President’s Message

Are we living in the Renaissance?

Well, according to the British journalist, Stephen Masty, we are still witnessing new inventions in musical instruments that link us back to the Renaissance figuratively and literally.

His article “The 21st Century Renaissance Inventor” [of musical instruments], in the journal “The Imaginative Conservative” received worldwide attention recently regarding George Kelischek’s invention of the “KELHORN”, a reinvention of Renaissance capped double-reed instruments, such as Cornamuse, Crumhorn, Rauschpfeiff.

To read the article, please visit: http://www.theimaginativeconservative.org/2015/05/the-21st-centurys-great-renaissance-inventor.html.

Some early music lovers play new replicas of the Renaissance instruments and are also interested in playing the KELHORNs. The latter have a sinuous bore which makes even bass instruments “handy” to play, since they have finger hole arrangements similar to Recorders.

Yet the sound of all these instruments is quite unlike that of the Recorder: The double-reed presents a haunting raspy other-worldly tone. (Renaissance? or Jurassic?)

George Kelischek just told me that he has initiated The Capped Reed Society Forum for Players and Makers of the Crumhorn, Cornamuse, Kelhorn & Rauschpfeiff. http://www.cappedreedsociety.org/

Samples of Capped Reed music can be heard: http://www.cappedreedsociety.org/category/instruments/

The Kelischek Workshop for Historical Instruments is located in Brasstown, NC, and can be reached at www.susato.com.

Jorg Voss
The Atlanta Early Music Alliance (AEMA)

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Early Music Concerts or Events:
AEMA wants to help spread the word!
If you want to make announcements, contact:
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News from The Atlanta Baroque Orchestra

Performing the “Messiah” by George Frederic Händel

The production was put on by the ABO, the Cathedral Schola, and the Friends of Cathedral Music on Dec. 13, 2014, at the Cathedral of St. Philip and on Dec. 14 at St. David’s Episcopal Church, Roswell, and was supported by an AEMA performance grant. Led by Dale Adelmann and Julie Andrijeski, the performances featured four outstanding soloists with international careers: soprano Clara Rottolk, countertenor David Daniels, tenor Karim Sulayman, and baritone Mischa Bouvier. We did offer discounted tickets for AEMA members.

Both performances were sold out, with a combined audience of at least 1,350 (989 in Atlanta and 350+ in Roswell)! You can imagine that we were well gratified by the turnout.

Thank you so much for supporting the production, and for all of the things that you continue to do for early music in Atlanta!

Best wishes, George T. Riordan

Please visit: atlantabaroque.org

Musical Instruments of the World

If you are interested in the creativity of man in every culture to make sound, make music, for worship, for dance, for pleasure, here is a book which categorizes and shows in clear drawings musical instruments of many cultures.


ISBN #0-87196-320-5
or ISBN #0-8160-1309-8 (pbk)

This book appears to be out of print, but used books can be found at Amazon.com for a very reasonable cost.

I can recommend this book as a great resource book, even on your coffee tables, for musicians, lay or professional. A real conversation starter on Music of the World.

Jorg F. Voss
On May 17, 2015, Lauda Musicam had its “Instruments of the Renaissance: A Family and Children's Concert” at St. Bartholomew’s Episcopal Church in Decatur. The music was fun and varied, in an attempt to appeal to a wide range of tastes and ages. Even more varied were the instruments used during the concert, which included recorders of all sizes, sackbuts, a cornetto, baroque and renaissance flutes, a rebec, a psaltery, crumhorns, shawms, cornamuses, a dulcian, rackets, and, of course, plenty of percussion for the dances. Jody Miller showed off a glimpse of his virtuoso recorder playing by performing dance music on a sopranino recorder. At the end of the concert was what is becoming one of the most popular aspects of Lauda Musicam’s concerts:

The Petting Zoo

The Petting Zoo makes early music and instruments accessible to children of all ages in attempt to educate and inspire. As you can see from the pictures, there was a lot of inspiration happening! Lauda Musicam looks forward to its next season of concerts in the fall, with rehearsals starting in August. As more and more musicians are exposed to early music, the roster of musicians (amateur and professional) performing with Lauda continues to grow. For more information, please visit us at www.laudamusicam.org.

