The spring concert season is upon us now, with some wonderful performances behind us (such as those from our member organizations Atlanta Schola Cantorum and Atlanta Baroque Orchestra, and the first ever area-sighting of Wayward Sisters) and several still to come. Check the calendar on our website (www.atlema.org) to find out about those. AEMA has helped support several of these thanks to your generous memberships and donations.

Many of the amateurs among us are salivating over the upcoming 45th anniversary Mountain Collegium workshop, which will see the return of George Kelischek to the faculty together with other new and returning favorites. Just looking around my music room, I can see the impact George Kelischek has had on my life: the bass viola da gamba Dad made for Mom from a kit in the Brasstown instrument-building workshop while Mom played recorders at one of the early music workshops there; the bowed psaltery they got me while we were there that summer; the treble viola da gamba Dad bought a few years later. Anyway, I’m just incredibly excited he’ll be on the faculty this summer.

Of course, the memories I have of Margret Voss are also enduring and beautiful. Everything and everyone she came near blossomed in her presence. We will all miss her very much.

Barbara Stark
Wayward Sisters Perform in Atlanta

The Atlanta early music community came together to support an Atlanta-area concert by Wayward Sisters, an award-winning early music ensemble, at 7:30 PM on April 23 at St. Luke Lutheran Church. Both the Atlanta Early Music Alliance and Lauda Musicam Atlanta provided grant funding to assist with the ensemble’s travel expenses to Atlanta between stops in Chattanooga, Tenn., and Brasstown N.C., and St. Luke Lutheran provided space and logistical assistance. Members of the Atlanta Early Music Alliance also provided housing.

Founded in 2009, Wayward Sisters has performed across the United States, bringing “distinctive freshness” (Early Music Review) and to music from seventeenth and eighteenth centuries. “Wayward Sisters immediately impress with their evident rapport,” according to Gramophone. Wayward Sisters is Beth Wenstrom (baroque violin), Anne Timberlake (recorders), Anna Steinhoff (baroque cello and viola da gamba), and John Lenti (theorbo and guitar). In 2011, Wayward Sisters won the Early Music America/Naxos competition, a nationwide search for new early music talent. The group’s debut CD was released on the Naxos label in March 2014.

Their Atlanta concert program, called “A Restless Heart,” featured music of composers on the move—emigres, exiles, wanderers, and dreamers. The program brought together several centuries of music, from composers as diverse as Biagio Marini and Johann Sebastian Bach, and featured an instrumental setting, by Johann Schop, of John Dowland’s haunting Lachrimae Pavane:

Flow, my tears, fall from your springs!
Exiled for ever, let me mourn;
Where night’s black bird her sad infamy sings,
There let me live forlorn.

Wayward Sisters is currently in the process of fundraising to make a CD recording featuring music from the Restless Heart program.

The name “Wayward Sisters” refers not only to Henry Purcell’s vivid conjuring of Shakespeare’s witches, but to the group members’ far-flung lives and continuing commitment to making music together.

By Anne Timberlake

Editor’s Note: Anne Timberlake has been serving as a Recorder instructor in AEMA’s Mid-Winter Music Workshop and at the Mountain Collegium “Early Music and Folk Music” summer Workshop in North Carolina. Please visit www.MountainCollegium.org
Approximately twenty-one enrolled participants, representing an age range from grade school to senior adults, met at Peachtree Christian Church in midtown Atlanta, for AEMA’s second Baroque Keyboard Workshop, on Friday, January 29, and Saturday, January 30. This workshop followed the first workshop given in February 2014 at Church of the New Covenant, Doraville.

The Friday evening session gave participants an overview of the various instruments used in the following day’s masterclasses. Instruments included a double manual harpsichord inspired by 17th century French models, a single manual harpsichord after 17th century Italian models, and a lautenwerck, or lute-harpsichord, all built by the distinguished Alabama builder Anden Houben. Along with those harpsichords were a clavichord by Anden Houben, and a large double manual harpsichord after late 18th century, northern European models by Richard Kingston of North Carolina. The impressive sight of this variety of early keyboards was enhanced by the excellent acoustics, beautiful architecture, and stained glass windows of the church sanctuary.

