AEMA, your Atlanta Early Music Alliance, has been in existence since early 1993, nearly 22 years ago. Our members can go to our website, www.atlema.org / newsletter archive and read about the beginnings of this organization, and also find a treasure trove of articles about Early Music composers, compositions and recent happenings in our vicinity. We may even reprint some favorite stories, as we go along.

AEMA continues to have many faithful individual members and group members. As we pursue our stated mission,

We inform:
by email notices, making members aware of upcoming recitals and concerts;
by our calendar, accessible on AEMA’s website www.atlema.org, go to “Calendar”;
by our quarterly BROADSIDE newsletter, with reviews and previews of concerts and other articles on Early Music, Composers and instrumentation.

We support:
by giving grants to AEMA member groups;
by scholarships to music workshops;
by tuition relief for members participating in music workshops.

All above is done by a volunteer group of our members, supported by your membership dues and a few donations. Of course, we would like to continue what we have been doing and are striving to provide more support. Rather than increasing our general membership dues, we encourage our members to invite their friends to join. We also would be very grateful for any donations beyond our general membership dues. Please visit our membership page in this BROADSIDE or www.atlema.org.

We also again encourage our members to contribute any articles or other pertinent news for dissemination by email or for inclusion in upcoming BROADSIDEs. For ideas, see page 13.

Jorg Voss
The Atlanta Early Music Alliance (AEMA)

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2015 Mid-Winter Workshop

AEMA and the Atlanta Recorder Society held their 12th annual 2015 Mid-Winter Workshop January 23-24, and it was great fun. The comments supplied by the attendees were overwhelmingly positive. And we’re seriously looking at ways to make the workshop even better by acting on some of the suggestions for improvement. Just y’all wait to see what next year brings!

This year saw a brand new offering, with Catherine Bull providing instruction on Renaissance flute. I heard only praise for this. So I’m really glad now to be able to say it was my idea. ☺

Loud band participants were a bit worried when we heard Stuart Carter was being delayed by weather – fortunately he was only 20 minutes late. Once Stuart arrived, the loud fun took off. It’s probably a good thing loud band is over in the music wing with the good sound-proofing.

On the recorder side of the building, Anne, Pat, Jody, and Tish gave the recorders a real workout. There were some comments from a few of the viols that they love Larry so much that they want him all to themselves on Saturday, next year (without vocalists). We heard you! But given the demand from vocalists this year, we’ll look into the possibility of a Saturday vocal track for next year. No promises – but stay tuned!

The fliers for the 2016 Mid-Winter Workshop should be out around mid-year, with registration open in October. If you have any additional suggestions for improving next year’s workshop as we work on planning it, please feel free to pass them along to your favorite AEMA Board member. We hope to see everyone there again, and make some new friends, as well.

By Barbara Stark
Friedrich von Huene
An Icon of Early Music

Much has been written about our Workshop and mostly about the obvious: tools, buildings, designs, goods—but rarely ever about the personalities behind the work. Not only Friedrich and I, but what shaped our life and what gave us ideas and the perseverance to put those ideas into action. We both came from large families with colorful backgrounds in Germany, Russia, the Baltics, and the United States. Our parents loved music, the arts, literature, and history and instilled in us a love for the same. We both grew up during the Second World War with its deprivations and horrors.\textendash;A Short Overview of a Long Career, Ingeborg von Huene. This article is based on her pamphlet which she published on the occasion of Friedrich's 80th birthday.

The history and evolution of the von Huene Workshop is not just the accomplishments Friedrich von Huene but also of Ingeborg, his wife. They met in the local gymnasium in Königstein, Germany, where their life as refugees of the Second World War began. Their obligations to their families led them in different paths from post war Germany to the United States. In 1948 Friedrich and his mother, an American, made their way to Maine where he helped her restore an old family farm house. Ingeborg stayed in Germany to finish her training as a research librarian at the Frankfurt University Library. It was at this point in their lives where their paths would take different directions for several years.

