President’s Message

The AEMA has elected a new slate of officers, and decided to make me president. I don’t expect that you’ll really notice a whole lot being different, since I didn’t campaign on a platform of change. Actually, I don’t even remember campaigning.

We’ll continue to keep you informed of musical opportunities both by email and the Broadside newsletter, make grants to support early music performances, and sponsor workshops. This coming January we will host not only the Midwinter Workshop, but also a Baroque Keyboard Workshop (see the website for more info on this). We’re also looking into the possibility of adding a vocal track to the Saturday part of the Midwinter Workshop (to provide a full workshop experience for singers when combined with Voices and Viols on Friday night).

If you have ideas for anything you’d like to see us do, you can email me at president@atlema.org. If there’s anything you’d like on the website (www.atlema.org), please send those suggestions my way, too. And we’d love to get articles from you for the Broadside newsletter. But you can send those to broadside@atlema.org.

Barbara Stark, President (and Webmaster)
Jorg Voss, Vice President
Brenda Lloyd, Treasurer
Francisca Vanherle, Secretary
Thom Culbreth

In closing, I just want to thank all of you (our AEMA members) for everything you do to keep Early Music alive and well in the Atlanta area. I’m looking forward to a great year.

Barbara Stark

Stepping back

We recently reconfigured the responsibilities of your elected Board members. I am very glad that Barbara Stark stepped forward to assume the presidency for the foreseeable future. She has been a very active contributor to your organization, especially, but not only, as our webmaster. The bylaws of AEMA call for strict term limits of Board members. Term limits are essential for any entity and individuals. My second (and last) 3-year term will expire in June 2016. I decided to step back early to let other Board members assume previous responsibilities, yet stand by with advice as needed. This will revitalize our organization and give me more time to devote to family needs. I plan to continue as director of the Mid-Winter Music Workshop, sponsored jointly by your organization and the Atlanta Recorder Society. It has been an honor to serve in support of Early Music in our area.

Jorg Voss
Continuo Playing as Viewed from Below

By Martha Bishop

Part 1 of 3

Roger North once said in 1728, "In matters of Antiquity there are two extremes, 1. a totall neglect, and 2. perpetuall guessing."

Whereas the sources are plentiful for the players of keyboard continuo, they are woefully lacking for the bass line player. This article is based on my many years of experience as a continuo player on cello, viola da gamba, and violone; and I have dutifully consulted all the sources available to me.

First of all, the matter of tuning: it seems very obvious to me that the melodic continuo player (presumably a string player) should tune each string with the keyboard instrument, which may be in one of many historical temperaments. Secondly, assuming that the keyboard is well tuned, it is a very good idea to play a few scales with it just to find out where the humorized intervals are. Another very practical matter: seating -- the continuo team should sit quite close together, and historical pictures often show them reading from the same music.

For the player of modern strings, probably the most obvious contrariety in Baroque style playing is the lack of vibrato. Actually, there never has been a consensus on the use of vibrato. Historically speaking, vibrato had its ups and downs all the way from Ganassi to Leopold Mozart. It definitely was used, but it should not be abused. Vibrato was considered an ornament or embellishment, with its own sign and appellations: "close shake", "sting", and "battement" to mention a few. Vibrato was done with either one finger (as modern performers do) or with two fingers, and there was even a bowed vibrato. For purposes of continuo playing, however, vibrato should be used sparingly, and when present, should be slower and more relaxed than is usual to modern players.

The proper role of the melodic bass continuo player, according to the directives of Johann Joachim Quantz (1752), is to preserve the correct tempo and the proper degree of liveliness of a piece. Therefore, rushing is a cardinal sin! Rather the tempo must be maintained by stressing certain beats (1 and 3 in common time, 1 in 3/4 time, and 1 and 4 in 6/8 time) and stressing dotted eighth notes following them by quick sixteenth notes. The continuo player must know the harmony of the piece so as to be able to stress the dissonances of 2nds, diminished 5ths, augmented 6ths and 7ths, also the notes raised or lowered unexpectedly by an accidental. The continuo player should point up deceptive cadences, and swell (possibly with vibrato) on suspensions.

Concerning articulation, it is a fashionable theory that Baroque music is played with much detachment. It is true that dances are played quite detached, and they are often disguised as generic fast movements; but vocal-like music is played legato. If indeed there was any basic "Baroque articulation," it varied from country to country and from composer to composer. Baroque playing calls forth a great variety of articulations! The best advice to the modern string player is often just to use less bow.

Continued on page 3
By far the best place to bow is in the upper middle of the bow, playing a little more into the string and a little closer to the bridge. The key word is transparency.

