AEMA MISSION

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

President’s Message

I hope everyone had a great year and is enjoying the holidays. And may those holidays be filled with early music! There’s certainly been a lot of opportunities this December and November to attend some great concerts, and it’s wonderful that AEMA has been in a position to help make several of those concerts possible by providing grants. Thank you, all, for your memberships and generous donations that make this possible.

In the coming New Year, we’ll be starting off with a bunch of opportunities for all sorts of people to learn and play early music. In January, AEMA will be hosting the annual Mid-Winter Workshop (on January 22-23, for recorders, viols, voice, and other early instruments), as well as the second Baroque Keyboard Workshop (January 29-30). Check out the website (www.atlema.org) for more details on those great events. In February, AEMA will be sponsoring a Voices and Viols session, again. The date for that is February 25. Check your email-box for more details as this date draws closer.

As always, if you have ideas for additional ways we can bring early music into your lives and the lives of the people around us, please send them to me! You can send me an email at president@atlema.org.

I hope y’all have a great holiday season, and wish you all the best for the coming New Year. I also look forward to seeing many of you at the various workshops and concerts in 2016.

Barbara Stark
AEMA President
Concert Review: Harmonie Universelle’s *From Leipzig With Love*  
*By Brenda Lloyd*

Performed on Halloween at St. Bede’s Episcopal Church, the music offered by Harmonie Universelle wasn’t scary, but it sure was beautiful.

Titled “From Leipzig with Love,” the concert offered music by Christoph Graupner, J.S. Bach, J.F. Fasch, and Georg Philipp Telemann, all of whom applied for the same job in Leipzig at St. Thomas Kirche after the Thomas-Cantor, Johann Kuhnau, died in 1721. As Daniel Pyle told the story while Elena Kraineva tuned her viola d’amore, Telemann was first on the church’s wish list, but he accepted another position, and Graupner, second on the list, decided to stay as conductor and composer at the court of Ernst Ludwig, Landgrave of Hessen-Darmstadt. Fasch, the third favorite, withdrew his application, leaving Bach to take the job.

Much of the music performed was written for d’amore instruments, specifically viola, flute, and oboe. The 17th/18th centuries, when these composers were writing music, was a time of flux musically, Pyle said, and that included instruments. New instruments appeared, including the d’amore ones. The viola d’amore has 14 strings, seven of which are bowed and seven which run underneath the finger board and vibrate sympathetically, emitting a shimmering sound.

Indeed, it did shine in the last piece on the program, the Concerto in E by Telemann, written for the viola d’amore, the oboe d’amore, and flauto d’amore. This piece (with four movements—Andante, Allegro, Siciliano, and Vivace) was familiar, but I had never heard it played with these instruments.

Pyle said the starting point for planning the program was this concerto and the Concerto in G for Flauto d’amore, Oboe d’amore, Viola d’amore and strings by Graupner for the unusual combination of these three instruments with Catherine Bull on flauto d’amore and Sarah Huebsch on oboe d’amore. The Graupner concerto, which opened the concert, also included the bassoon played by Kelsey Schilling. The concerto has four movements—the largo, a very lively presto, largo, and an allegro in which the flute and oboe call back and forth to each other in a duet.

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The group had just finished a recording of the five trio sonatas by Graupner for flute, viola d’amore, and continuo, and Elena wanted to widen its exploration of music for d’amore instruments.

Also on the program was the Concerto in D minor by Bach for violin and oboe, which was selected to give Harmonie Universelle’s principal violinist Gesa Kordes a chance “to shine,” Pyle said, and to include the oboe. Likewise, the chamber-ensemble works were chosen to take advantage of the instruments that were used: the Sonata a 3 in D minor by Graupner and the Quartet for Violin, Flute, Bassoon and Cembalo by Fasch. The Fasch quartet is one of the few pieces that is using the bassoon in an obbligato manner. If I had to choose, this quartet was my favorite of all the selections on the program. It was very well played and absolutely beautiful.