Barbara Stark

Photos by Stanislav Vitebskiy
The Lights of Evening

One thing about the Atlanta Schola Cantorum, which performed a concert of evening liturgies on Saturday, May 9, is that their blend among 26 singers is impeccable.

Performed at St. Bartholomew’s Episcopal Church, and supported by a $700 grant from the Atlanta Early Music Alliance, the concert of choral masterworks for Evensong, Vespers and Compline was perfectly timed as the audience saw sunset turn into evening through the tall windows of the church. To help us understand the music and the composers’ intentions, director John Whitt provided copious program notes.

The concert opened with 19th century composer Max Reger’s Nachtlied written for Vespers. This lovely gentle and calming hymn with verse by Petrus Herbert (16th century) was one of my favorite pieces of the evening. (Let us go to sleep with good thoughts, Happily awaken and never waver from you).

The next piece by Marc Antonio Ingregneri, “Tenebrae factae sunt”, was much more dramatic with vivid fortēs and pianissimos, and, in fact, Tenebrae is one of the most dramatic liturgies of Holy Week. A quintet of two sopranos, alto, tenor and bass sang Alonso Lobo’s “Ave Regina coelorum,“ which is the second of four Marian votive antiphons sung at the conclusion of Compline. As Whitt noted, Lobo makes strong use of dissonance and suspensions at key points to illuminate his texts. This was followed by Lobo’s “Versa est in luctum,” written for King Phillip’s memorial at Toledo Cathedral. It was beautifully mournful with a soaring soprano line.

From there, the group moved ahead in time to Gustav Holst’s “Nunc Dimittis” composed for Compline and first sung in the liturgy on Easter Sunday in 1915. It aligned nicely with the early music, as did the next piece, “Ave Maris Stella” by Edvard Grieg. William Byrd’s “Magnificat,” from the Great Service, rounded out the first half of the program. It was my least favorite on the program because of its length and repetitiveness. Whitt notes that it is Byrd’s longest setting of the Anglican liturgical ordinaries.

Continued on page 5
The second half opened with “Te lucis ante terminum” by Thomas Tallis, with the opening and closing verses sung by men in chant. Gorgeous, with a fabulous blend. And with barely a beat, the group moved into “Water Night” by Eric Whitacre and set to poetry by Octavio Paz. The only non-sacred piece in the program, it was lovely and haunting.

We then returned to the 16th century with Francisco Guerrero’s “Regina caeli” sung by a men’s quartet. This was another of my favorites, mostly because of the blend of the men’s voices.

Again, the Schola moved smoothly from an early setting to a later one – from William Mundy’s “Oh Lord, the maker of all thing,” written for Evensong, to 19th century composer Josef Rheinberger’s lovely “Abendlied” (Stay with us, for evening shadows darken, and the day will soon be over).

Charles Wood’s “Hail, gladdening light” with its dramatic conclusion ended the program, but then the Schola launched into “The Bird,” a sweet song by Charles Stanford (with lyrics by Mary Coleridge) with a pure soprano overlay.

The Atlanta Schola Cantorum also performed selections of this program at the Episcopal Church of the Holy Family in Jasper, Ga., on April 19, and took parts of it to Piccolo Spoleto in Charleston, S.C., where the group performed on May 25 at the Cathedral of St. John the Baptist.