Inequality and hemiolas are thorny problems to the continuo player and to historians in general. Inequality, or the practice of dotting, under dotting, or over dotting (as well as lombard rhythm or reverse dotting) is a practice used in French music, and has been for centuries a convention second nature to Frenchmen (and French Canadians!) from childhood. Only the shortest notes within a passage are candidates for inequality, but if there are not many of them, then the next shortest notes can be played inégale, inequality is used predominantly in stepwise passages, and not in leaping sections. Slurs over pairs of notes are an encouragement to inequality; staccato signs over notes discourage inequality. The purpose of inégale is to give lilt and grace; ergo, inégale is generally not used in the Allemande which is basically a rather square German dance.

Hemiolas most often found at cadences, are considered overdone by some historians. One theory is that there is only a hemiola when bass notes move in conjunction with chord changes. Hemiolas certainly can offer rhythmic interest by shifting the pulse. One of my personal favorites is an "ongoing hemiola" occurring in a recorder sonata by Marcello (see below).

One occasionally finds triplets in a melodic line and dotted 8ths and 16ths in the bass line. When there is such a discrepancy in notation, particularly in lively movements, the bass should conform to the upper part. Triplets always remain triplets. Generally, literalness is desirable when the resultant rhythmic clash sounds purposeful in clarifying thematic, rhythmic, or contrapuntal writing; but not desirable when the result sounds like unintentional imprecision on the part of the performer.

![Music Example]

Part 2 will follow in the next issue.
The Viola da Gamba Society of America held its 2015 (53rd) “Conclave” at Emory University this year. In conjunction with this workshop, attended by faculty and students from across our nation, four members of the faculty presented a concert with the above title, quite a rare treat for our area. Joanna Blendulf, Wendy Gillespie, Sarah Mead and Emily Walhout collaborated with Tenor Jason McStoots, as the Nota Bene Viol Consort, to present Ayres for Tenor voice and Viol quartet. The music spanned five centuries of polyphonic beauty. The audience filling the entire space of St. Bartholomew Episcopal Church experienced with delight the mellow vibrations of the various Viol combinations (Trebles Alto, Tenors and Basses) with an exquisite Tenor voice, at home with lyrics in Latin, Italian, German, English, French and Spanish. We expected, of course, the polyphonic Renaissance compositions, but we also loved their renditions of such recent masters as Duke Ellington, Peter de Rose and Harold Arlen.

It is best to quote the fine concert notes by the Nota Bene Viol Consort:

“The four members of Nota Bene viol consort have been drawn together by their love of polyphony, and for its demands and rewards, both musical and social. Polyphony asks us to pay attention, to take note of what each voice is saying, to remark on it, enhance it, and give it back to the ensemble as part of an ongoing dialog. We feel fortunate to play a family of instruments that allow us to sing and converse on so many levels.

Nota Bene is devoted to the rich repertoire of vocal and instrumental polyphony that arise on the European Continent and England (along with so many other new social constructs) aided in large part by the printing press. At a time when people were questioning their place in society, in the expansion of the known world, in the decisions of government, in their personal faith, and in the cosmos itself, polyphony reflected the human struggle to be both individual and interconnected.

This kind of polyphonic interconnection is a part of many later compositions too, especially in choral music which draws on earlier models. We revel in the chance to find these conversations in music of our own time as well.

We invite you to “take note” of the universal joys and questions embodied in the music we love.”

*  
Tenor Jason McStoots (the guest vocalist) …is a core member of the Renaissance ensemble Blue Heron.

Nota Bene and McStoots spun their musical sounds and “Ayres of [many sensual] Colours” around us, thus creating an enchanted and memorable evening!

Jorg Voss
Viola da Gamba Conclave-2015: A Personal View

Imagine my surprise when I read in my e-mail earlier this year that the annual VdGSA [Viola da Gamba Society of America] Conclave would be held at Emory. Conclave location alternates each year, West, Midwest and East. 2015 was an East Coast year but I was expecting a location in the Northeast as it has been most years. I have to say that I would have to give conclave mixed reviews based on my past experiences, but this year changed that.

I had the opportunity to serve as “Local Hostess” for the workshop. My duties were to receive packages sent ahead of the workshop, pick up faculty members at the airport, and generally help the organizing committee in other small ways. Doing this rather small job made me more invested in the workshop than I had ever been and had the added benefit of allowing me to meet many more people than I would have otherwise. So, if you have the opportunity to help behind the scenes at a workshop, take it!

Conclave begins on Sunday afternoon. Everyone arrived at the dorms for check-in. Parking was limited and it could have been complete chaos were it not for the excellent planning and the army of work study students who helped unload the car and took my things up to the room while I parked the car.