Other instrumentalists on the program were Lindsay South on violin, Jacqueline Pickett on violone, Christine Rutledge-Russell on viola, Brad Knobel on violoncello. Pyle, who is musical director, played the harpsichord.

If you haven’t heard Harmonie Universelle, which is a flexible ensemble in size and configuration, please do. The recording of Graupner trio sonatas should be out by Christmas and will be available on iTunes. Pyle said he plans to also offer the disc on Amazon as a third-party vendor.
And now to more musical matters: the continuo player has always been admonished to understand his accompanimental role so as to execute it more aptly. Lorenza Penna in 1672 writes, "Make sure, so soon as you are given the part from which you are to play, that you understand its character, so that you may accompany properly." It would unthinkable to a good continuo player to accompany a singer without knowing the meaning of the text.

Drama is definitely an ingredient, as far as I am concerned, in Baroque continuo playing. There is a tendency to think of the Baroque period as being reserved and a bit feigned, but there are many contemporary accounts of passionate performances. C.P.E. Bach is said to have grown so animated while playing, that he was possessed, looking like one inspired: "His eyes were fixed, his under lip fell, and drops of effervescence distilled from his countenance." It is then, the role of the melodic bass line continuo player to underpin the drama.

Johann Joachim Quantz in 1753 advises both keyboard and cellist "to excite the different passions" -- this by striking the dissonances more strongly than the consonances. There was a hierarchy of dissonances which Quantz would have the bass line player treat with specific dynamic gradations. C.P.E. Bach, his colleague at the court of Frederick the Great, is not as specific, but says that dissonances should be louder and consonances softer since dissonances arouse our emotions and consonances quieten them. More than once, C.P.E. Bach admonishes the bass player not to "abuse" the harmony so as to obscure the solo part. Given the choice, I would always play from a figured bass part. The figures 7-6 and 4-3 are always cues to lean into a suspension; 7s and 2s indicate dissonances. The number 6 means "heads up -- something's going to happen." The continuo player is not only responsible for giving the piece harmonic direction but must imitate the dynamics of the soloist and supply the dynamics the harpsichord is incapable of supplying.

The matter of embellishing the bass line is rather clear cut: don't do it. The basso continuo part should not make an upper part of itself; it should support the embellishments of the other parts and be played with harmonic integrity. It is another matter if there are only a couple of parts performing and there is the possibility of a melodic or ornamental imitation. Or if the top part is resting, there is license for improvisation in the bass line so long as the character of the piece is maintained. Heinrich Schütz (1623) even says that the organist or string player should add passage work when the singer holds or repeats a note.

On the other hand, contemporary sources denounce those who with "facility of hand but little learning play endless and unmusical runs." Baumgartner's Cello Method (1774) goes so far as to say "it is absolutely forbidden to do any ornaments or any noodling [tiraden] or anything else in the accompaniment; if you do that, you will make yourself look like an ignoramus." And, do not change octaves or invert intervals; the given bass is sacrosanct.
The *messe di voce*, or swelling and decaying of a note, is an expressive device which is probably quite a bit overdone. I come to us as a misinterpretation of Leopold Mozart's quotation in which he describes a bow stroke as starting from nothing and growing louder. He further describes not a messe di voce, but talks about the connecting of two bow strokes as smoothly and subtly as possible. The messe di voce, while quite beautiful, can be disconcerting and, when overdone, can lead to a feeling of sea sickness.

Accompanying *secco recitative* presents the thorniest problem of all to the continuo player. Part of the confusion comes because the bass part of recitative is usually written in long note values (usually whole notes). There is considerable period evidence that the bass parts were played much shorter, though--more like a quarter note with rests in order to give the singer more flexibility in declamation. There was even a good bit of criticism during the Baroque period that the bass notes were played too abruptly: a Frenchman described Italian practices as "the bad manner of accompanying them [recitatives], cutting off the sound of each chord." One must remember that writing whole notes took a lot less effort and ink than writing quarter notes and rests, and Bach, for one, did not have any time to waste on copying parts! Some of our best evidence for the practice of shortening bass notes in recitative comes from Bach who eventually rewrote the bass parts for the *St. Matthew Passion*, changing them from long note values to short notes with rests. Of course, in recitatives accompanied by the whole orchestra, the continuo player should remain true to the given note values.