Brenda Lloyd

Musical musings

The cello is like a beautiful woman who has not grown older, but younger with time, more slender, more supple, more graceful. Pablo Casals

Music is a way to dream together and go to another dimension. Cecilia Bartoli

You are the music while the music lasts. T.S. Eliot

Music is what feelings sound like. Author unknown

Music is the mediator between the spiritual and the sensual life. Ludwig van Beethoven

Music expresses that which cannot be said and on which it is impossible to be silent. Victor Hugo

Music is the wine which inspires one to new generative processes, and I am Bacchus who presses out this glorious wine for mankind and makes them spiritually drunken. Ludwig van Beethoven

A painter paints pictures on canvas. But musicians paint their pictures on silence. Leopold Stokowski
Continuo Viewed from Above by Frances Blaker

(Continued from page 6)

Continuo--basso continuo, thorough-bass, figured bass--is defined as 1) the practice among baroque composers of writing a bass line over which harmonies are to be played by a chordal instrument player guided by rules and usually with the help of figures to indicate specific harmonies; 2) the act of improvising a chordal accompaniment from a figured bass. The harmonies and bass line can be played on any instrument capable of playing chords: harpsichord, organ, theorbo, harp, etc. The addition of a bass instrument such as cello or gamba to double the bass line was very common, and often taken for granted.

As a recorder player, I have spent a lot of time playing music with basso continuo, and have played with many different continuo players. ("Continuo players" means both the chordal instrument player and the bass instrument player.) Two problems I have often encountered in the course of my playing are that continuo playing is not noticed enough, and continuo players (both chordal and bass) often make use of only a limited range of the expressive and creative means available to them. I would like to see what we can do to remedy those problems.

Why don't listeners and upper-line players notice the continuo playing more? I think there are two reasons: top-line players (and audiences) are apt to get wrapped up in their own playing, mostly just noticing big harmonic points and rhythmic precision between top-line and continuo; audiences and top-line players alike often don't know what to listen for in the continuo--so don't really listen. In my own struggle to become more aware of continuo playing I have found both these reasons to be true.

The lack of awareness of continuo has always bothered me. As long as I am not aware of what my continuo group is playing, I have not fully understood the music, I am not truly playing with my fellow players, and we are not giving our listeners as satisfying a musical experience as they could be receiving.

I think that the more one learns about continuo, the more one will be able to notice continuo playing while playing (or listening to) a top line. I received my first thorough grounding in continuo during my studies at the Royal Danish Conservatory of Music in Copenhagen. In the three years of continuo classes, I learned the rules and conventions of French, Italian, and German continuo, both through written exercises and at the keyboard. I had three knowledgeable and enthusiastic teachers, who used the original treatises and realizations written out by baroque musicians as their teaching material. It was particularly helpful that all three teachers were performing continuo players.

Those classes gave me a very good foundation, but I still found it difficult to identify what I was hearing and remain fully aware of the continuo parts. My next step was to really listen to the continuo playing during performances and on recordings at every chance I had to hear continuo.

Listening to a variety of music gives a better and better idea of how continuo should sound and what one should listen for. I suggest listening with the figured bass line in hand sometimes in order to learn what kind of sounds go with which figures. Playing Bach chorales (and making your own harmonizations of their melodies) is also very helpful for developing a good harmonic sense (something which we top-line players too often lack).

Once one is familiar with what can be done, one can form opinions and preferences. Then these must be supplemented (and revised) by information from the baroque musicians themselves. Read the treatises. There are many available in modern reprints and translation. It isn't necessary for a top-line player or listener to read every sentence on how to play every type of chord, but the more you read the greater your understanding will be. I suggest beginning with F. T. Arnold: Accompaniment from a Thorough Bass (2 volumes, Dover). Volume I gives a very good overview of the rise of continuo, as well as outlines of, and information from, many of the old treatises. The article on continuo in The New Grove's Dictionary of Music and Musicians is another good place to begin. "An understanding listener does not easily miss anything. In his soul's perception melody and harmony are inseparable."  

The figured bass of a baroque composition contains even more potential for creativity and expression than the upper line(s). The bass line should be played with melodic expressiveness by varying direction, articulation, dynamic level, timing--even embellishment is permissible. "If, however, the bass imitates some phrases of the principal part, the violoncellist may repeat the same graces used in the principal part. and if the principal part has rests or held notes, he may likewise vary the bass in an agreeable manner..."
The figured bass also contains the possibility of harmonic expression. The figures indicate which chord is to be played above which bass note, but not all figures are complete, and there were conventions allowing for a choice of "extra notes" (usually dissonant) with certain chords.

