The brutally hot summer seems to finally be coming to an end, as we look forward to the upcoming Fall concert season. We’re working to keep the calendar on the website [http://atlema.org/index.php/calendar](http://atlema.org/index.php/calendar) up-to-date. If you’re aware of any that aren’t there, please send an email to events@atlema.org, and we’ll get it listed.

If you’d like to provide a review of any of these concerts, a biographical story about one of our local musicians, provide background about the music in an upcoming concert, or write about an early music topic, please let us know at broadside@atlema.org. We’re constantly looking for great stories to put in this newsletter. And while I’m providing reminders, I should mention our new grant process, which is described on the website at [http://atlema.org/index.php/grants](http://atlema.org/index.php/grants).

On to business: The AEMA Board had its first meeting of the (July to June) year in August, and elected a new slate of officers. They are Barbara Stark (President), Michael Fuchs (Vice President), Jonathan Pilkington (Treasurer), and Daniel Pyle (Secretary). Unfortunately Adam Jaffe resigned from the Board. Charles Shapiro also nominated as a candidate, was appointed to fill that seat, for the remainder of Jaffee’s three-year term.

I hope to see many of you at the concerts and workshops this coming year. In the meantime, please let me know if you have any suggestions or ideas for AEMA.

Yours in early music,
Barbara Stark, AEMA President
The autumn concert season is here, and it is a fabulous roundup of early music offerings in Atlanta. Here are some of the upcoming concerts through the end of the year:

**October 16:** Ritornello Baroque Ensemble. Jonathan DeLoach, Doug Lindsey, Jody Miller & Chrissy Spencer, recorders Chrissy Spencer, soprano • Austin Clarke, harpsichord works by Arne, Byrd, Ferrabosco, Holborne, Ravenscroft, Tallis & others 3:00 pm, Sunday, October 16, 2016 Church of the New Covenant 3330 Chestnut Dr., Doraville, GA 30340 • cnedoraville.org “Concerts with a Cause” Series (freewill offering for charity)

**November 11:** Keyboards in Early Music. Performed by Lauda Musicam, the concert is at St. Bartholomew’s Episcopal Church and features Renaissance and Baroque music played on the organ and harpsichord. Shannon Gallier, music director at St. Bartholomew’s, and Paula Curl, will perform with the vocal group, Uncommon Practice. The concert is free, but donations are accepted and appreciated.

**November 19 and 20:** The Atlanta Baroque Orchestra. “St. Cecilia’s Day Celebrations – London.” The concert by is at 7:30 p.m. on Nov. 19 at The Cathedral of St. Philip and again on Nov. 20 at 4 p.m. St. David’s Episcopal Church in Roswell. It is in collaboration with the Friends of Cathedral Music and the Cathedral of St. Philip. The program includes Henry Purcell - *Hail Bright Cecilia* (Ode for St. Cecilia’s Day); G.F. Handel - *Ode for St. Cecilia’s Day*, HWV 76. Featured Soloists are Teresa Wakim (soprano), Reginald Mobley (countertenor), Thomas Cooley (tenor), Mischa Bouvier (bass baritone). Advance tickets are $15 for adults, $10 for seniors and students.

**December 2 and 4:** The Festival Singers of Atlanta. perform “A Season of Celebration “at 8 p.m. on Dec. 2 at Northside Baptist Church and at 3 p.m. on Dec. 4 at St. Mark United Methodist Church.. The program is not all early music but does include works by Gabrieli, Sweelinck, Victoria and Morley. It’s free, but donations are welcome.

**December 10:** Atlanta Schola Cantorum. The overall theme of the concert is the Christmas story and features music by Victoria, Praetorius, Parsons, Gibbons, Sweelinck, Byrd, Weelkes, and other early music composers. It’s at 8 p.m. at St. Bartholomew’s Episcopal Church.