The proper playing of *cadences* in recitative offers another thorny problem: should the V-I chords be delayed until after the singer cadences, or not? The consensus now seems to be that in sacred cantatas and oratorios the cadences should follow the singer's cadence, and in opera and dramatic cantatas they should coincide with the singer's cadence (called "foreshortened")--the theory being that sacred works are more "laid back" and secular works need to move the action forward by launching the singer into the new mood and harmony. Sometimes, not delaying the cadential V-I leads to clashes in harmony, referred to as 'mingled harmonies', an acceptable thing in late 17th century Italy and England. There is no blanket solution to the problem and chances are that the continuo player is anyway going to be at the mercy of a (hopefully enlightened conductor's demands.

There is evidence that the string continuo player was occasionally expected to accompany recitative by playing *chords*, and there are Method books to describe how this was done. It can truly be an effective departure from the usual harpsichord/bass accompaniment. In the event the string player does play a chordal realization of the bass line, an attempt to mimic the lute's sound (albeit with a bow) is advisable--sustaining no more notes at a time than can be comfortably done.

*Pizzicato* is not much in character in continuo playing, and should be used for brief periods of time and for special effects. It is possibly more common on [viola da] gamba than on cello (both right and left hand pizzicato were historically common), and the gamba had closer ties with Renaissance and Medieval strings when the instrumental genre were not so sharply divided into bowed and plucked instruments.

*End part 2 of 3*
The afternoon of November 8 was a dreary, rainy day in our area. There was a need for some light and joy which musical presentations can bring. It occurred at the beautiful Julia Thompson Smit Chapel of Agnes Scott College in Decatur: A presentation of Telemann Cantatas by Philomelante, directed by Sofie Vanherle from the Koninklijk Conservatorium Brussel (KCB).

Dr. Vanherle had discovered heretofore unpublished manuscripts of Georg Philipp Telemann’s 150 Cantatas and has been editing them one by one for modern performance and potential publishing.

Philomelante assembles musicians, called for by Telemann, to present such cantatas to Baroque-loving audiences. Such lovers filled the chapel to enjoy the presentation of Cantatas 34, 127 and 147 set for Soprano (Francisca Vanherle), Baritone (Aaron Cain), and these baroque instruments: 2 violins (Gesa Kordes and Ute Marks), Viola (Nancy Schechter), Cello (Joanna Blendulf), Oboe (Lara Lay), Flute (Catherine Bull) and Harpsichord (Sofie Vanherle).

These Cantatas had not previously been heard in the USA; it was thus an historical event and a contemporary delight to hear them in an exquisite performance. The voices were strong, mellifluous and musically convincing. Their diction of the German lyrics was precise (affirmed by this native speaker of German). The instrumentalists, from Georgia and Alabama, have often been heard in local Baroque music recitals and concerts, to the pleasure of their audiences.

The Cantatas:

#34, “Aufs Dankfest der Ernte” gives thanks to the goodness of God for the harvest. It consists of two vocal duets, 3 recitatives, 2 arias and a final choral (on the tune “Now thank we all our God”). It is a work of a younger Telemann.

#127, “Tröstet, tröstet mein Volck” (Console yourself, my people). It represents the emotions of Elisabeth & Zacharias about the birth of their child [John the Baptist]. It presents 3 duets, a duet recitative, 2 solo recitatives, 2 arias and 2 choralies. It is the brightest and happiest of these three cantatas, an absolute joy to hear. It must be among the most beautiful of Telemann’s sacred works.