The chordal instrument player can choose chordal texture to help express the passions--from two-note chords, to regular four-voice texture, to chords using both hands, giving up to ten notes! As J. C. Kittel, one of Bach's last pupils, informs us, "One of [Bach's] most capable pupils had always to accompany on the harpsichord. It will easily be guessed that no one dared to put forward a meager thoroughbass accompaniment. Nevertheless, one always had to be prepared to have Bach's hands and fingers of the player and, without getting in the way of the latter, furnish the accompaniment with masses of harmonies, which made an even greater impression than the unsuspected close proximity of the teacher."  

I will conclude with remarks on some things I would like to hear in continuo playing. I particularly like a full continuo. I love to hear lush harmonies over a bass played with personality--with contrasting thinner sections where needed. And because I like varied sound with good support, I prefer to have a bass instrument double the bass line. The bass line is so important, and must be heard. I want the bass player to use every expressive means possible on his/her instrument. The bass line is more than just a chain of fundamental notes. It is a living framework, and a bass line played with direction and feeling gives the best support and the most satisfying ensemble playing.

Playing is most fun when the chordal instrument player changes the realization a little each time: a new dissonance here, a different figuration there, etc. I think that harpsichordists and lutenists can go a lot further with their realizations than we normally hear. Give us more of the possibilities described in the treatises. I can't wait to hear them!

Finally, I like to play with the harpsichord lid open. A closed lid gives a muffled unresonant tone that I particularly dislike. Even using a short stick changes the resonance. If the harpsichord is really too loud, the harpsichordist can play softer by modifying touch, texture, and timing of the chords. It is interesting that, in the reading I have done, I have not run across any mention of closing the lid. Modifying loudness by changing the thickness of the chords is mentioned fairly frequently, however.

I like it best when my continuo players are not afraid of drowning me out. Don't worry--you can't! A cello or gamba player with early technique will not be too loud, and "the harpsichord is obtrusive and quite loud close by, but at a distance, it is not as loud as other instruments." (J. J. Quantz). Furthermore, not every single note of a top line needs to be heard as clearly as possible. Some notes are best masked.

There are many more facets of continuo playing to discuss. Perhaps one of you would like to contribute an article for a future issue of the Atlanta Early Music News [AEMA Broadside].

I would just like to add that I do realize that playing from a figured bass is difficult and I have great respect for anyone who can do it. When I try it, my brain begins to smoke…

2 J. J. Quantz, *On Playing the Flute*  
3 David and Mandel, *The Bach Reader*

[For more information you may visit: http://www.colby.edu/academics_cs/courses/MU182A/upload/Figured-Bass-Notation.pdf]
This composer (born c. 1410—died Feb. 6, 1497, Tours, France [?]), composer of sacred and secular music, one of the great masters of the Franco-Flemish style that dominated European music of the Renaissance. His earliest recorded appointment was as a singer at Antwerp Cathedral (1443–44). He served similarly in the chapel of Charles, Duke de Bourbon (1446–48), and later in the royal chapel. He was chaplain and composer to three successive French kings, Charles VII, Louis XI, and Charles VIII. As treasurer of the wealthy Abbey of Saint-Martin at Tours, he received a handsome salary. Like many of his Flemish contemporaries, he traveled widely and used his visits to distant cities to extend his musical knowledge. As a teacher he had great influence on the following generation of composers. His death was mourned in writing by Desiderius Erasmus, whose text was set to music by Johannes Lupi; a Déploration by Molinet was set by Josquin des Prez.

