I hope everyone had a good holiday season and start to the New Year. For AEMA this has been a very busy time, since we hosted both the Mid-Winter Workshop and Baroque Keyboard Workshop, and will have hosted Voices and Viols by the time you read this.

The Mid-Winter Workshop gave us a bit of a scare – what with that big storm and icy roads they were promising us. While some people (especially those coming from Tennessee and North Carolina) did have trouble with travel – and a few didn’t come at all – most people did show up. And we had a fabulous time! But I think this is the 3rd time in 5 years that we’ve had weather-related issues around the time of the workshop. We may need to rethink this “Mid-Winter” thing. How does “Winter’s End” sound (as in mid-March)? Please let us know if you have any thoughts or druthers on this topic. We really value your input!

The Baroque Keyboard Workshop had 19 participants who got to play on some lovely harpsichords and receive instruction from David Buice, Daniel Pyle, and Raisa Isaacs. Most of the participants were in their teens. It’s always great to see that many young people learning to appreciate the beautiful sounds and intricacies of early music.

While Voices and Viols hasn’t happened, yet, I’m expecting it will be fabulous. It’s being held at Church of the New Covenant this year. And I just have to give a shout out to Church of the New Covenant, for all the early music events they’re hosting: Lauda Musica Concert, ARS Consort Day, ARS monthly playing sessions, Voices and Viols, David Buice harpsichord / lutenwerk concert. I don’t know what we’d do without them.

On more administrative topics, you should know that AEMA is financially healthy (I just finished filing our IRS form 990 for the last fiscal year), and that the Board is working on refining the grant process some, in time for the start of the next fiscal year (July 1).

We’re starting to make plans for a member’s meeting in June, and this year’s Board elections starting in May. By the way – if you’d like to be on the AEMA Board, please let us know. We need you! The AEMA Bylaws require people rotate off the Board after a maximum of two 3-year terms. Which means we’re losing both Jorg Voss and Wanda Yang Temko at end of June. Those are some (figuratively) big shoes to fill, but I know some of you are up to the task. So think about it…

Yours in Early Music,
Barbara Stark, AEMA President
Mid-Winter Music Workshop – 2016

A winter storm couldn’t keep The Mid-Winter Music Workshop down. And, for metro Atlanta, it wasn’t much of a storm after all – less than an inch of snow.

However, it was a real nail-biter for the Jan. 22-23 annual event held at the McCleskey Middle School in Marietta, Ga. But we had only seven participants cancel, and all the teachers were on hand to deliver a wonderful and enjoyable educational music experience. The McCleskey Middle School, our locale, was officially closed because of snow and ice predictions, but AEMA member Jody Miller, who is director of bands there, and who hosted the event, kept the facility open for us.

Most of the participants played recorder or viol, but a few singers joined the fray and sang with a viol session on Friday evening and Saturday afternoon under the direction of Larry Lipnik and with recorder sessions on Saturday morning and afternoon under the direction of Letitia (Tish) Berlin. The other teachers were Anne Timberlake (recorders), Pat Petersen (recorders), Jody Miller (recorders), and Stewart Carter (brass and reed instruments).

Our instructors were incredible and so much fun to work with. Lipnik has performed with many early music ensembles, including Piffaro, the Waverly Consort, and Anonymous 4, and he is music instructor for recorder, viol, and early music performance at Wesleyan University. Berlin, a co-founder of AEMA, is a free-lance recorder player and teacher. Anne Timberlake has received several awards for her recorder playing, including the American Recorder Society, and is a founding member of the ensemble Wayward Sisters. Pat Pederson is a certified teacher of the American Recorder Society, a past director of the Mountain Collegium in Cullowhee, N.C., and past director of the Triangle Recorder Society in North Carolina. Miller, a renowned recorder player in the Atlanta area, teaches recorder and currently directs Lauda Musicam. And Carter, a professor of music theory and music history at Wake Forest and also director of Collegium Musicum, is an active performer on recorder and sackbut.

We ended the weekend with all the musicians gathered in the auditorium to perform Gabrieli’s 12-part Magnificat. It was a fabulous end to the 2016 Mid-Winter Music Workshop!

By Brenda Lloyd

Links to Faculty websites

Carter: http://college.wfu.edu/music/facultystaff/faculty/stewart-carter/

Berlin: http://tibiaduo.com/

Petersen in Triangle Recorder Society: http://www.trianglerecorder.org/about.html

Miller: http://www.fippleflute.com/aboutme.htm

Lipnik: http://www.amherstearlymusic.org/node/253

Timberlake: http://www.annetimberlake.com/

See page 3 for workshop picture
Clayton State University to perform Mozart’s Requiem

By Michael Fuchs

The monumental final composition of Wolfgang Amadeus Mozart will be heard at Spivey Hall on the campus of Clayton State University on Sunday, May 1 at 3:00 p.m.