After a demonstration of the various instruments by clinicians Daniel Pyle and David Buice, the instruments were separated to different areas of the church, and participants were “turned loose” to try each instrument as they wished. As was the case in 2014, it was a particular delight for clinicians Pyle, Buice, and Workshop Coordinator Raisa Isaacs to see every instrument surrounded by players having a great time getting acquainted with early keyboards.

David Buice teaching at Saturday master class
On Saturday, three of the instruments were utilized for one-on-one masterclass study with clinicians Pyle and Buice. Presentations were also given on Baroque keyboard articulation and phrasing (Daniel Pyle) and Baroque keyboard music in *stylus fantasticus* (David Buice). In addition, workshop coordinator Raisa Isaacs presented a “mini-workshop” on keyboard fingering from the Renaissance to the Baroque, with an additional focus on the application of Baroque fingering and articulation in performance on the modern piano.

As exciting as the Friday evening “free play” by participants was the typical discovery, throughout the Saturday sessions, of students taking advantage of any instrument’s availability for practice, in advance of the final group recital that concluded the Workshop.

It is hoped that the “AEMA BKW” will continue to be repeated in years to come, with the possibility of additional teacher-performers participating, as well as broadening potential offerings to include elements of Baroque chamber music performance practice. Whatever its future direction, the second AEMA Baroque Keyboard Workshop was another excellent example of AEMA’s commitment to educational outreach in the greater Atlanta community.

Many thanks to Raisa Isaacs and Daniel Pyle for their suggestions, encouragement and teaching – not to mention the “heavy lifting” that is a part of the harpsichordist’s world – in making the workshop a success. Thanks also to AEMA, and to the Reverend Jim Bell, Minister of Music, Herbert Buffington, Organist, Sylvie Lansdowne, Church Administrator, and Thad Turner & Renaldo Lockwood, Facilities Staff, of Peachtree Christian Church, for their support and encouragement.

*David Buice, with thanks for contributions from Raisa Isaacs*

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**How to access YouTube samples (on page 11) 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:**

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=r7Fns6iSRe

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*
Early Music at Church of the New Covenant

It’s been another full season – the largest yet – of musical enjoyment at Church of the New Covenant in Doraville, which has become known, over the past several years, as one of the leading presenters of early music in the greater Atlanta area. From the church’s Concerts with a Cause series, to its providing meeting space for the AEMA Board and annual membership meeting, as well as providing rehearsal space for the Atlanta Recorder Society, an increasing number of local musicians have recognized New Covenant’s particular friendliness toward early music.

Beginning the current season in September, 2015, Evan Few, baroque violinist, and Erin Ellis, baroque cellist, performed works usually heard with basso continuo filling the “gap” between treble and bass; it was an unusual treat to hear the musical lines stripped to their essence and performed immaculately with panache.

Following an October performance by contemporary composer-pianist John Burke, the church next presented its Minister of Music, David Buice, in a solo harpsichord recital, Poets & Madmen – Last Words: Touchstones of the Stylus Fantasticus, from J. P. Sweelinck, to J. S. Bach. This recital was followed, in February, by Lauda Musicam’s winter program, Where Did the Love Go? The Loveless Renaissance, featuring music with the theme of “love gone bad,” an enjoyably ironic program for the week after Valentine’s.

March saw the annual Consort Day presented by the Atlanta Recorder Society, one of New Covenant’s “resident” early music ensembles. As always, it was a pleasure to enjoy beautiful recorder music performed by a wide range of ages, from grade school students to octogenarians.

New Covenant’s Concert with a Cause series continues this spring with performances by the wind quintet William Rappaport and Friends, on April 24, Hollie Shaver, pianist, and Marla Feeney, violinist, on May 15, the Atlanta Concert Ringers on June 5, and the annual recital by Meadowcreek High School students of baroque violinist Nancy Schechter (June date TBA).

New Covenant’s Concerts with a Cause series continues to be offered with free admission to all, with the opportunity to contribute to the specified, church-supported ministry/cause on a free-will basis. The church appreciates the Atlanta Early Music Alliance’s ongoing support of the series through AEMA grants and attendance.

David Buice

From the annual Consort Day:
Isabel Mester-Echevarria directing her young musician group
A Celebration of Margret Voss

Margret Voss, who died peacefully on April 3, 2016, after a long illness, was remembered with great joy on April 16 at the Smith Plantation Home in Roswell, where she has an herb garden named for her.