**December 18:** New Trinity Baroque presents its annual Baroque Candlelight Christmas concert at St. Bartholomew’s Episcopal Church at 8 p.m. The program includes music by Corelli, Purcell, Vivaldi, Buxtehude (*Christmas Cantata*), Michel Corrette, Christoph Bernhard, and others, plus pieces for organ by Bach, Pachelbel, and others performed by Shannon Gallier, organist and music director at St. Bartholomew’s. Tickets are $29 for adults and $9 for students.
The Maria Laach Abbey was built from 1093 to 1177, with a Paradisium added around 1225. It is considered a prime example of Romanesque of the Staufen period when the dynasty of German kings ruled from 1138 to 1254 during the Middle Ages. The well-preserved basilica with its six towers is considered to be one of the most beautiful Romanesque buildings in Germany. It was named “Abbatia Maria ad Lacum” since it is situated on the shore of the Laacher See. (Laach = lacus = Lake), a volcanic caldera similar to Crater Lake in Oregon.

The following link may give you a bucolic impression of this Abbey and its immediate surroundings:
https://www.youtube.com/watch?v=JDD0ZeVnkrU
(Visual Impressions of Maria Laach with contemporary music, but without words)

**Architecture**

The east end has a round apse flanked by twin square towers. Over the transept crossing is a broad cupola with cone-shaped roof. The monumental west façade includes a west choir with apse flanked by round twin towers and a square central tower. The Paradise, a single-story, colonnaded west porch surrounding a small courtyard, was added in about 1225. It recalls the architecture of Early Christian basilicas. Its capitals are richly carved with human and mythical figures. The imaginative mason is known as the Laacher Samson-Meister or "Master of the Laach Samson," whose carvings are also found in Cologne and elsewhere. The Lion Fountain in the courtyard was added in 1928. (Source for most information: Wikipedia)

All weight-bearing elements consist of dark-gray Basalt rock and the fill materials are made of light weight Tuff stone; all are found in the volcanic Eifel mountains west of the Rhine River.
Musings about Plainsong and Gregorian Chant
By Jorg F. Voss

My curiosity about Plainsong and Gregorian Chant was raised during a recent visit to Germany. I attended a class reunion celebrating the 60th anniversary of my German High School graduation (Abitur). It took place in a quaint hotel adjacent to the Benedictine Abbey of Maria Laach (see article on page 3), at a crater lake in the Eifel Mountains. All of us witnessed a Vesper service in the beautiful Romanesque church, featuring the psalmodic singing of some 20 Benedictine monks. Their beautiful voices wafted and reverberated through the massive nave. We were spellbound. I was curious: What I heard was different from other Plainsongs or Gregorian Chants: it was mostly a monotone recital of the 139’s (and 140’s) psalms.\(^{\text{(1)}}\) We were given a pamphlet with the Latin text, the 139’s starting with

“Domine, scruatus es et cognovisti me, Tu cognonovisti sessionem meam et resurrectionem meam…”

“Lord, thou hast searched me and know me! Thou knowest when I sit and when I rise up…”

Why was this so ancient sounding?

Well, the Benedictine plainsongs, among the oldest in Western monastic liturgical music, date back to the beginnings of the Benedictine monastic order\(^{\text{(2)}}\) in the early sixth century AD. Their psalmodic singing\(^{\text{(3)}}\) dates even further back to Hebrew and Eastern Christian Syrian-Egyptian psalmodic singing and the Ambrosian singing practices of the Western Church.\(^{\text{(4)}}\)

St. Ambrose (c.340 in Trier to 397 in Milan) praised such singing, especially antiphonal (responsive) singing, in which, in his time, men and women participated at church services.

Gregory I was born in 540 and served as Pope from 590 to 604 AD. The immense body of liturgical music for the Roman Catholic Church was organized during his reign and in later times. It thus has deep oral roots in earlier times and various cultures, yet it has been called Gregorian Chant. The melodic content was strictly oral. No reliable documentation of musical phrases, pitches and durations had then been invented. First written music in neume format can be traced to times in or after Charlemagne’s time in the ninth century AD.

Monks and Clergy were expected to recite psalms “by heart”, and the addition of melodies helped them to remember; a remarkable feat of practicality and beauty!