His surviving works include masses, motets and chansons. His work sounds richer than that of his predecessors Guillaume Dufay and John Dunstable; during this composer’s era, the instrumentally supported vocal lines of earlier music were gradually modified to make way for sonorous choral harmony. His Missa prolationum and Missa cuiusvis toni are examples of his highly-developed contrapuntal and canonic technique, but the strict device of canon, of which he was a master, is subtly used and is rarely apparent to the listener.

His ten motets include Marian texts, such as Ave Maria, Salve regina, and Alma redemptoris mater, and a complete setting of the responsory Gaude Maria. Unlike other composers of the early 15th century, he wrote his masses in a style more solemn than that of his secular music.
Giacomo Gastoldi was born at Caravaggio, Lombardy. In 1582 he succeeded Giaches de Wert as choirmaster at Santa Barbara's, and served until 1605 under the Dukes Guglielmo and Vincenzo Gonzaga. According to Filippo Lomazzo, this composer became choirmaster at the Duomo in Milan.

He composed several madrigals, a variety of sacred vocal music, and a few instrumental works.

His two sets of balletti, a strophic vocal dance, however, are the most prominent and influential. These were written for five voices, and contained passages of nonsense syllables (e.g. “fa la la”) which seemed to personify a type of lover and love-making. As a whole, his balletti were a musical commedia dell’arte, and included the following compositions: Contento (The Lucky One), Premiato (The Winner), L’Inamorato (The Suitor) Piacere (Pleasure), La Bellezza (Beauty), Gloria d’Amore (Praise of Love), L’Acceso (The Ardent), Caccia d’Amore (Love-Chase), Il Martellato (The Disdained), Il Bell’humore (The Good Fellow), Amor Vittorioso (Love Victorious), and Speme Amorosa (Amorous Hope).

His balletti music basically had a simple chordal texture, fast declamation, and rhythmic accents at the expense of contrapuntal display, as is to be expected from their close relationship to dance music.

Gastoldi’s Balletti a Cinque Voci was published in Venice in 1591, and immediately became a "best seller." Within a short time, the collection was reprinted ten times, not only by their original publisher but also in other countries as well. Composers Vecchi, Banchieri, Hassler, and Morley were greatly captivated by this musical creation (compare Morley’s ballet “Now is the Month of Maying” for a clear example of his influence).
Birthdays of "early" Composers in April, May and June

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<thead>
<tr>
<th>Composer</th>
<th>Born on</th>
<th>Died on</th>
<th>Music Sample</th>
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<tr>
<td>Claudio Monteverdi</td>
<td>15 May 1567</td>
<td>29 November 1643</td>
<td><a href="https://www.youtube.com/watch?v=hw3ShHRd0vE">https://www.youtube.com/watch?v=hw3ShHRd0vE</a></td>
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<td>Tomaso Albinoni</td>
<td>14 June, 1671</td>
<td>17 January 1751</td>
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<td>Johann Kaspar Kerll</td>
<td>9 April, 1627</td>
<td>13 February 1693</td>
<td><a href="https://www.youtube.com/watch?v=LQf4nDC2sC0">https://www.youtube.com/watch?v=LQf4nDC2sC0</a></td>
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<tr>
<td>Dionisio Aguado</td>
<td>8 April, 1784</td>
<td>29 December, 1849</td>
<td><a href="https://www.youtube.com/watch?v=EmRbCBsS6s">https://www.youtube.com/watch?v=EmRbCBsS6s</a></td>
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<td>Gaspar Sanz</td>
<td>4 April, 1640</td>
<td>1740</td>
<td><a href="https://www.youtube.com/watch?v=BC7JNE85dmY">https://www.youtube.com/watch?v=BC7JNE85dmY</a></td>
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<tr>
<td>Giovanni Battista Martini</td>
<td>24 April, 1706</td>
<td>3 August, 1784</td>
<td><a href="https://www.youtube.com/watch?v=0zA_fA30N3E">https://www.youtube.com/watch?v=0zA_fA30N3E</a></td>
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<td>Alessandro Scarlatti</td>
<td>2 May, 1660</td>
<td>22 October, 1725</td>
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<td>Carl Philipp Stamitz</td>
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<td>Jean-Marie LeClair</td>
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The *Harmonice Musices Odhecaton* (also known simply as the *Odhecaton*) was an anthology of polyphonic secular songs published by Ottaviano Petrucci in 1501 in Venice. It was the first book of polyphonic music ever to be printed using movable type. The *Odhecaton* was hugely influential both in publishing in general and in dissemination of the Franco-Flemish musical style.