Friedrich left Maine for New York to work as a cabinet maker in order to make some money. It was a fateful turning point in his career. While there, he met Bernard Krainis, Alfred Mann and Suzanne Bloch. When the Korean War began in 1950 Friedrich was drafted as an "enemy alien." On the advice of Bernard Krainis he volunteered for the Air Force and managed to get accepted as a flute player in the Andrews Air Force Band. While stationed in Washington, DC, he spent much of his spare time sifting through the Library of Congress for flute music which he hand copied. He also became acquainted with Russell Wollen at the Catholic University who convinced him to teach recorder to several people in his spare time.

After being discharged from the Air Force in 1953 Friedrich traveled to Germany to visit Ingeborg and his family. It was on this trip when he met Hermann Moeck, Sr., a relationship which would be a pivotal one in his future. During the deprivations of the post war years Ingeborg and her family had survived by keeping chickens and rabbits and a vegetable garden. All the while Ingeborg kept her musical interests alive by playing violin in a local chamber orchestra. After Friedrich returned to the U.S. Ingeborg managed to obtain travel papers to "visit", arriving by ship in December 1954 in New York. Wasting no time, they were married in a small ceremony on December 30, 1954. By March 1956 Ingeborg and Friedrich were the parents of twins. At this time Friedrich was casting around for a teaching position in music but realized he would need a master's degree to do so. He applied for and received a scholarship to Harvard University but another opportunity presented itself at the same time. It was an apprenticeship with the master flute maker Verne Q. Powell. Friedrich was hired by Powell, so in 1956 the von Huene family moved to Brookline, Massachusetts to be nearer the Powell Workshop.

The von Huenes quickly became part of the local music groups such as the Amateur Chamber Music Society and the American Recorder Society, Boston. This also led to contacts with the "Camerata of the Museum of Fine Arts", a group of musicians who played the instruments of the Leslie Lindsay Mason Collection of the Museum of Fine Arts. During the restoration efforts for this collection Friedrich discovered several old recorders and flutes which he copied. This was the beginning of his extensive research into instrument restoration and the acoustics of the recorder.

The day came when Friedrich told Ingeborg that he was dissatisfied with the recorders he had or could purchase. They were not good enough for the demanding music of the Baroque. "Well, why don't you make your own?", she replied. In his spare time he began what would be continuous research and documentation of all the recorders he owned or could borrow. By 1958 he had turned his first grenadilla recorder on the lathe which he had brought from Maine. He had developed his skill on the lathe by turning miniature cannon for his models of sailing war ships. Though this first instrument played well Friedrich had taken off a bit too much from the center joint. The second, and corrected, instrument was sold through the New England Music store. His third instrument was bought by none other than Bernard Krainis, the recorder virtuoso. Krainis' endorsement of Friedrich's recorder had a snowball effect on the fortunes of the von Huenes.

Through trial and error Friedrich and Ingeborg learned the process of how to run their blossoming business. They had to learn how to keep records of orders, instrument numbers and billing as well as learning a new vocabulary for the English names for machine tools. The business grew so quickly that it outgrew their apartment where Friedrich was making his instruments. So in May of 1960 he left Mr. Powell and moved his tiny Workshop to Waltham, Massachusetts where Frank Hubbard was building harpsichords. It was during this time Friedrich finished his first series of alto recorders and expanded his selection to tenors, basses, great basses and even some contrabasses. Several apprentices were hired during this period as well. The Von Huene Workshop was born.

(Continued on page 4)
The next important event in the lives of the von Huenes came when they attended the first “Early Music Festival” in Bruges, Belgium, with some of their instruments. This opened a new world of possibilities and contacts for their growing business. Many of the large cities in Europe followed with their own festivals which created an ever widening market for early instruments and in 1981 the first Early Music Festival & Exhibition took place in Boston. With the help of many others the von Huenes managed to organize it in two years.

On his first tour of the United States Frans Brueggen, stunning audiences with his virtuosic recorder playing, took the opportunity to visit the von Huene Workshop. It was Brueggen who suggested that Friedrich should make copies of historical instruments for players who wanted to play early music in as authentic a way as possible. At the same time, the New York Pro Musica, under Noah Greenberg, approached Friedrich to make some Renaissance recorders. He was able to do this by applying for and receiving a grant from the John Simon Guggenheim Foundation in 1967 which allowed him to systematically explore museums and private collections of instruments throughout Europe. The data he recorded during these trips have resulted in the making of a superior range of instruments as well as the careful reconstruction of historical technique.