"Iubilate deo universa terra" shows psalm verses in unheightened cheironomic neumes

Footnotes:

(1) A YouTube vocal sample, albeit a marginal video, of these monks:
https://www.youtube.com/watch?v=8eUyZuAgeH8&list=RD8eUyZuAgeH8#t=187

(2) Benedict of Nursia lived c. 480 – c. 547 AD.
He established the Benedictine Rule between 535 & 540 AD.

(3) Meaning “singing of Psalms”

(4) Paul Henry Lang: “Music in Western Civilization” pp. 42ff

Continued on page 5
Plainchant in the Western Church was sung in a variety of “Modes”. The body of “Gregorian Chant” as it is known today was modified substantially over Medieval Centuries for use in the Western Mass and the monastic Office. It might not be recognized musically by anyone who lived before the year 1000 AD.

More details can be found at https://en.wikipedia.org/wiki/Gregorian_chant

Samples of Ambrosian Chant: https://www.youtube.com/watch?v=xKtyZwtrTCQ
                              https://www.youtube.com/watch?v=AxvMVG8s6_o

Samples of Gregorian Chant:
Antiphonal:                  https://www.youtube.com/watch?v=6uklATUJT10

Parallel Organum:           https://www.youtube.com/watch?v=o3sTpHVfcf0
                              https://www.youtube.com/watch?v=kK5AohCMX0U
                              (Precursor of western polyphony)
                              (With neumes and notes on 4- and 5-line staves)

Templar Chant, with underlying bass: https://www.youtube.com/watch?v=uv_2x6JmuAE

Canto Gregoriano de Silos (Spain): https://www.youtube.com/watch?v=rJ2FWpgzcf8

Laudas (lauds) from Assisi:     https://www.youtube.com/watch?v=eC6OKIYXBxQ

“Kyrie eleison” and more, “The best of Benedictine Monks of St. Michael”: https://www.youtube.com/watch?v=pWicmgmpzPE&list=PLgIb2fSOsSsqQrjPq0UFfogLuJJ0VvdFW&index=9

It is not surprising then that the Benedictine Monks of Maria Laach were singing monophonic plainchant, albeit with some antiphonal phrasing, probably predating by centuries the much evolved versions of later plainsong, summarily known today as Gregorian Chant.

Notice:
Please see “Composer Birthday”, page 10, for instructions to view and/or hear the YouTube links (above in blue).
Performing Early Music Around the World

The right hand is the bow hand and it ought to express all the emotions; it is the bow which arouses the soul; thus it is the bow which gives character to all types of music. (Jean Baptiste Fouqueray, 1767)

Cassandra Luckhardt fell in love with the cello when she was only three years old. Now she’s a world-class performer on Baroque cello and viola da gamba.

She performs all over the world from the U.S. to Europe to the Far East, and has performed and recorded as principal cello and gamba with the Academy of Ancient Music, Il Compresso Barocco, Apollo Ensemble and the King’s Consort. Other groups include the Sante Fe Pro Musica, Amsterdam Baroque Orchestra, Bach Concentus and La Pellicana. As a chamber musician she is also in demand as a soloist with Musica ad Rhenum and La Suave Medodia. In 2015 she was the gamba soloist in the highly-acclaimed performance by the Royal Concertgebouw Orchestra conducted by Richard Egarr of the St. John Passion. She has also played at festivals around the world, including the Sydney Festival in Australia, the EuropeAsia Festival Kazan in Russia, the Theatre des Champs-Elysees in France and the Barokki Soi Kajanni in Finland.

Performing 60 to 80 concerts a year, she has always been a free lancer. “At times, the uncertainty can be daunting, but I love the variety of my job,” Cassandra says. “One day I’ll be playing Messiah with a local amateur choir to a sold-out audience of Auntie Berthas and Grandama Hildas, and the next I’ll be recording Monteverdi madrigals with the best young singers in the Netherlands, and the day after I’ll be teaching eight hours of private lessons.”

Cassandra, who is from Atlanta but has lived in The Netherlands since 1995, first heard a cello when she was a student at her mother’s (Arabelle Luckhardt) Montessori classroom. Martha Bishop’s trio came to the school to perform. It was a flute, a harpsichord and Martha on cello. The students were allowed to try out the instruments. For Cassandra, only the cello mattered.
She didn’t start lessons until she was seven, after her parents finally succumbed to her pleas, and studied with Carolyn Suda at Emory University until she and her family moved to England for a year when she was 14.