For over 200 years, Mozart’s Requiem has captivated musicians and performers through its evocative harmonies, dramatic contrasts, and emotional content. Its very name evokes a sense of mystery, fires the imagination, and inspires wonder. Musically, the Requiem has firmly established itself in the repertoire as a masterwork with immense ability to comfort, inspire, and enrich all those who hear or perform it. The story of the Requiem’s commission, composition, and completion is shrouded by over two centuries of legend, deception, and controversy. Two aspects of Mozart’s Requiem, its music and its story, are virtually inseparable. Any serious study of one requires significant knowledge of the other. Indeed, it could be argued that the music and the story are mutually dependent on each other for their popularity. Without the controversial story, the Requiem would almost certainly be a beloved part of Mozart’s repertoire, but lack the enormous popularity that continues to fill concert halls today. On the other hand, if the music were not so profound and sublime, it is likely that few people would care about the story.

Scholars and musicians agree on three major pieces of information about the Requiem. The first concerns the details and purpose of the original commission. On February 14, 1791, Countess Anna von Walsegg died in the village of Stuppach, 45 miles southwest of Vienna. She was 20 years old. Her husband, Count Franz von Walsegg, was deeply distressed and wished to commemorate his wife with both a physical monument as well as a Requiem Mass which was to be performed on the first anniversary of her death and every year afterwards. Walsegg, an amateur musician with limited compositional skills, would often commission accomplished composers anonymously, copy the newly commissioned work in his own hand, and then pass them off as his own. To remain anonymous, Walsegg would employ a third party to arrange the transaction.

Thus, sometime during the summer of 1791, a clerk from the office of Johann Nepomuk Sortschan (Walsegg’s attorney in Vienna) approached Mozart and arranged for the commission. Mozart agreed to write a Requiem Mass, to maintain confidentiality regarding the commission, and to never attempt to determine the source of the commission. Mozart was paid handsomely for his services and received a substantial deposit.

The two other undeniable pieces of information are much more straightforward. Mozart died on December 5, 1791 leaving the Requiem unfinished. After his death, the Requiem was completed by a small group of Mozart’s students and acquaintances, the most important of whom is Franz Xaver Süssmayr.

Beyond those facts, little can be said with any certainty. The literature surrounding the Requiem is replete with contradictions, personal theories, and inconsistent historical accounts. Fictitious stories, including the 1984 movie Amadeus, have surrounded Mozart’s Requiem since the early 19th century further muddying the waters of historical and musical scholarship. Questions regarding the details of the Requiem’s completion, the motives of Constanze (Mozart’s widow), and the final hours of Mozart’s life remain a mystery that is forever unsolvable.

One mystery central to any study (or performance) of the Requiem is an attempt to determine where the music of Mozart ends and Süssmayr begins. At the time of his death, Mozart had fully completed only one (Introitus) of the fourteen movements. Eight more (Kyrie, Dies irae, Tuba mirum, Rex tremendae, Recordare, Confutatis, Domine Jesu, and Hostias) had complete vocal parts along with some figured bass. Only fragments of the instrumentation existed for these movements. The Lacrimosa consisted of only eight measures and nothing was yet written for the Sanctus, Benedictus, Agnus Dei, and Communio.

Süssmayr was tasked by Constanze with completing the Requiem. This involved writing instrumental parts for the partially finished movements and composing original music for the four unwritten sections. Early...
in the history of the Requiem, the limitations and errors in Süßmayr’s completion were acknowledged, even by Süßmayr himself. It would be almost 200 years before anyone would attempt the work of (re)completing Mozart’s Requiem. Several new editions and completions have been attempted during the past 50 years. Despite the existence of these revised editions and recreations, Süßmayr’s traditional version remains the most performed completion of the Requiem and is in no danger of losing its primacy.

Franz Beyer completed the edition of the Requiem that will be performed at Clayton State University. Finished in 1971, it is probably one of the most conservative of the modern Requiem editions. Beyer’s goal was not to create something new, but rather, as he said in the preface of his edition, to “cleanse the work from all the impurities of obvious errors and deficiencies, and to try to return as far as humanly possible to the original concept of Mozart.”

Beyer desired to change as little as possible from Süßmayr’s work. Indeed, Beyer is convinced that even the movements which were composed completely by Süßmayr were actually based on compositional fragments from Mozart which were later lost. Thus, to change Süßmayr too much is to lose Mozart.

The result is a highly satisfying edition of one of the greatest monuments of western music. It respects the two hundred year tradition of Mozart’s masterpiece while fixing many of the glaring errors (and not so noticeable deficiencies) of Süßmayr. It allows Mozart’s music to speak clearly and directly without distraction or novelty. It allows us to focus on the content of the art, rather than the means. Mozart’s Requiem is often performed today because it still has something to say to all of us.