#147, “Wo soll ich fliehen hin” (Where shall I flee, burdened with great sins?). It is a work in the mature style of Telemann. It opens and closes with a choral, and contains only Basso recitatives and arias. And what a Basso, with that fabulous Baritone voice!

What was particularly interesting was the evolution of Telemann’s compositional style from the early #34 to the later #127 and #147.

A few words about the lyrics: The concert notes showed the lyrics in the German wording and spelling of Telemann’s time. Standard German (in contrast to local dialects) had then evolved for 200 years after Martin Luther created it for his vernacular Bible. Yet spelling and meaning of words needed further evolution to become 20th century Standard German (Hochdeutsch). I was glad to see lyrics in the original and marveled at the good translation in the concert brochure.

Two examples of changes:

a) “Aufs Dankfest der Ernte” today would be “Am Erntedankfest”.

b) “Unterhaltung” then meant “economic support” and now means “entertainment”.

Today “economic support” spells “Unterhalt”.

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Tuning & Temperament III:
Tempering the Temperament: Well-Tempered Tunings

By Daniel Pyle

In the second article of this series, we considered the modification of Pythagorean tuning (all pure 5ths, except for one “wolf” 5th at the end of the sequence), by which all of the 5ths are reduced in size by the same amount. The amount by which the 5ths were narrowed was generally expressed as a fraction of the difference (the “comma”) between a major 3rd derived by the Pythagorean tuning and a pure, beatless major 3rd. This way of distributing the intervals within an octave is called a “temperament” because some of the intervals are deliberately mistuned — i.e., “tempered.” A temperament in which all of the intervals which are tempered are adjusted is called a “regular” temperament (Latin “regula” meaning “a rule”); a regular temperament in which all of the 5ths are narrowed by a certain fraction of the syntonic comma is called “mean-tone” because the note in the middle of any of its 3rds — for example, the D between C and E — forms two whole-steps of equal size: that is, the D is the “mean” (the middle) between the two outer pitches, whereas in both Just Intonation and Pythagorean tuning the whole-step C-D is larger than the whole-step D-E.

The oldest, and most common, type of mean-tone tuning, by 1/4-comma, was commonly used between 1500 and 1700. It results in seven pure major 3rds, and five diminished 4ths (which cannot be substituted for a major 3rd), plus one “5th” which was actually a diminished 6th (usually G#-E-flat) which was so much out of tune that it was called the “wolf” because of the way it howled. In the late 17th and early 18th centuries both makers and players of organs and harpsichords began using mean-tone temperaments based on smaller fractions of the syntonic comma, by 1/5-comma and later 1/6-comma. Tempering by these smaller amounts meant that the major 3rds were slightly too wide, increasingly so as the fraction of the comma became smaller. The advantage was that enharmonic notes became increasingly usable: one note might be used as both D# and E-flat, or G# and A-flat. But even in mean-tone by 1/6-comma (a temperament commonly used between 1730 and 1760 by the Saxon organ-builder Gottfried Silbermann), the chord of A-flat major is completely unusable — which J. S. Bach always demonstrated publicly when he was examining a new organ by Silbermann.

During the second half of the 17th century, musicians and theoreticians (primarily organists, since the organ is the one instrument most seriously affected by issues of tuning and temperament) were giving serious thought to ways to make keyboard tunings more flexible. This became a serious issue after 1710, when composers like Vivaldi and J. S. Bach began using modulation as a key element (the pun is unintentional) in creating large-scale musical mostly at cadences in a key other than the primary key, or else as decoration or

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special effect, such as a descending chromatic line to create a sense of grief or suffering. However, once composers like Bach and Vivaldi began shifting tonal centers for whole sections of a movement, it became increasingly difficult to avoid the limitations of 1/4-comma mean-tone temperament.

In 1691 a German organist and theorist, Andreas Werckmeister, proposed a method of tuning in which the intervals — specifically the 5ths and the 3rds — were made in a variety of sizes.