“I was a typical kid,” she says. “I loved playing the cello but hated practicing. My favorite part was playing with my father on recorder.”

When she returned from England, she played with the Atlanta Youth Symphony and studied her last two years of high school at Paideia with Martha Gerschefski. “She literally changed my life,” Cassandra says. “I remember Martha taking me aside when it became clear that music was becoming the driving force in my life. She explained how difficult, unforgiving and financially unrewarding the life of a professional musician could be. She looked me straight in the eye and said, ‘You should only become a professional musician if you emotionally cannot become anything else.’”

She could not. Cassandra went on to pursue a double degree at Oberlin College and Conservatory, still debating between music and academics. At Oberlin she studied with Catharina Meints, who encouraged her to study Baroque cello, as well as the viola da gamba. Meints told her, “Gamba is beautiful, but playing Messiah is what will pay the bills.”

Cassandra completed her masters degree at San Francisco Conservatory. By then, she had decided that she was “unable emotionally to do anything other than music. But it has also become clear to me,” she continues, “that my heart lay not in the traditional orchestral repertoire but in pr-19th century music. In particular, the performing of Baroque music in a historically-informed style [on the instruments of the time and in the style of the time] held true fascination for me.”

After San Francisco, she moved to Paris to study with Cristophe Coin for a year but met Jaap der Linden there and went to study with him in The Hague. She stayed in The Hague for six years and finished degrees on both Baroque cello and viola da gamba. “By the time I graduated, I had some good work and contacts and couldn’t imagine restarting again back in the U.S.,” Cassandra says. Also, she felt there was more support for her niche in her adopted home. That, she adds, has changed over the past two decades, and she loves playing in America.

The two colleagues who have influenced her most, since finishing her studies, are Richard Egarr “for his sheer enthusiasm of playing” and Jed Wentz “for his flexible and dramatic approach.”

But, she continues, “I look back on that first encounter with Martha Bishop. She had played Baroque music for us . . . and the repertoire has always been my favorite. I feel extremely fortunate in the opportunities I’ve had and the excellent musicians I’ve been able to play with. I feel lucky every day that I am able to make my living doing the thing I love most.”

By Brenda Lloyd

Check her website (cassandraluckhardt.com) for a long list of recordings.

Note: the opening quote from Fouqueray is on her home page.
From the Archives

This article by Lyle Nordstrom was originally published in Broadside, September-October 1999. References to previous concert dates that year have been omitted.

From the Ground up

In this series, I hope to highlight some of the interesting elements of early music. My hopes are to enhance the enjoyment of this music through greater understanding. I might have called it: "what to listen for in upcoming concerts."

One of the most interesting elements of socio-musical events in the 16th and 17th centuries is the introduction of music from the exploration of the New World. This fascination manifested itself especially in dance forms. Perhaps the most famous is the Canarios from the Canary Islands, though another dance, the chacona, had perhaps more interesting musical influence. Brought back to Spain apparently from Latin America, it was described by Cervantes and other early writers as both humorous and obscene. Musically, guitar and percussion instruments such as tambourine and castanets almost always accompanied it. This association with the guitar (the 5-course, Baroque model) was also responsible for its dissemination. The strumming style of playing was exported from Spain along with the instrument. With the strumming style came various harmonic patterns that served as the basis not only for dancing but also for continuous variations. Guitarists would improvise over these harmonic patterns for dancers, much in the same way early rock bands and jazz bands improvised over the 12-bar blues. The process is the same, only the language and the harmonies are changed.