While in Germany he revisited the Moeck factory where Dr. Hermann Moeck, Jr., had taken over from his father and built a modern new factory. During this visit he said to Friedrich, “I have all these facilities to make instruments and can sell everything I make. You, Friedrich, make superb instruments but can’t keep up with orders. Why don't you design an instrument for me based on a historical model? I’ll pay you royalties on each instrument sold.” The results of that collaboration were the Rottenburgh alto recorder from the Brussels collection followed by the Rottenburgh soprano, tenor and bass.

By 1981 The von Huene Workshop, which had now moved to Boylston Street in Brookline Village, entered into another successful collaboration with Zen-On in Japan which makes the Stanesby, Jr. soprano and Bressan alto, both designed by Friedrich von Huene. In the same year the von Huene family opened their retail store run by son Nikolaus. They expanded into a thriving mail order business as well as a repair service. Son Patrick joined the firm in 1981 and now runs the day-to-day operations of the shop as production manager. Son Andreas, a designer and engineer, is also involved in the design of new machinery.

For more than 50 years The von Huene Workshop has continued to produce some of the finest recorders and early flutes in the world. Contact information: The von Huene Workshop, Inc., 59-65 Boylston St., Brookline MA 02445, 617.277.8690, www.vonhuene.com.

By Thom Culbreth

Jane Burke – A Life of Music

Jane Burke, a long-time member of the Atlanta Early Music Alliance, was a singer, but she also directed several church choirs over her life, as well as the semi-professional group Festival Singers of Atlanta, which is how I knew her.

She had a lovely, rich mezzo soprano/contralto voice. It was a pleasure to hear her sing, but she also created beautiful music from the blended voices in her groups. She made singing such fun. In rehearsals, she had us laughing with her jokes and Southern mimicries, yet she would beam with wondrous joy at our music when it was good.

Jane died of cancer on the morning of the Festival Singers’ Christmas concert on Dec. 7. She was 58. We knew she wasn’t doing well, that her battle with cancer was approaching its end, yet she had planned to come to the concert – and she even worked at McKendree United Methodist Church, where she was minister of music, the week before her death.

(Continued on page 5)
Jane was born on January 6, 1956, in Detroit, Mich., but was raised in Knoxville, Tenn. She graduated Magna Cum Laude with a double major in Speech & Theatre and Music from the University of Tennessee, where she was active in music and theater. She later began graduate studies in theater at UT. She was a staff singer at the Church Street United Methodist Church in Knoxville, and she appeared in many regional theater productions. She was a member of Actor’s Equity.

Pursuing her dream of singing with the Atlanta Symphony Orchestra Chorus, she moved to Atlanta in 1985. She did sing with the ASO Chorus and with the Atlanta Chamber Chorus, as well, under the direction of Robert Shaw. She also sang briefly with the Atlanta Singers and the Britten Choir.

She was staff singer at several churches and ran her own business providing personal business management services. She received her Masters of Sacred Music degree with honors from Emory University in 1996. Before working at McKendree UMC, she served as minister of music at Chamblee First United Methodist Church and later at St. Mark United Methodist Church. She also directed singers at AEMA’s Mid-Winter Workshops a couple of years.

Jane had a big, kind heart and a lot of love and care for everyone. She seemed to always be smiling, unless she was crying because the music was so beautiful to her.

But she continued with her love of theater, too. She often appeared in cabaret with her friends Amy Holloway and Larry Manning singing standard and Broadway music, and she performed in many plays. She was in several at St. Mark, including Fiddler on the Roof, Nunsense (her last play there; she wore an eye patch because she had just had eye surgery for Metastic Ocular Melanoma), and South Pacific (as Bloody Mary), but she usually did the musical direction.

In her honor, the Liver Arts Theatre has named its forthcoming space in Gwinnett Place Mall “The Jane Burke Memorial Theatre.”

