved to Savannah 10 years ago. Fortunately for early music lovers in that coastal city, he founded and directs another Goliards.

"Savannah doesn’t have a built-in early music contingency, so I try to add music [to the early component] that people know," Hillenbrand said, speaking from his home in downtown historic Savannah. "I didn’t know anyone when I got here, and I had to insert myself into the folk music community because there wasn’t any early music."

The group’s most recent concert was “The Age of Guillaume de Machaut” on October 26 at St. Paul’s Episcopal Church, where The Goliards perform most of their concerts. The music was sung in Middle French and accompanied on period instruments. Machaut lived circa 1300 to 1377, about the same time as writers Geoffrey Chaucer and Giovanni Boccaccio, and wrote the virelais, ballades, rondeaux and motets sung in the concert. Instrumentalists Hillenbrand on vielle, Anne Acker on positive organ and sinfonye, Anne Durant on harp, and percussionist James Broberg accompanied vocalists Katherine Broberg, Ashley Adams-Roper, and Cuffy Sullivan.

The size and the makeup of the group vary depending on the number of voices and instruments needed. When Hillenbrand started the group, he had one very good soprano and three instruments: a harp, a lute, and a vielle. Now he has five sopranos. Four of them will perform at the next concert on December 21.

The group of four sopranos (Adams-Roper, Sullivan, Mary Catherine Mousarakis, and Melissa Flummerfelt) will be accompanied by Durant on Celtic and bray harps, Acker on the hurdy gurdy, and Hillenbrand on vielle performing 13th-15th century English music, including an early Sarum chant, a couple of polyphonic pieces, St. Nicholas hymns by St. Godric, several Marian praise hymns, a love song entitled Bryd One Brere (Bird on a Branch), and carols.

Audiences are small for the early music concerts, as they are here in Atlanta. Hillenbrand said 75 is a good-sized audience for The Goliards. The Christmas concerts are the big draw, and the group has offered two Sephardic programs that did well. "When we hit the nail on the head, we can fill the church with 160 or so people," he said. Also, he plans the Christmas concerts as close to Christmas as he can because the other groups perform theirs earlier. "We’re the only act in town by then."

The Goliards usually perform four concerts a year, though Hillenbrand said he’d like to offer one or two more. Sunday afternoon is the time of choice, and Hillenbrand keeps the ticket cost at only $10.

He likes St. Paul’s Episcopal because it’s small and pretty with stained glass windows that filter afternoon sunlight through their colorful panes on the Sunday afternoons of the concerts. The church also allows the group to rehearse there.

Hillenbrand, who studied Medieval music and Medieval bowed strings with Emily Stevenson in Atlanta, and with Margriet Tindemans in Seattle and Spain, performed with the Emory Early Music Consort in Atlanta for several years before founding The Goliards, at first known as The Garlandia Ensemble. In Savannah he has led seventeen performances in Savannah. He also is a member of an Irish trio, A Murder of Crows, and Everyman, which is usually just Anne Durant on harp and him on vielle and violin playing Irish, Scottish, Scandinavian, Sephardic, or English folk music. And, he’s a member of the Atlanta Early Music Alliance.

Unfortunately, I have not heard the Savannah Goliards, and they have no recordings, but I did hear the Atlanta Goliards. It’s a beautiful sound.

As with the Atlanta group, Hillenbrand said the Savannah Goliards tries to be creative in attracting audiences, such as offering free admission for children. Plus, the reviewer for the Savannah Morning News writes flattering preview articles about upcoming concerts.

“But we have the advantage over Atlanta of having the market cornered here,” says Hillenbrand. "There’s no early music here at all.” None except for The Goliards.
Recording a new CD
by Dianna Grabowski, mezzo soprano, Armonia Celeste

There are major differences in recording an album versus performing the same program live. The amount of focus, stamina, and energy needed to capture everything on recording (which is, let’s face it, FOREVER) is really hard to sustain. The only way to deal with it is to just do it...hopefully more than once! That was my attitude going into recording The Rebel Queen album with Armonia Celeste this month. I was looking forward to the recording process now that we had already been through it together as a group for the Udite Amanti album. We made it through that experience with flying colors, and I was eager to see what would happen this time.