Although the early versions of the chacona (ciaconna in Italy) were harmonic patterns, they gradually developed a bass melody that goes with them (I have included the modern theory symbols for those who can read them. The pattern is basically a C chord, G chord, A minor chord, G chord, repeated many times).

\[
\begin{array}{c}
I & V & vi & V \\
\end{array}
\]

The dance and these patterns became a popular basis for not only improvisation, but also composed variations. Instrumental versions are found in guitar books and keyboard works, but the bass melody also finds its way into the vocal works of several 17th century composers. In this case the bass ostinato has undergone a slight melodic change in the last two bars, becoming:

\[
\begin{array}{c}
I & V & vi & I & (IV) & V \\
\end{array}
\]

This is the bass pattern in Monteverdi’s Zefiro Torna, the wonderful madrigal for two tenors and continuo. He also uses it in several other pieces. The fascinating thing is how a composer can write so many interesting variations over such a simple idea, varying not only the melodies but also the harmonies and phrases. The other fun element is the driving force of the bass melody itself and how it propels the composition.

This idea of a repeating melodic ostinato is the kernel of the musical idea, but as we go later in the 17th century, composers reach further. The French revised the dance into a slower and more stately form. Their composers also took up the idea and one can find chaconnes by Couperin, Lully, Marais, etc. In almost all of these the basic outline of the chacona harmonies are kept but with extra, intervening chords and many changes in the bass melodics. These free variation are usually done in sets of two balanced four-bar phrases.

Bach is not to left out and the ciaconna from his solo violin sonata in D minor is a famous example, again with the free French model as the basis. In any work with this root-chacona, ciaconna, chaconny, etc. look for these repeated harmonies and basses and revel in the imagination of the composer. I find that these pieces are some of my all-time favorites in early music and I never tire of them. It is fun once you recognize what is being offered.
This month's composer was born in Oxford, England c. Dec. 1583, probably no more than a week before Christmas since his baptism took place on December 24th in St. Martin's Church, Oxford. His older siblings were all accomplished musicians and it is likely they had a profound influence on his musical development.

Between 1596 and 1598 he sang in the choir of King’s College, Cambridge, where his brother was master of the choristers. He entered the university as a sizar in 1598 and was granted a Bachelor of Music in 1606. By 1623 he was senior organist at the Chapel Royal with Thomas Tomkins as junior organist. During his career he also held the post of organist at Westminster Abbey. He died quite suddenly at the age of forty-one. The two physicians who were present at his death performed a post-mortem examination concluded that he had died of a cerebral hemorrhage instead of the plague which had been widely rumored.

This composer wrote a fair amount of music in the 1610s but much of it would not appear until well after his death. The First Set of Madrigals and Mottets, apt for Viols and Voyces was published in 1612. In 1619 he was granted £150 by King James I for his "faythfull service." In that same year he was appointed to the royal post of Musician for the Virginals while retaining his prestigious Chapel Royal post.

Very little is known of John Dowland’s early life, but it is generally thought he was born in London. One historian claimed the he was born near Dublin and another claimed that he was born in Westminster but no corroborating evidence has been found for either. In 1580 this composer went to Paris where he was in service to Sir Henry Cobham, ambassador to the French court. It was at this time he became a Roman Catholic. By 1584 this composer moved back to England where he was married. In 1588 he was admitted Mus. Bac. from Christ Church, Oxford.

In 1594 a vacancy for a lutenist came up at the English court but this composer's application was unsuccessful. He claimed that he was denied the position at Elizabeth I’s Protestant court because of this religion. One account reports that Elizabeth I called this composer “an obstinate Papist.” This may or may not be the case since William Byrd enjoyed a successful court career in England.

From 1598 this composer worked at the court of Christian IV of Denmark though he continued to publish in London. He was paid handsomely by King Christian for his service and was highly regarded by the court. By 1606 he was dismissed from the Danish court and returned to England where he secured a post as lutenist with James I.
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=gXVqDaJpLZ
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
2017 Late-(Mid)-Winter Workshop (14th annual)

For Voices, Recorders, and Viols and other “early” instruments

Atlanta, GA area, March 10th and 11th, 2017

Sponsored by the Atlanta Early Music Alliance (AEMA), the Atlanta Recorder Society (ARS) and encouraged by regional members of the Viola da Gamba Society

Faculty: Letitia Berlin, Jody Miller, and Anne Timberlake, Recorders; Holly Maurer, Recorders / Viols; Larry Lipnik, Voices & Viols (Friday), Viols / Recorders (Saturday); Stewart Carter, Loud Band; Catherine Bull, Renaissance flutes*.