Sunday evening, we had our kickoff concert, announcements and an ice cream social. It was wonderful to see old friends and meet some new participants. So far so good, but classes started Monday morning. I hoped I had chosen wisely.

I had three classes: First, expressing emotion in music. Second, Coperario. Third, sight reading difficult pieces. I enjoyed each class, was well-matched with the other players, and the teachers were everything I expected and more.

Evenings consisted of mini concerts or lectures and lots of student-led ensembles. Each one was a treat. Thursday evening brought the Conclave Concert at St. Bart’s [St. Bartholomew’s Episcopal Church]. This was an evening to remember - wonderful music followed by a beautiful reception and time to visit with local friends not attending conclave.

The Saturday night banquet came all too soon. The highlight was the Treble Viol raffle. Builders had spent the week building a Treble Viol, from scratch, in the vendor hall. We watched the instrument take shape throughout the week. We all bought raffle tickets and waited to see who would take the instrument home. The winner, a viol teacher, generously gave it to one of her students in need of an instrument.

Conclave is an amazing week of playing, learning, fellowship, and fun. Personally, I made breakthroughs in several areas not the least of which was rediscovering the joy in going to Conclave.

Pamela Woodcock
Sofie Vanherle is assistant professor of written harmony and research assistant at the Flemish department of the Royal Conservatory in Brussels, Belgium (Koninklijk Conservatorium Brussel – KCB.) She carries out her research in the context of an umbrella project called “Trobador,” a commission at the KCB that aims to promote artistic research among teachers and students. Her work consists mainly of deciphering and editing a collection of 18th century handwritten copies of cantatas by Georg Philipp Telemann (1681-1767.) At the same time, she focuses on the evolution of the use of rhetoric and instrumentation in Telemann’s cantata writing. The compositions are held in the conservatory library and are considered among the most valuable items in their present collection.

Two years ago, Sofie founded the ensemble Philo-Melante, a flexible group of musicians and singers who perform the cantatas she edits. The ensemble will be performing at Agnes Scott College on November 8, 2015, at 4pm.

**What moved you to look at these cantatas in the first place?**
I had performed a few cantatas of the collection in a concert in the mid-1990s, and had been impressed with their exquisite quality. When I was asked to do research for Trobador in 2013, this collection of cantatas seemed a perfect subject in every way: good composer, interesting music for workshops with the students of the conservatory, enough material for at least a few years of research, diversity within the collection regarding instrumentation, style, date of origin and religious subject. To boot, it was a somewhat forgotten source in our own conservatory library that merited a great deal more attention than it was getting.

**In what condition were the manuscripts and how did you obtain working copies?**
When I first came into contact with it in the mid-1990s, the collection was in a deplorable state. Somewhere in the past, the unfortunate decision was made to arrange all cantatas in alphabetical order. They were bound...
together into four volumes of about three to four inches each. It caused extensive and irreparable damage to some of the folios. Fortunately, in the late 1990s, a decision was made to separate all four volumes. The damaged pages were repaired with special Japanese paper (kozo), and each one was inserted into a single acid free portfolio. These were then reassembled into four boxes that corresponded with the four original volumes. The separation of the cantatas into thin sections made it possible to make very good scans.

When I started my project, only about 30 of the 150 cantatas had been scanned, and I was faced with the task of having to scan all the remaining ones (each cantata varying between 7 and 30 pages) before being able to start my work. I used a high quality color scanner and created TIFF, JPEG and PDF files to work from.

-What are some of the difficulties you face reading the manuscripts? Do you collaborate with anyone to overcome these difficulties?

I use a paper printed copy of the scans to edit the music, and a PDF of the scans to decipher the text of the cantatas. The printed copy is more practical than a digital image because I can easily take notes on the paper copy before scoring them in a Sibelius file on the computer. The PDF in turn is more convenient for transcribing the German text, as it allows me to enlarge the image for greater clarity. The biggest challenge, indeed, is deciphering the German Gothic script. Moreover, it seems that in most of the scores, the musical notation was penned first, often leaving limited room for writing in the text, often squeezing them in and rendering them quasi illegible. I received very valuable assistance from Dr. Monika Otter, associate professor of English at Dartmouth College (Hanover, New Hampshire.) A native speaker, she is able to combine her knowledge as a linguist with her experience deciphering old manuscripts. Her familiarity with German protestant translations of the Bible has been of paramount importance.

As for the music itself, there are very few issues. The musical notation is very clear in most cantatas, and there are few stains or other blemishes on the originals.

-What is the historical background of these cantatas? Where were they performed, by whom, and for which type of occasions?