She directed the Festival Singers for 16 years, ending last year, and took the group to Piccolo Spoleto in Charleston, S.C., about nine times. That was a big event for us. We would try to stay for two to three days and take in as many of the other events as we could, and we always drew a crowd to our own concerts.

Jane had a big, kind heart and a lot of love and care for everyone. She seemed to always be smiling, unless she was crying because the music she was hearing was so beautiful to her.

Her friends and colleagues filled the St. Mark UMC sanctuary on the day of her memorial service, Jan. 3, and members of at least two church choirs (St. Mark and McKendree) and the Festival Singers sang. Three ministers, one from each of the churches where she had directed music in Atlanta, delivered eulogies and shared their fond and often humorous memories of Jane. The service was practically a concert, there was so much music. Excluding hymns, of which there were many, the anthems included “Come, O Thou Traveler,” arranged by Jane, “A Star,” composed by Grant Pfeifer for Jane and the Festival Singers, “Pilgrim’s Hymn,” by Stephen Paulus (one of her favorites), Faure’s “In Paradisium,” and more. It was a memorable and fitting tribute to her life.

Personally, I give her credit for my involvement in AEMA. She knew of my love for early music and encouraged me to become a board member.

Jane loved life, which she filled with music and theater.

By Brenda Lloyd

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.
Felix Mendelssohn and J.S. Bach

Recently I attended a fabulous concert by the Georgia Institute of Technology School of Music. Students presented Felix Mendelssohn’s magnificent choral Symphony “Lobgesang” [Song of Praise] with a full Symphony Orchestra, a large choral group and three vocal soloists. As they reached the chorale “Nun danket alle Gott” [Now thank ye all our God], in a setting by Johann Sebastian Bach, I realized again our immeasurable debt to Felix Mendelssohn for reviving Bach’s music.

Mendelssohn in 1835 became the Conductor of the “Leipziger Gewandhaus Orchester” in the city where J.S. Bach had been Cantor at churches about a century before him. In the late 1700’s and early 1800’s Baroque music in Bach’s style had gone out of fashion. Bach had been very diligent in preserving his music in print, scribing much of it personally on copper plates. Mendelssohn discovered this treasure trove, admired it and performed many compositions with the musicians at his disposal. These efforts exposed musicians and audiences to Bach’s magnificent “eternal” masterpieces. Without his efforts, would we today be aware of Bach’s music?

We thank you, Felix Mendelssohn!

Talking about J.S.Bach’s creations:

Here is a performance of his Saint John Passion, by the Georgia Tech Chamber Choir and Harmonie Universelle

March 31, 2015, 7:30pm to 9:30pm;

Pre-concert lecture at 6:30pm

Druid Hills Presbyterian Church 1026 Ponce De Leon Ave NE Atlanta

http://chamberchoir.gtorg.gatech.edu/

http://www.news.gatech.edu/2015/02/25/chamber-choir-showcases-student-musical-talents
Concert of an AEMA Member Group:

Athens Chamber Singers
Kevin Kelly, Director

Present

Sacred Music
from the
Spanish Baroque

Hispanic Music for two & three choirs
from the Old and New Worlds
from the 17th and 18th centuries

With Organ, Recorders,
Guitar and Cello

Free Admission

Saturday, May 16, 2015
7:00 p.m.
St. Bartholomew Episcopal Church, Atlanta
(1790 LaVista Rd., NE)

athenschamberingers.org

SACRED MUSIC FROM THE SPANISH BAROQUE

By Kevin Kelly

Our program will present music from the 17th and early 18th centuries from both Spain and Latin America, with a focus on those compositions that reflect the intersection of vernacular and cultivated traditions. Such an intersection is one of the traits of Spanish cultural history that distinguishes it from that of other European countries. For example, artists working in the churches and courts of Renaissance Italy and the Netherlands sought to affirm a cultural distinction from the practices of the common people, whereas Iberian artists were more inclusive of folk elements.