The goal of such a tuning-method was to close the “circle of 5ths” (which until that time had actually been an open spiral). In all of Werckmeister’s proposed tuning-methods (there were three), some of the 5ths were tempered and some were pure, unlike mean-tone temperament in which all the 5ths are tempered, and all by the same amount. Therefore a temperament of the kind developed by Werckmeister is called “irregular” or sometimes “circular”; Werckmeister himself called it wohlttemperiert, “well-tempered.” One will immediately recognize this as the term used by Bach in his two cycles of 24 preludes and fugues in all possible keys.

Of the three new tuning-systems that Werckmeister described, one has become widely used in our time, especially in the music of Bach and his German contemporaries, the so-called “Werckmeister III.” In this method there are four 5ths which are each narrowed by 1/4-comma: C-G, G-D, D-A, and B-F#; the other eight 5ths are all tuned pure. The resulting temperament is truly circular — i.e., the circle of 5ths is closed and there is no wolf-5th. Two of the major 3rds are almost pure (C-E, and F-A), two of them are only a tiny bit farther out of tune (D-F#, and G-B), and the other eight 3rds are all usable — which is to say that all 12 notes in the scale can be used as enharmonic equivalents. This allows modulation into any and all keys, a capability that Bach considered essential, at least after about 1715 (by which time he had fully assimilated Vivaldi’s technique of defining a musical structure by modulations).

It is worth noting that there is a direct connection between Bach and Werckmeister, by way of Bach’s cousin Johann Gottfried Walther. Walther was a student of Werckmeister’s and a frequent correspondent after he embarked on his own career. Bach and Walther knew each other well; in fact, they lived and worked in the same town (Weimar) from 1708 through 1717. They met and studied together frequently; and most particularly they studied Vivaldi’s scores together (which they obtained through Walther’s student Prince Johann Ernst of Weimar). It is inconceivable that their discussions and musical experiments did not include the new tuning-systems proposed by Walther’s teacher Werckmeister, especially in light of the fact that the first volume of The Well-Tempered Clavier was completed within only a few years.

There are, of course, numerous other systems of tuning that we might call “well-tempered,” including those developed by J. P. Kirnberger (himself a student of Bach), Thomas Young and Francesco Vallotti, and J. G. Neidhardt, to name just a few. They all share with Werckmeister a mixture of tempered and pure 5ths, making them all irregular and circular, and various degrees of good and bad (but all usable) 3rds. There has been much speculation about the tuning method that Bach preferred and used—most recently that proposed by Bradley Lehmann (a modified 1/6-comma mean-tone) based on the decorative scrollings on the title-page of an autograph manuscript by Bach. But for lack of any hard evidence, an “authentic Bach-tuning” remains elusive.
There is one very notable result of using these well-tempered tunings, and that is that each tonality has its own peculiar combination of good and bad intervals, giving each its own characteristic sound. The use, between about 1700 and 1850, of irregular temperaments gave rise to the doctrine of the affect of keys. In any regular temperament, one in which all of a given size of interval are in-tune or out-of-tune to the same degree, like all of the mean-tone temperaments (which includes equal-temperament), all of the tonalities sound the same. Even in 1/4-comma mean-tone, with its eight pure 3rds and twelve tempered 5ths, all of the eight major triads sound just the same — as they do also in equal temperament. It is only in a well-tempered tuning that some triads sound better than others. (Of course, when stringed and woodwind instruments come into the question, there are additional factors in the characters of tonalities: open and fingered strings, natural and forked fingerings, etc.)

Although these well-tempered tunings evolved closer and closer to equal-temperament over the course of time, it is only after composers began thinking about music in fully chromatic ways, starting with Liszt and Wagner, that equal-temperament became the essential to playing the music of the time. It is also only after a class of professional piano-tuners evolved, also after 1850, that equal-temperament became the standard. Until then, various sorts of well-tempered tunings were in common use, which encompasses therefore the music of Mozart and Beethoven, Schubert, Schumann, Chopin (who preferred to tune his own pianos), and Mendelssohn.