Seeing the business potential for music printing, in 1498 Petrucci had obtained an exclusive 20-year license for all printing activities related to music anywhere in the Venetian Republic. Three years later, in 1501, he brought out his first anthology, 96 secular songs, mostly polyphonic French chansons, for three or four voice parts, calling it the *Harmonice musices odhecaton*. For this work he printed two parts on the right-hand side of a page, and two parts on the left, so that four singers or instrumentalists could read from the same sheet. The collection included music by some of the most famous composers of the time, including Johannes Ockeghem, Josquin des Prez, Antoine Brumel, Antoine Busnois, Alexander Agricola, Jacob Obrecht, and Hayne van Ghizeghem. Many of the works contained in it are anonymous.

The book was edited by Petrus Castellanus, a Dominican friar who was maestro di cappella of San Giovanni e Paolo. Inclusion of composers in this famous collection did much to enhance their notability, since the prints, and the technology, were to spread around Europe in the coming decades.

The *Odhecaton* used the triple-impression technique, in which first the musical staff was printed, then the text, and then the notes. Most of the 96 pieces, although they were written as songs, were not provided with the text, implying that instrumental performance was intended for many of them. Texts for most can be found in other manuscript sources or later publications. The first edition of the *Odhecaton (Harmonice Musices Odhecaton A)* does not survive complete, and the exact publication date is not known, but it includes a dedication dated May 15, 1501. The second and third editions were printed on January 14, 1503 and May 25, 1504, respectively. Each corrected several errors of the previous editions. Petrucci published two further anthologies, the *Canti B* and *Canti C*, in 1502 and 1504, respectively.

Petrucci’s publication not only revolutionized music distribution: it contributed to making the Franco-Flemish style the international musical language of Europe for the next century, since even though Petrucci was working in Italy, he chiefly chose the music of Franco-Flemish composers for inclusion in the *Odhecaton*, as well as in his next several publications. A few years later he published several books of native Italian frottola, a popular song style which was the predecessor to the madrigal, but the inclusion of Franco-Flemish composers in his many publications was decisive on the diffusion of the musical language.

Harmonice Musices Odhecaton A. Celebratory 500-year modern edition

Harmonice Musices Odhecaton A. This landmark collection of 96 pieces in three to five voices by Josquin, Isaac, Compère, Agricola, and others, was the first printed book of polyphonic music, originally published by Ottaviano Petrucci in Venice (1501). Edited in 2001 by a team of specialists in Renaissance music, with notes by general editor David Fallows. Published by Amherst Early Music, Inc. Now in its 2nd revised edition (2005).

This is an exceptional source book of Franco-Flemish compositions. Several of my friends have copies of this book which we use in our playing sessions. We thoroughly enjoy many of these 96 pieces in their contrapuntal harmonies. Below is the modern rendition of Josquin’s piece shown on parts sheet on the previous page.

Jos Voss
AEMA Membership Form

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

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

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

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<th>Instrument or Voice</th>
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Decatur, Georgia 30030

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

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 page 15
Grants and subsidies for Member Organizations

The Atlanta Early Music Alliance offers Grants to support the performance of early music in the Atlanta Area:

**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.

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**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.

**For Concert Calendar of Early Music in and around Atlanta,**
**Please visit www.atlema.org >> Calendar**
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
- Borrowed articles
  - from EMA?
  - local instructors
  - local performers
  - earlier publications
- 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 appropriate articles, to Wanda Yang Temko (wanda@yangtemko.com)
Quiz inside: “Name that Composer”