Michael Fuchs, Director of Choral Activities, will conduct the Clayton State University Chorale and Orchestra along with members of the Southern Crescent Symphony Orchestra and the Clayton State Community Chorus. Soloists for the performance include two Clayton State University faculty members, Christina Howell, soprano and Kurt-Alexander Zeller, tenor, and two alumni of the university, Ivan Segovia, bass and Lianna Wimberly Williams, mezzo-soprano. Ms. Williams is currently pursuing her doctoral degree in vocal performance from the Ohio State University. Free admission.

http://www.spiveyhall.org/events/clayton-state-university-chorale-and-orchestra/
I was raised in the Methodist Church, but the first time I walked into an Episcopal Church, I was blown away by the music. That was when I was 19 and attending West Georgia College in Carrollton. My friend and I went to St. Margaret’s Episcopal Church. Much of the liturgy was sung, and there were lots of hymns, not to mention the anthem and the opening and closing voluntaries by the organ. I was hooked and have been ever since.

Whether this would affect other people as it did me, I don’t know, but I am a singer. The more I sing, the happier I am. Most of the music in the Episcopal Church comes from the hymnal, whether it’s hymns or service music. The service music includes the parts of a mass: the Kyrie eleison, the Sanctus, Agnus Dei, and the Gloria, as well as canticles, fraction anthems (sung during the Eucharist), and morning prayers. Hymns are sung during the opening processional, the presentation of gifts (the collection), the Eucharist, the procession into the world, and after the second lesson.

Hymnals have been authorized for the Episcopal Church by General Convention since 1789, followed by 1826, 1871, 1892, 1916, 1940, and 1982. The first four had only text — no music. The 1916 hymnal was the first with music accompanying text. The 1982 hymnal, the one we use today, has 720 hymns. It begins with morning, noonday, evening, compline hymns, then moves through the seasons of the church year: Advent, Christmas, Epiphany, Lent, Easter, and Pentecost. There are other categories, too, such as music for the Eucharist, Christian responsibility, and Christian life. The music ranges from plainsong and chant to medieval, renaissance, baroque, classical, modern, and spirituals.

The fabulous composers include J.S. Bach, who also arranged and added harmony to numerous hymns, Palestrina, Martin Luther, Hans Hassler, William Boyce, William Billings, Mendelssohn, Ralph Vaughan Williams, and Thomas Tallis. Some of the most beautiful melodies come from folk and country music from the U.S., Ireland, England, France, Germany, The Southern Harmony, and more. The African-American spirituals are among my favorites, too, i.e. “Were You There” and “There is a Balm.” Another, for its words and joyful music, is “Lift Every Voice and Sing,” composed by African-American J. Rosamund Johnson. We sing it every Sunday before Martin Luther King Jr. Day at my church, the Church of the Epiphany in Atlanta.

Many of these hymns are written as fine as any poetry one can find, and much of it is poetry. Take “Wilt Thou Forgive That Sin” by poet John Donne. It’s a joy to read and sing. So is “Come My Way” (or “The Call”) by George Herbert, a contemporary of Donne’s. The words, set to music by Ralph Vaughan Williams, are:

Come my Way, my Truth, my Life;
Such a way as gives us breath;
Such a truth as ends all strife;
such a life as killeth death.

Psalms is another source of lyrics. Take Psalm 23, set to music by various sources, including the Irish melody St. Columba and the American folk melody Resignation:

The king of love my shepherd is,
whose goodness faileth never;
I nothing lack if I am his,
and he is mine forever.
When I started my research for this article, I went through the hymnal to choose my favorite hymns. They are too many to mention all. I’ve already named a few, but another is “I Bind Unto Myself” with words by St. Patrick and set to an Irish melody. The words are a prayer, especially in the sixth verse: Christ be with me, Christ within me, Christ behind me, Christ before me, Christ beside me, Christ to win me, Christ to comfort and restore me. Christ beneath me, Christ above me, Christ in quiet, Christ in danger, Christ in hearts of all that love me, Christ in mouth of friend and stranger.

Another hymn that is so moving to me is “A Mighty Fortress is My God.” Luther was a prolific hymn writer, and this one most symbolizes the Protestant Reformation, giving courage to people persecuted during that time. The words are based on Psalm 46, and Luther composed the music, which is actually joyous and dance-like. Bach added the harmony and a more stately arrangement.

But Christmas and Advent music is a section where nearly every hymn is a winner from “Lo, how a rose e’er blooming” to “O Come, O Come Emanuel” to “Angels we have heard on high.” One rarely heard is “’Twas in the moon of wintertime,” a tender carol telling the story of the birth of Jesus and the visit of the magi as native Ameris born in a lodge of broken bark and wrapped in a ragged robe of rabbit skin. The chiefs kneel before him with gifts of fox and beaver pelt. It’s set to a French folk melody.