The unquestioned reign of equal-temperament only extended from about 1860 to the 1970s; and now in our quest to find out what “early” composers might have been trying to say through their music, we are rediscovering the beauties of the many kinds of unequal temperament.

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At the Sign of the Crumhorn
Tielman (Tylman) Susato
(c. 1510/15—c. 1561)

While Susato's birth place is unknown, some scholars believe that because of his name, Susato, meaning "de Soest" of the town of Soest, he may be from the town of that name in Westphalia in the bishopric of Cologne or the town of Soest in The Netherlands. He was almost an exact contemporary of Pieter Bruegel the Elder (c. 1525--1569), known for his landscapes and peasant scenes. Both men spent much of their careers in Antwerp.

Not much is known about Susato's early life but he begins appearing in various Antwerp archives of around 1530 working as a calligrapher at Antwerp Cathedral as well as an instrumentalist: trumpet, flute and tenor pipe are listed as instruments that he owned.

In 1543 he founded the first music publishing house using movable music type in the Netherlands which he ran for eighteen years. He could be found in Antwerp "At the Sign of the Crumhorn." Until Susato set up his press in Antwerp music printing had been done mainly in Italy, France and Germany. Soon afterwards Susato was joined by Pierre Phalèse at Leuven and Christopher Plantin, also in Antwerp, and the Low Countries became a regional center of music publishing. In 1543 he produced the Premier Livre des chansons à quatre parties..., including eight chansons of his own. It is possible that Susato also ran a musical instrument business as well. He attempted several times to form partnerships with other publishers such as Henry ter Bruggen and Willem van Vissenaecken but none were successful. In 1561 his son, Jacob who died in 1564, took over his publishing business. In 1566 Susato agreed to deliver some potentially sensitive papers to Erik XIV of Sweden for his son-in-law, Arnold Rosenberger, who was unable to go himself due to other pressing matters. Unfavorable winds blew the ship into Danish waters whereupon Susato destroyed the most sensitive documents fearing they would fall into the wrong hands. On his arrival in Sweden the furious king had him arraigned to Sweden's high court. He was finally released due to character references submitted by his connections with influential friends of the court. Nothing is known of Susato's life after this. The last record of him dates from 1570.

Susato was not a great composer in the accepted sense of that term, but does represent one of the few Flemish composers of the period and as such is an important figure in relating the music of his region. How much was original is unclear as he was obviously compiling folk and popular music of the area. He was, nevertheless, an accomplished writer who was to capture, in his songs and instrumental music, the essence of the time. He wrote and published several books of masses and motets which are in the typical imitative polyphonic style of the time. He also wrote two books of chansons which were specifically designed to be sung by young, inexperienced singers: they are for only two or three voices. One of the most important of his publications in terms of distribution and influence were the Souterliedekens of Clemens non Papa, which were metrical psalm settings in Dutch, using the tunes of popular songs. They were hugely popular in the Netherlands in the 16th century. He produced one book of dance music in 1551, Het derde musyck boexken...alderhande dansery, composed of pieces in simple but artistic arrangement. Most of these pieces are dance forms (allemande, galliards, and so forth). In modern times B. Schott's Söhne published Danserye, Altniederländisches Tanzmusikbüchlein vom Jahre 1551, edited by Franz J. Giesbert, in 1936 in two volumes which has been reprinted several times since and has been widely played and recorded by both amateur and professional musicians.

Some consider Susato's most important original music to be the set of two books of 50 cantus firmus chansons in "two or three parts," meaning with the bass part optional. This is the largest number of extant cantus firmus chansons by any composer. Susato said in his preface to them that their purpose was to teach and encourage younger people who were not experienced at singing in ensemble. As such, the polyphonic writing is imitative.