Well, what happened is even more polished, expressive, and (if I do say so myself) impressive singing and playing than even I was anticipating. I am constantly humbled and honored working with such fantastic musicians!

The music on The Rebel Queen is extremely special. Every piece is very personal to the members of the group, and we have spent a long time honing the repertoire and narrowing it down to the strongest, most varied, and most moving pieces. One of my personal favorites on the album is "Memento homo. Anima peccatrice" by Marazzoli. This is a piece that is full of chromatic, almost shocking harmonies--things like unresolved suspensions just hanging in midair, cluster chords between the three voices for whole measures at a time, odd dissonances and cross relations--as well as rangy, dramatic solos, all serving the purpose of portraying the text, which is a fervent plea for sinful man to repent and be transformed by God. Other favorite pieces on this album include Sarah's exciting and flashy piece entitled "Sdegno" (Disdain!) by Rossi, Rebecca's dramatic "Circondata di mali" from the opera La vita humana by Marazzoli, and the hauntingly beautiful "Benedictus Deus" by Carissimi featuring the complete ensemble.

All in all, it was an exciting week of intense music making! I’m already looking forward to the next Armonia Celeste recording project...

www.armoniaceleste.com/
"Name that Composer"

This composer was born in 1661 in Hohenkirchen, Germany. He studied in Goldbach, and later in Gotha, graduating in 1684. Both cities had Kantors taught by the same members of the Bach family who may have influenced him. In 1684 he entered the University of Jena. 1693 finds him in Hamburg. Presumably he was influenced by the musical life of the city and the surrounding area. French and Italian operas were regularly performed in Hamburg, while in the area of sacred music, Johann Adam Reincken of St. Katharine's Church was one of the leading organists and keyboard composers of his time. He may have also heard Vincent Lübeck in the nearby Stade, or possibly even Dieterich Buxtehude in Lübeck.

In 1698 he became organist of the principal church of Lüneburg, the Church of St. John and held the position until his death. From 1700 to 1702 he must have met and possibly tutored the young Johann Sebastian Bach. This apprenticeship is extremely likely. This connection must have become a close friendship that lasted for many years, for in 1727 Bach named none other than this composer as his northern agent for the sale of keyboard partitas nos. 2 and 3.

He died on 18 May 1733 at the advanced age of 71.

This composer is mainly known for his compositions for the flute and organ and harpsichord (primarily preludes, fugues, and partitas). Many of his works were designed with flexibility of instrument in mind: a particular piece could be played on the organ, the harpsichord, or the clavichord, depending on the situation in which the performer found himself. His music is notable for its use of the *stylus phantasticus*, a style of playing based on improvisation.

His most important contribution to North German keyboard music is the *chorale partita*, a large-scale composition consisting of several variations on a particular chorale melody. He effectively invented the genre, writing several partitas of varying lengths and on diverse tunes. Later composers also took up the genre, most notably Johann Sebastian Bach.

"Name that Composer", from the August / September quiz

Born in 1659 in London, Henry Purcell was one of the preeminent composers in English history:

His teachers were Henry Cooke and Pelham Humfrey. He was a chorister at the Chapel Royal and then studied under John Blow.

It is documented that he wrote his first important composition, an ode for the King’s birthday, at the age of 11.