The arrival of Muslims in the Iberian Peninsula in the 8th century led to the establishment of artistic centers at Cordoba and Granada, where a cross-cultural exchange took place between Muslim, Jewish and Christian societies that was virtually unknown elsewhere in Europe. Even the eventual centralization of power in the Spanish crown, the forced conversion and expulsion of Jews and Muslims, and the ascendency of the Counter Reformation all failed to erase the mosaic of cultural identities that had coexisted in previous centuries.

In the 15th and 16th centuries, the colonial expansions of Spain and Portugal widened these cultural intersections through contact with cultures from Africa (via the slave trade) and the Americas. In theory, conversion of native peoples to Christianity provided the justification for colonization of the New World, and music became an important tool in this mission. Jesuit missionaries adapted their doctrinal texts to indigenous melodies and languages, and church and state ceremonies often incorporated folk songs and dances, performed on local instruments and in native garb. At the same time, local inhabitants were attracted to the European music of their conquerors. Reports of missionaries and colonial authorities frequently mention the facility with which native musicians mastered European music theory and notation, new instruments such as shawms and sackbuts, and singing polyphonically. Native musicians responded to the demand for new music in the churches, especially for major feasts such as Christmas and Epiphany, so much so that by the second half of the 17th century, much of the repertoire of Latin American sacred music featured indigenous composers. In this way local artists were able to affirm their cultural identity by excelling in the art of their conquerors. At the same time, they were able to enrich their own practices with European formal structures and contrapuntal techniques.
Mention has been made of how church authorities adapted local music styles in their efforts as missionaries; a similar cultural exchange occurred with Spanish and Portuguese composers working in the New World. Trained in the Italian/Flemish polyphonic tradition, these composers were fascinated by the musical idioms of African and Latin American cultures, especially their dance and speech rhythms that created a sensual atmosphere foreign to the puritanical Catholic tradition of the Iberian Peninsula. They found new sources of inspiration in these "exotic" idioms, and often sought to integrate the two styles.

One of the composers who exemplifies this dualistic approach to church music is Juan Padilla, born in Spain, who came to Mexico to direct the music at Puebla Cathedral. During Padilla's tenure there, Puebla entered into a period of glorious artistic achievement, modelled on Old Spain yet influenced by the local traditions of the New World. Two of the Mass movements on our program (Credo and Sanctus) are by Padilla. Each movement begins in a style reminiscent of Palestrina, but soon switches to vibrant dance rhythms. Here Padilla takes considerable liberties with the traditional liturgical texts, isolating and repeating phrases that convey immediacy and religious fervor, thereby hinting at the evangelistic purpose of music in the colonial church.

On our program is an entire setting of the Ordinary of the Mass, but to demonstrate a variety of compositional styles, its five movements are divided among three composers: the Kyrie and Gloria by Joan Cererols, the Credo and Sanctus by Padilla, and the Agnus Dei by Victoria. All of these movements are polychoral -- those by Padilla and Victoria for two choirs, and those by Cererols for the more unusual three choirs. The spatial interchanges of this polychoral style, together with the incorporation of vernacular dance and speech rhythms, give this music an excitement and richness that elevate it beyond ordinary service music.

Bibliographic sources for this essay:
Nery, Rui Vieira, notes to Villancicos y Danzas Criollas. Jordi Savall, Hesperion XXI. AliaVox AV 9834
Lawrence-King, Andrew, notes to Missa Mexicana. Harp Consort. Harmonia Mundi MHU 907293

Performers:
Athens Chamber Singers
Athens Recorder Ensemble
William Coscarelli, organ
Richard Hunsinger, guitar
Eunice Kang, cello
Kevin Kelly, director

Program:
Ay Andar - Araujo (Bolivia)
Regina coeli - Cererols
Mass - movements by Cererols (Spain), Padilla (Spain/Mexico), Victoria (Spain)
Jesus, Jesus - Quiroz (Guatemala)
Gilguerillos acordes - Castellanos (Guatemala)

Desvelado dueño mio - Velasco (Peru)
Convidando esta la noche - Zespiedes (Mexico)
Cumbees - Santiago de Murcia (Spain)
A este sol peregrino - Velasco (Peru)
Espagnoleta & Canarios - Sanz (Spain)

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Georg Böhm 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. 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 Böhm 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 Georg Böhm as his northern agent for the sale of keyboard partitas nos. 2 and 3.