Often Susato dedicated his publications to prominent citizens of the town. Sometimes he devoted an entire volume to the works of one composer (for example Manchicourt and Crecquillon). Not surprisingly, he seems to have favored other Flemish composers as subjects for publication. He was also one of the first to publish music of the great late Renaissance composer Lassus.
Music on the Mountain is an annual weekend viola da gamba workshop for intermediate and advanced level players. The weekend begins with Friday evening dinner followed by an all group play. On Saturday and Sunday, small consort sessions are coached by our excellent faculty, who also give informal faculty recital Saturday evening. The workshop concludes Sunday at noon. Private lessons with faculty can be arranged. Workshop registration is limited to 30 students.

**Music on the Mountain**

**February 26-28, 2016**

**Featured Faculty**
- Joanna Bledsoe
- Alison Crum
- Roy Marks
- Gail Ann Schroeder

**Workshop Inquiries**
Susan Whaley
Phone: 404-704-7947
susan@patwhaley.com

**Workshop Registrar**
Gilbert Ritchie
126 Tinsley Court
Greenville, SC 29615
glritchie@gmail.com

**Location**
DuBose Conference Center (www.duboseconf.org) is situated on the beautiful Cumberland Plateau just off I-44 in Monteagle, TN. Workshop participants can select housing in Bishop’s Hall (en suite bathrooms) or Cabonne Hall (bathrooms down the hall). Meals served in the conference center's intimate dining hall are included in the conference fee.
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).

**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 with Recorders 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 was born in Nuremberg on 26 October 1564, receiving his first instruction in music from his father. He became the first of many German composers of the time who went to Italy to continue their studies; he arrived in Venice during the peak of activity of the Venetian school, the composers who wrote in the resplendent polychoral style, which was soon to become popular outside its native city. He was already familiar with some of this music, as numerous prints had circulated in Germany due to the interest of Leonhard Lechner, who was associated with Orlandus Lassus in Munich.

While in Venice, he became friends with Giovanni Gabrieli. Together they studied with Andrea Gabrieli, Giovanni's uncle. Under Andrea, he received instruction in composition and organ playing. He returned to Augsburg Germany in the latter part of 1585, where he served as an organist to Octavian II Fugger, a nobleman there. The Augsburg years were extremely creative for him; in addition he became well known as a composer and organist at this time, though his influence was limited because he was a Protestant in an area which was still heavily Catholic.

He was also a consultant to organ builders. In 1596, he, along with 53 other organists, was given the opportunity to examine a new instrument with 59 stops at the Schlosskirche, Groningen. He was continually recognized for his expertise in organ design, and stepped into the world of mechanical instrument construction and developed a clockwork organ that was later sold to Emperor Rudolf II.

In 1602, he returned to Nuremberg where he became the Kapellmeister, or director of town music. While there, he was appointed Kaiserlicher Hofdiener in the court of Rudolf II. In 1604, he took a leave of absence and traveled to Ulm, where he was wed to Cordula Claus. Four years later, he moved to Dresden where he served as the electoral chamber organist to the Elector Christian II of Saxony, and eventually as Kapellmeister. By this time, he had already developed the tuberculosis that would claim his life in June 1612. After he died, Michael Praetorius and Heinrich Schütz were appointed in his place.

“Name that Composer”, from the September quiz

Luca Marenzio (also Marentio) (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.
### Birthdays of "early" Composers in October, November & December