Purcell’s works include much sacred music, and he excelled in the profane, including some well known plays, such as “Dido and Aeneas”. After his marriage in 1682 he was appointed organist of the Chapel Royal, an office which he was able to hold simultaneously with his position at Westminster Abbey. He composed cantatas, sonatas, odes, anthems, organ music, in all a very impressive volume of excellent quality works. In the final six years of his life, he wrote music for forty-two plays. He died in 1695, only 36 years old.
Birthdays of "early" Composers in October, November, December

<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>Francisco Guerrero</td>
<td>4 October, 1528</td>
<td>8 November, 1599</td>
<td><a href="https://www.youtube.com/watch?v=dE_s_3Y3Fj8">https://www.youtube.com/watch?v=dE_s_3Y3Fj8</a></td>
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<tr>
<td>William Billings</td>
<td>7 October, 1746</td>
<td>26 September 1800</td>
<td><a href="https://www.youtube.com/watch?v=JwJmchd9plU">https://www.youtube.com/watch?v=JwJmchd9plU</a></td>
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<tr>
<td>Heinrich Schütz</td>
<td>8 October, 1585</td>
<td>6 November, 1672</td>
<td><a href="https://www.youtube.com/watch?v=qXdbCTXWmXc">https://www.youtube.com/watch?v=qXdbCTXWmXc</a></td>
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<td><a href="https://www.youtube.com/watch?v=JZhzMeCEEJ0">https://www.youtube.com/watch?v=JZhzMeCEEJ0</a></td>
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<tr>
<td>Thomas Weelkes</td>
<td>25 October, 1576</td>
<td>30 November, 1623</td>
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<td><a href="https://www.youtube.com/watch?v=Zoblf8KBcH4&amp;index=8&amp;list=PL1R63z7Hhv0g0qrNzo-S8LbVWWHzK4UXR">https://www.youtube.com/watch?v=Zoblf8KBcH4&amp;index=8&amp;list=PL1R63z7Hhv0g0qrNzo-S8LbVWWHzK4UXR</a></td>
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<tr>
<td>Wilhelm Friedemann Bach</td>
<td>22 November, 1710</td>
<td>1 July, 1784</td>
<td><a href="https://www.youtube.com/watch?v=ci8r3Mix7Ds">https://www.youtube.com/watch?v=ci8r3Mix7Ds</a></td>
</tr>
<tr>
<td>Jean Baptiste Lully</td>
<td>28 November, 1632</td>
<td>22 March, 1687</td>
<td><a href="https://www.youtube.com/watch?v=5iYiY-tDWOA">https://www.youtube.com/watch?v=5iYiY-tDWOA</a></td>
</tr>
<tr>
<td>Orazio Vecchi</td>
<td>6 December, 1550</td>
<td>19 February, 1605</td>
<td><a href="https://www.youtube.com/watch?v=CnNAAnTzl190">https://www.youtube.com/watch?v=CnNAAnTzl190</a></td>
</tr>
<tr>
<td>Louis-Nicolas Clérambault</td>
<td>19 December, 1676</td>
<td>26 October, 1749</td>
<td><a href="https://www.youtube.com/watch?v=gYYsY0jm-98">https://www.youtube.com/watch?v=gYYsY0jm-98</a></td>
</tr>
</tbody>
</table>
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
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.
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:

*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
Doraville, GA, 30340

http://www.cncdoraville.org/#!concerts-with-a-cause/c1syq

For Concert Calendar of Early Music in and around Atlanta, Please visit www.atlema.org >> Calendar
Comments about page 13,
YouTube samples of music
How to access for listening:

A) If you are seeing this on your computer:
Highlight and copy the link into your Internet browser with your keyboard.
Of course, you could also type the link into your Internet browser one letter (or symbol) at a time, if you like tedious work.
Wait for the link to find the YouTube source and listen with your sound system.

B) If you see this in the printed form, type the link into your browser one letter (or symbol) at a time. That is tedious work.
ENTER and wait for the link to find the YouTube source and listen with your sound system.

There is another way:
Open AEMA’s Website, www.atlema.org
Go to: NEWSLETTER and scroll down to Nov / Dec 2014 BROADSIDE.
Scroll to page 13
Highlight a link (https://www…. or just:  www……),
like https://www.youtube.com/watch?v=dE_s_3Y3Fj8
COPY this link into your Internet browser and click ENTER.
The YouTube music should play, if your sound system is active.

Enjoy the Early Music!

(The August / September 2014 issue shows such links on page 11)
Quiz inside: “Name that Composer”

See page # 12