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

Böhm 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. Böhm 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.
# Birthdays of "early" Composers in January, February and March

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<th>Died on</th>
<th>Music Sample</th>
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<td>December 14, 1788</td>
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<td>July 28, 1741</td>
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Comments about page 10, 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 Feb / Mar, 2015 BROADSIDE.
   Scroll to page 10
   Highlight a link (https://www.… or just: www……),
   like https://www.youtube.com/watch?v=gXVqDaJpLZA
   COPY this link into your Internet browser and click ENTER.
   The YouTube music should play, if your sound system is active.

Atlanta Recorder Society’s 20th Annual Consort Day

On Sunday the 15th of March, 2015, the Atlanta Recorder Society celebrated “Play the Recorder Month” by hosting its 20th annual Consort Day at the Church of the New Covenant in Doraville, GA as part of their Concerts with a Cause series. Consort Day is a concert made up of local ensembles (at least one recorder must be included) and individuals that gather together to perform for each other and an audience of early music lovers. This year, nine groups performed for an audience of about 100 people, playing a wide variety of music, from Calypso, traditional Bolivian folk songs, and Medieval duets, to Baroque, Renaissance and Modern.

The performances included 2 opening numbers by participants of the Atlanta Recorder Society’s monthly playing session, several small ensembles playing duets, trios, quartets and quintets, and a performance by Lauda Musicam of Atlanta, directed by Jody Miller.

Also performing were two local school groups, the Crabapple Crossing Elementary Orff Ensemble, directed by David DeStefano, which is made up of 4th and 5th grade students, and the Atlanta Montessori International School Recorder Ensemble, directed by Isabel Mester.

The music was wonderful as everyone did a great job in preparing their pieces, and it was especially nice to see so many young people playing recorder and making music while having fun doing so.

Consort Day is a great way to spread the love of recorders to a new and wider audience, which will ensure that the appreciation of this incredible instrument continues into the next generation.

Atlanta Recorder Society – http://gillmorm.home.mindspring.com/
Lauda Musicam of Atlanta – http://www.laudamusical.org/
Church of the New Covenant Concerts with a Cause - http://www.cnedoraville.org/%21concerts-with-a-cause/c1syq
AEMA provides support for Concerts with a Cause.

By David Lawrence
AEMA Membership Form

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

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

Name_____________________________________________________________________________________
Address____________________________________________________________________________________
City________________________________________    State__________    Zip Code______________
Phone: Home___________________________ Work____________________________ Other____________________________
E-Mail___________________________________ or______________________________________

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

Instrument or Voice                       Beginner    Intermediate    Advanced    Professional
________________________________________________________________________
________________________________________________________________________

Enclosed is payment of ______ for the membership choice checked below:

___ Individual Membership ($20)    _ ___    ___    ___    ___    ___
___ Family Membership ($30)       ___    ___    ___    ___    ___
___ Group/Institutional ($45)      ___    ___    ___    ___    ___
___ Supporting ($100)              ___    ___    ___    ___    ___
___ Sustaining ($200)              ___    ___    ___    ___    ___

Additional Donation: $__________, thank you!

We would love to have contributions to BROADSIDE

IDEAS for BROADSIDE contents
(AEMA’s BROADSIDE newsletter appears quarterly)

Ideas for topics can be found on the following page
We would love to have contributions to this BROADSIDE from our esteemed members.

**IDEAS for BROADSIDE contents**

AEMA’s BROADSIDE newsletter appears quarterly.