I have sung these hymns (not all 720 of them) many times over years of singing in choirs, and I never tire of them.

The Cathedral Choir sings Choral Evensong at St. Paul’s Cathedral, London, where John Donne was dean.
Where Did the Love Go?

Lauda Musicam of Atlanta had a concert at Church of the New Covenant on February 21. The theme this year was “Where Did the Love Go? The Loveless Renaissance”. Since this theme is still commonly found in popular music of today, it is clearly a timeless topic.

Unlike modern music, the Lauda Musicam concert was performed on recorders, viols, sackbuts, cornamuses, crumhorns, cornettos, psalteries, harps, Renaissance flutes, and dulcians. The one instrument that is largely unchanged from Renaissance and Baroque time periods is the voice – though even that has seen a considerable evolution in vocal styles.

The reception after the concert included a “petting zoo” where people could try out some of these instruments.

A fun afternoon was had by all, and the concert raised over $500 for Special Olympics in Georgia (as part of Church of the New Covenant’s “Concert with a Cause” series).

Lauda Musicam and Church of the New Covenant are both members of AEMA (as are many of the musicians who performed).

By Barbara Stark
This composer was born in Grünhain on January 20, 1586 and died in Leipzig on November 19, 1630. On the death of his father this composer moved to Dresden where he joined the choir of the Elector of Saxony as a boy soprano. In addition to singing in the choir, he received a thorough musical training with Rogier Michael, the Kapellmeister, who recognized his extraordinary talent. From 1598 to 1607 he studied at Pforta, and from 1608 to 1612 attended the University of Leipzig, where he studied law in addition to liberal arts. Upon graduating he was employed briefly by Gottfried von Wolffersdorff as the house music director and tutor to his children; later he became Kapellmeister at Weimar, and shortly thereafter became cantor at the Thomasschule zu Leipzig, conducting the Thomanerchor, a post which he held for the rest of his life.

He was one of the first to absorb the innovations of the Italian Baroque--monody, the concertato style, figured bass--and use them effectively in a German Lutheran context. While Schütz made more than one trip to Italy, this composer spent his entire life in Germany, making his grasp of the Italianate style all the more remarkable.

Possibly this composer’s most famous collection was his only collection of instrumental music, the Banchetto musicale (1617) which contains twenty separate variation suites; they are among the earliest and best composed representatives of the form. Most likely they were composed as dinner music for the courts of Weissenfels and Weimar, and were intended to be performed on viols. Unlike his friend Heinrich Schütz, this composer was afflicted with poor health and was not to live a happy or long life. His wife died in childbirth; four of his five children died in infancy; he himself died at age 44, having suffered from tuberculosis, gout, scurvy, and a kidney disorder.

Hans Leo Hassler was born in Nuremberg in 1564, receiving his first instruction in music from his father. Hassler became the first of many German composers studying in Italy, specifically the polychoral style of the Venetian School. Hassler was already familiar with some of this music, circulated in Germany by Leonhard Lechner and Orlandus Lassus. While in Venice, Hassler became friends with Giovanni Gabrieli, with whom he composed a wedding motet for Georg Gruber, a Nuremberg merchant living in Venice, in 1600. Together they studied with Andrea Gabrieli, Giovanni’s uncle. Under Andrea, Hassler received instruction in composition and organ playing.

Following Andrea Gabrieli’s death, Hassler 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, though his influence was limited because he was a Protestant in an area which was still heavily Catholic.

Hassler was also an active organist and a consultant to organ builders. In 1596, Hassler, along with 53 other organists, was given the opportunity to examine a new instrument with 59 stops at the Schlosskirche, Groningen. Hassler was often called upon as the examiner of new instruments. Using his extensive organ background, Hassler stepped into the world of mechanical instrument construction and developed a clockwork organ that was later sold to Emperor Rudolf II.

In 1602, Hassler returned to Nuremberg where he became the director of town music. While there, he was appointed Kaiserlicher Hofdienner 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, Hassler 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, Hassler had already developed the tuberculosis that would claim his life in June 1612.
Birthdays of "early" Composers in January, February and March

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<thead>
<tr>
<th>Composer</th>
<th>Born on</th>
<th>Died on</th>
<th>Music Samples</th>
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<td>3-16-1736</td>
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<td>Muzio Clementi</td>
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<td>3-10-1832</td>
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<td>3-1-1777</td>
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<td>Luigi Boccherini</td>
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<td>5-28-1805</td>
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<td>Carl Philipp Emanuel Bach</td>
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How to access YouTube samples for listening: Read it on page 11
How to access YouTube samples (on page 10) 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.

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=r7Fn6iSRe

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
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.
Quiz inside: “Name that Composer”