Our own Barbara Stark and David Lawrence opened the program with the fanfare “La sampagna” by Thomas Morley, followed by four early music selections by the Rosewood Consort.

Margret, wife of former president and current vice president Jorg Voss, loved music and was a long time member of the Atlanta Early Music Alliance. Another of her great passions, besides her husband and two sons Erik and Rene, was gardening, and she helped tend the gardens and managed the herb garden of the Smith Plantation Home. She also loved international cooking and reading, and had an enduring love of nature and animals. She advocated for the protection of nature and the environment, and was a member of the Sierra Club.

She was born on May 28, 1936, in Grevenbroich, Germany. Her schooling emphasized Latin, English, French, Biology, and commercial Geography. She learned about plants from the kind owner of the nursery and flower shop across from her home. After completing secondary school, she moved to England where she worked as an au pair and learned to speak English fluently. She then returned to Germany, where she worked as an executive secretary.

Jorg and she married in 1958 and immediately moved to the Chicago area where she worked as a legal secretary and Jorg studied engineering at Northwestern University. After he graduated, they moved to Neenah, Wisc., where their two sons were born and where Jorg began his 34-year career with Kimberly Clark Corp. They moved again and again: to southern California, South Carolina, the Koblenz area of Germany, and Arkansas. They finally moved one last time to Roswell, Ga., where they have lived for more than 30 years. Margret also continued her studies of Spanish, German literature, and Medieval history in the US.

Several friends, as well as family, at the memorial service shared their memories of Margret, especially of her gardening prowess and generosity of sharing tips and plants. If anyone has visited the Voss home, they have seen the amazing garden that is their yard. She also loved cooking, sometimes rather exotic recipes, and people especially spoke of her yummy baklava. She was remembered by all as a gracious hostess.

Jorg shared his story of how they met at a party, saying that they had grown up 10 miles apart from each other but didn’t meet until that night. Erik and Rene told how their friends loved to come to their house when they were growing up because their mother always had great food and quite a lot of it.

Continued on page 7
After the remembrance of Margret, guests moved to the plantation home for delicious hors d’oeuvres and camaraderie. Tables and chairs had been set up in the back yard of the house because it was a beautiful, sunny spring day and perfect for celebrating such a vibrant and generous life Margret lived. She will be missed.

In addition to her husband and sons, Margret is survived by her daughter-in-law Linda McCann and grandson Nathanael Voss.

By Brenda Lloyd

Editor’s Note: Robin Prechter, Harp and Pamela Wood, Tenor Viol played music inside the Smith Plantation Home during the Reception.
The Dissemination of Song Traditions in Medieval Europe
by Catherine Thomas

Much of the poetry and music of the Troubadours (and Trouvères) has survived in collections known as *chantonniers*. In addition to love songs of many types, Troubadours also wrote works of political satire, crusade hymns, laments for the death of friends or patrons, and dialogues presenting two opposing views. The music that has survived tends to be simple, in general, with ranges not exceeding an octave; the melodies are primarily syllabic with short melismatic passages. Not all the Troubadours performed their own songs; Jongleurs, or minstrels, were a class of musicians who performed the works of others, but did not necessarily compose their own works.

Through contact with other parts of southern and northern Europe, the Troubadours (and Trouvères) influenced the Trouvatori in northern Italy and the Minnesinger in the German lands. The surviving Italian poetry shows a great deal of imitation of the Troubadour forms; however, there are no surviving melodies for Italian courtly songs of the era. The early Minnesinger works were also highly imitative of the Troubadours, both in form and in subject matter. Many surviving songs of the German repertoire are simply *contrefacts* of French melodies. The song forms used by the Minnesinger include the narrative, dialogue, lament, and dawsong, all very closely related to the Troubadour tradition. The Minnesinger flourished from the late twelfth century to the fourteenth century, when the rise of the Meistersingers took the creation of poetry and song into the bourgeois levels of society.