Here are some ideas of topics (others are welcome):

Music history
Historical instruments
descriptions
depictions
Instrument replication
Composers
anniversaries
Facsimiles of music or treatises
Pictures, current and/or historical
Member profiles
Board profiles
Concert previews
reviews
Musical puzzles
Musical jokes
Musical anecdotes
Profound “sayings” about music

Announcements of workshops
of grants

Internet links to musical performances, YouTube, etc.
treatises
CD reviews
Advertising, “for Sale”

Music in America
in Europe
in Asia
in Africa

Music and Dance
Early music and Appalachian music
Music in poetry
in literature
The joys of lay music groups,
local “Hausmusik”
Workshop reviews
Where are they now?
Members/Founders who moved

Please consider adding to this list and contributing precious articles,
to Wanda Yang Temko (wanda@yangtemko.com)
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

We within AEMA thank this congregation for all the support it has given for Board meetings, rehearsals and presentations of Early Music

The Church’s 2014 – 2015 “Concerts with a Cause” included concerts and presentations of Lauda Musicam of Atlanta and the Atlanta Recorder Society

In addition to these concerts 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
Armonia Celeste and That’s Amore

By Brenda Lloyd

Featuring 17th century Italian madrigals, the performers of Armonia Celeste gave a thrilling concert, That’s Amore: Music and Love in Seventeenth Century Italy, on Feb. 21 at the Episcopal Church of the Epiphany.

The group is comprised of Lyle Nordstrom on lute and theorbo, Paula Fagerberg on baroque triple harp, sopranos Rebecca Choate Beasley and Sarah Griffiths, and mezzo soprano Dianna Grabowski. In a pre-concert talk, Nordstrom, one of the most influential musicians in early music in the last few decades, discussed the concerto della donna (consort of ladies), a group of three women singers founded in Ferrara, Italy, in the late 16th century. Women weren’t allowed to sing in public at the time, so the group, whose fame for their beauty of music spread across the region and to other countries, was vital in changing traditions at the time. The women also accompanied themselves on string instruments, such as the lute and harp.

The style of music was changing at the time from the madrigal style of music, several voices singing different lines, to a solo form so that listeners could understand the words, Nordstrom said. A stringed instrument added harmony to the solo voice. Giulio Caccini, a tenor who wrote a collection of such music called Le nuove musiche, and others set the stage for this new style that allowed singers greater expression.

That could have been the lute or theorbo, which Nordstrom played, or harp. Paula’s harp is a reproduction of the Barberini harp, the most famous surviving instrument from 17th-century Rome. The original is a black and gilt work of art with elaborately carved allegorical figures and the coat of arms of the Barberini. It stands more than two meters tall. Paula’s harp is gilded with 17th-century techniques but has scenes from Dante’s Divine Comedy with the Devil at the bottom, images of pagans in hell, including Virgil, Aristotle, and Odysseus, as well as desperate souls in Purgatory, and on top God, cherubs, and singing angels. At the very top is a small version of the Barberini coat of arms – a design featuring three bees.

The formation of Armonia Celeste was inspired by the concerto della donna, and the music performed at the concert was from the 16th and 17th centuries with both early madrigal and solo styles. The musicianship certainly lived up to the reputation of the concerto della donna – beautiful music that people from miles around clamored to hear, and the singers pronunciation of Italian was impeccable.

Fortunately, Armonia Celeste provided a translation of the music, which also helped the audience understand the passionate or playful performances of the singers. For example, Sarah and Rebecca were flirtatious when they sang “Bella Bocca” by Luigi Rossi: Beautiful mouth, in full bloom, grateful for love’s loyal refuge, for joy’s only nursery. I hear your voice saying Ah!

Dianna was pleading and sad when she sang “Chi d’amour non vuol le pene” by Giovanni Marciani: One who does not desire love’s sting will quickly extinguish its heat. The pain of love does not heal once it has entered the veins. And, Rebecca seemed to languish as she sang “La Gelosia” by Rossi: Jealousy, you who little by little go snaking into my heart, don’t enter where the fire is burning: true love never freezes. What do you desire from me? And: Torment me no more!

I could go on and on about each piece, but I believe everyone was taken aback when Sarah took center stage with her forceful presentation of “Sdegno, campion audace” by Virgilio Mazzocchi: Disdain, bold champion, warrior of reason, unfurling its banner wants no more truce, no, and no more peace.

The last piece, “Fan battaglia,” by Rossi, was a great enthusiastic end to the program by the whole ensemble, but, as we were applauding, they regrouped and sang one more song that brought a smile to everyone’s face: the very modern “That’s Amore!”
Quiz inside: “Name that Composer”