<table>
<thead>
<tr>
<th>Composer</th>
<th>Born on</th>
<th>Died on</th>
<th>Music Samples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Samuel Scheidt</td>
<td>11-3-1587</td>
<td>3-24-1654</td>
<td><a href="https://www.youtube.com/watch?v=Iqokq1Zn9MU">https://www.youtube.com/watch?v=Iqokq1Zn9MU</a></td>
</tr>
<tr>
<td>Alessandro Stradella</td>
<td>10-1-1644</td>
<td>2-25-1682</td>
<td><a href="https://www.youtube.com/watch?v=5ceEOcRaWml">https://www.youtube.com/watch?v=5ceEOcRaWml</a></td>
</tr>
<tr>
<td>William Billings</td>
<td>10-7-1746</td>
<td>9-26-1800</td>
<td><a href="https://www.youtube.com/watch?v=FqHHGLD_Ndk">https://www.youtube.com/watch?v=FqHHGLD_Ndk</a></td>
</tr>
<tr>
<td>Antonio Soler</td>
<td>12-3-1729</td>
<td>12-20-1783</td>
<td><a href="https://www.youtube.com/watch?v=q13W_HcLkNM">https://www.youtube.com/watch?v=q13W_HcLkNM</a></td>
</tr>
<tr>
<td>Orazio Vecchi</td>
<td>12-6-1550</td>
<td>2-19-1605</td>
<td><a href="https://www.youtube.com/watch?v=vYm6z-Ax1-I">https://www.youtube.com/watch?v=vYm6z-Ax1-I</a></td>
</tr>
<tr>
<td>Bernardo Pasquini</td>
<td>12-7-1637</td>
<td>11-22-1710</td>
<td><a href="https://www.youtube.com/watch?v=fOUmRysV4uU">https://www.youtube.com/watch?v=fOUmRysV4uU</a></td>
</tr>
<tr>
<td>Claude Balbastre</td>
<td>12-8-1724</td>
<td>5-9-1799</td>
<td><a href="https://www.youtube.com/watch?v=tZtKZTX8Iro">https://www.youtube.com/watch?v=tZtKZTX8Iro</a></td>
</tr>
<tr>
<td>Domenico Cimarosa</td>
<td>12-17-1749</td>
<td>1-11-1801</td>
<td><a href="https://www.youtube.com/watch?v=3NTOTnHkXWE">https://www.youtube.com/watch?v=3NTOTnHkXWE</a></td>
</tr>
<tr>
<td>Ludwig van Beethoven</td>
<td>12-17-1770</td>
<td>3-26-1827</td>
<td><a href="https://www.youtube.com/watch?v=0qlcIdFd8X4">https://www.youtube.com/watch?v=0qlcIdFd8X4</a></td>
</tr>
<tr>
<td>Thomas Weelkes</td>
<td>10-25-1576</td>
<td>11-30-1623</td>
<td><a href="https://www.youtube.com/watch?v=beneqUQogY">https://www.youtube.com/watch?v=beneqUQogY</a></td>
</tr>
<tr>
<td>Hans Leo Hassler</td>
<td>10-26-1564</td>
<td>6-8-1612</td>
<td><a href="https://www.youtube.com/watch?v=IOdsKAoYWEQ">https://www.youtube.com/watch?v=IOdsKAoYWEQ</a></td>
</tr>
<tr>
<td>Domenico Scarlatti</td>
<td>10-26-1685</td>
<td>7-23-1757</td>
<td><a href="https://www.youtube.com/watch?v=MfuZL_RZw1w">https://www.youtube.com/watch?v=MfuZL_RZw1w</a></td>
</tr>
<tr>
<td>Jean-Baptiste Lully</td>
<td>11-28-1632</td>
<td>3-22-1687</td>
<td><a href="https://www.youtube.com/watch?v=Od1ZbV9rutl">https://www.youtube.com/watch?v=Od1ZbV9rutl</a></td>
</tr>
</tbody>
</table>

### 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.

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*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)
___ Family Membership ($35)
___ Group/Institutional ($45)
___ Supporting ($100)
___ Sustaining ($200) 

Additional Donation: $___________, thank you!

Please return to:

The Atlanta Early Music Alliance
P. O. Box 663
Decatur, Georgia 30030

You can also join online by registering on website www.atlema.org
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.
There is one very notable result of using these well-tempered tunings, and that is that each tonality has its own peculiar combination of

Quiz inside: “Name that Composer”