During the twelfth and thirteenth centuries in Europe, monophonic secular song developed and flourished due to societal influence. Yet, by the fourteenth century, monophonic song no longer maintained its artistic position, due to the rise of polyphony, first in sacred and later in secular music. Monophonic song became the province of the less educated amateur musicians, while the trained, professional composers and musicians sought the challenge of creating, and performing polyphony. Nevertheless, the monophonic song repertoire that has survived the centuries still can present a worthy challenge for the modern performer.

Sources:
UPCOMING CONCERTS

The Athens Chamber Singers, with the Athens Recorder Society, presents its concert, Choral Music from Eastern Europe, on May 15 at 4 p.m. in Athens, Ga., at the Friendship Presbyterian Church. Admission is free.

The program of music, directed by Kevin Kelley, will feature countries and musical styles outside of the Western choral tradition. It will include beautiful lullabies from Romania and Armenia; colorful folksongs from Bulgaria, the Czech Republic and Hungary; and settings of Russian poetry composed and performed by Anatoly Sheludyakov, who is on the piano faculty at UGA’s Hodgson School of Music.

Friendship Presbyterian Church is located on 441 South, across from Athens Academy.

The Festival Singers of Atlanta present their concert, Songs of Earth & Heaven, on May 15 at 3 p.m. at St. Mark United Methodist Church, which is located at 781 Peachtree Street in Atlanta. Admission is free; donations are welcome.

The a cappella concert, conducted by Keith H. Walker, features the Missa Brevis by Stephen Hatfield, as well as works by Michael Cavendish, Josquin des Prez, Francesco Landini, Eleanor Daley, Hall Johnson, Ernani Aguiar, and Frank Ticheli.

For directions and parking information, visit FestivalSingersOfAtlanta.org.
“Name that Composer”

This composer, hymn-writer and violinist was born in Niedersachsen (Lower Saxony), Germany, c. 1590 and died sometime between 1664 and 1667 in Hamburg, Germany. In 1614 Duke Friedrich Ulrich made him a probationary musician in the Hofkapelle at Wolfenbüttel. His performances as a lute, cornett and trombone player and in particular as an excellent violinist led to his being engaged permanently in 1615. Nevertheless, in the same year he responded to a summons to join the flourishing musical establishment of King Christian IV of Denmark in Copenhagen. Here he met the English viol player William Brade, who had earlier been in the service of the city of Hamburg, and may have taught him there. At this time there were close connections between English and German musicians. By 1619 he and Brade left Copenhagen to escape the plague. This musician had acquired such a high reputation that he soon obtained a post as Kapellmeister although it cannot be established where this was. In 1621 he became the leading municipal violinist in Hamburg. The city offered him a substantial income for his participation in the church music and the festivities of the council and citizens, yet allowed him the freedom to undertake journeys to German and foreign courts. In 1634 he returned to Copenhagen with Heinrich Schütz and Heinrich Albert for the wedding of Crown Prince Christian. It was during the these festivities he won a contest with the French violinist Jacques Foucart. The Danish king attempted several times to lure him back to his musical establishment but to no avail. This composer returned to Hamburg and continued performing and composing until his death.

“Name that Composer”, from the March quiz

Johann Hermann Schein was born in Grünhain on January 20, 1586 and died in Leipzig on November 19, 1630. On the death of his father he 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 1603 to 1607 Schein 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. Schein 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, Schein spent his entire life in Germany, making his grasp of the Italianate style all the more remarkable.
Possibly his most famous collection was his only collection of instrumental music, the Banchetto musicale (1617) which contains 20 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, Schein 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.
Birthdays of "early" Composers in April, May and June

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<th>Composer</th>
<th>Born on</th>
<th>Died on</th>
<th>Music Samples</th>
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<td>Johann Friedrich Fasch</td>
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<td>Marin Marais</td>
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How to access YouTube samples for listening: Read it on page 4
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 is tax deductible.
- If you work for a company that matches charitable contributions, please check with your Human Resources department to see if they will match your contribution to AEMA.

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

Instrument or Voice  Beginner  Intermediate  Advanced  Professional
________________________________________  ________  ___________  ___________  ___________  ___________
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The Atlanta Early Music Alliance
P. O. Box 663
Decatur, Georgia 30030

You can also join online by registering on website www.atlema.org
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.
The Atlanta Early Music Alliance
P.O.Box 663
Decatur, Georgia 30030

Quiz inside: “Name that Composer”