The collection contains cantatas for all liturgical feasts as well as for common Sunday services. In Telemann’s time, it was customary to perform two completely new cantatas every Sunday. In his lifetime, Telemann worked for churches in Leipzig, Eisenach, Frankfurt and Hamburg. Since our cantatas range from 1717 until 1762, they were most certainly written for different places.

In most churches there were four singers (boys and men) and a few instrumentalists available. Telemann preferred to have 8 singers when he could, and he even paid them personally in some instances. On important days it is possible, albeit debatable, that Telemann used female opera singers to perform the arias because of a lack of highly skilled male singers to perform in all the churches at the same time.
Instrumentation is sometimes indicated, but not always. Several sources state that the “normal” instrumentation for Sunday services in cantatas was two violins and oboe. Yet many of the cantatas are not suitable for the oboe and are clearly meant for violin only. Cantatas intended for more important services used larger ensembles, and could include parts for oboe, flute, horns, trumpets, and timpani, as well as duets or quartets for the singers. In addition, some had choral movements with orchestra (outside of the homophonic SATB chorale.) These more substantial cantatas were likely performed with more than one violinist per part.

Where do you hope your editing work will lead? What do you envision for the future?

It has been my intention from the very beginning to find a publisher. This is truly good music, and deserves better than to sit on a library shelf collecting dust. It should be accessible to all those who are interested, listeners and performers alike. However, finding a publisher is not easy. In the meantime, I will continue to edit new cantatas, as there are still quite a few to go until I finish all 150.

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PhiloMelante will be performing on Sunday November 8, 2015, at 4pm in the Julia Thompson Smith Chapel at Agnes Scott College in Decatur. The concert will feature cantatas for soprano (Francisca Vanherle Maxwell) and baritone (Aaron Cain) with instrumental ensemble, directed by Sofie Vanherle. Admission is free (voluntary contributions encouraged.) This concert is in part sponsored by AEMA.

Please feel free to visit www.philomelante.com and “like” PhiloMelante on Facebook!
Mid-Winter Music Workshop  
(*the 13th annual*)

with early and newer Music  
for Voices, Recorders, and Viols and other “early” instruments.  
North Atlanta Metro area, January 22nd and 23rd 2016

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).

**Faculty:** Will include Stewart Carter (Loud Instruments), Letitia Berlin, Jody Miller, Pat Petersen, Anne Timberlake (Recorders); Larry Lipnik (Voices and Viols); Michael Fuchs (Voices on Saturday) and Catherine Bull (Renaissance Flutes, Saturday morning only).

**Music:** Emphasis will be on Early Music and other music for “early” instruments. Each participant will receive music with a detailed confirmation letter in Dec. 2015. 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. If you play a transposing instrument, please be ready to transpose the music yourself.

Please note that we will be able to accommodate singers with Viols on Friday evening and in a choral a capella setting on Saturday.

**Dates and times:** The workshop will start on Friday, January 22nd at 6:30 PM with two class periods.
It will continue Saturday, January 23rd 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 or for playing your Recorders or Viols. Other “early” instruments are very welcome!

**Cost:** The fee will be $130. Members of AEMA and ARS-Atlanta will receive a discount of $30.

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

**Housing:** We will send out motel recommendations, most are within 6-8 miles of the venue.
This composer (October 18, 1553 or 1554 – August 22, 1599) was an Italian composer and singer of the late Renaissance. He was one of the most renowned composers of madrigals, and wrote some of the most famous examples of the form in its late stage of development, prior to its early Baroque transformation by Monteverdi. In all, he wrote around 500 madrigals, ranging from the lightest to the most serious styles, packed with word-painting, chromaticism, and other characteristics of the late madrigal style. He was influential as far away as England, where his earlier, lighter work appeared in 1588 in the Musica Transalpina, the collection that initiated the madrigal craze in that country. He worked in the service of several aristocratic Italian families, including the Gonzaga, Este, and Medici, and spent most of his career in Rome.

Johannes Ockeghem (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 early 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 ciusvis 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.
Birthdays of "early" Composers in July, August and September

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<td>6-15-1772</td>
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<td>ca 1720 (Lyon)</td>
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How to access YouTube samples 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, 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.
   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 this issue of BROADSIDE.
Scroll to this page.
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.

Apologies for the unavoidable ads!   Jorg 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.

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 ($25)  Please return to: The Atlanta Early Music Alliance
___ Family Membership ($35)     P. O. Box 663
___ Group/Institutional ($45)    Decatur, Georgia 30030
___ Supporting ($100)            You can also join online by registering on website www.atlema.org
___ Sustaining ($200)

Additional Donation: $__________, thank you!
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.
Provide 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.

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
Quiz inside: “Name that Composer”