Faculty members are well known in Early Music performance and teaching at workshops.

*Faculty profiles or links will be posted on the AEMA Website: http://www.atlema.org

At this workshop, Recorders and Viols will play primarily instrumental music. There will only be Friday evening sessions of Voices and Viols. There will also be classes for Loud Band (Early Brass and Reeds), Friday evening and Saturday (on your instruments). All will practice a FINALE piece, in which all musicians participate at the conclusion of the workshop.

Music: Emphasis will be on Early Music, but some newer music for historical instruments will be featured. Each participant will receive sheet music with a detailed confirmation letter in February. The music is included in the fee, if registration is postmarked January 15th or earlier. After January 15th, there will be a music fee of $20. There will be an additional (late) fee of $20 after February 15th.

If you play a transposing instrument, please be ready to transpose the music yourself.

All instruments should be tuned to A=440 Hz

Dates and Times: The workshop will start on Friday, March 10th at 6:30 PM. It will continue Saturday, March 11th at 9 AM and finish before 6 PM. The time will be divided into 6 class sessions (2 on Friday, 4 on Saturday), plus the Finale performance.

Place (Venue) near Atlanta: McCleskey Middle School
4080 Maybreeze Rd, Marietta, GA 30066-2734

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, Viols, Reeds or Brass.

Continued on page 12
Other “early” instruments are very welcome! Of course, you should bring your own instruments to this workshop.

Classes: There will be 6 class sessions: 2 on Friday, 4 on Saturday. You can choose to do all 6 classes on one instrument category, or split the classes among multiple instrument categories. Voices and Viols are together on Friday evening only (2 classes). 2 Renaissance flute classes are available Saturday morning.

Enrollment limit: The facility may handle 90 participants plus Faculty. Therefore, enrollment will be by USPS postmark. Beyond 90, a waiting list, again by postmark, will serve, if cancellations occur.

Cost: the basic fee will be $130. Members of AEMA and the Atlanta Recorder Society will receive a discount of $30. refunds, minus $35 for provided music and unrecoverable costs, can be granted for cancellations on or before March 10th, 2017, whether you or we have to cancel.

Meals: A box lunch for Saturday is included in the fee. Please indicate if you need a vegetarian or vegan meal.

Housing: There are a number of motels or hotels within 5-6 miles of the venue.

Emerging Players: As in previous years, there will be no sessions for “emerging” Recorder or Viol players.

Scholarships: A few scholarships for intermediate or advanced players aged 14 or older, are available upon a personal or teacher request sent to mid-winter@atlema.org. Fees will be waived, except for a $20 charge for music and $6 for the Saturday box lunch. With the scholarship, there is an expectation to help with a few chores before, during and/or after the workshop. Scholarship recipients are required to register on-line.

Register with Mickey Gillmor by Jan 15, 2017. (Registrar), 947 Blue Ridge Ave. Atlanta, GA 30306-4416

Email: mw-registrar@atlema.org

A registration form can be downloaded, or online registration accessed, from the AEMA website: www.atlema.org.

Our preference is online registration

To register on-line, go to the AEMA website, www.atlema.org; on the Main Menu, select Mid-Winter Workshop Registration and fill out the Registration Form. Fill out all applicable boxes. Your fee will be automatically calculated. You can then pay by check or Paypal.

For Questions: Jorg Voss: Email: mid-winter@atlema.org or phone 770-998-3575

We waive a $20 music fee, if you register and pay by January 15th, 2017. Registration after February 15th will incur an additional $20 late fee. (Payment by date on envelope).
Registration for the 14th Late (Mid)-Winter Workshop, March 10th and 11th, 2017

Last Name……………………………… First Name (as you want it on the badge) ……………………………………………………………
Street………………………………………………………..City………………………………………….. State……Zip……………
Daytime phone…………………………..Evening phone……………………………… Email…………………………….………...
Emergency Contact Name ………………………………………………………Phone # ………………………………………….…..
Please identify special Box Lunch requirements (e.g., vegetarian, lactose-free, gluten-free): ……………………………………

Additional comments ………………………………………………………………………………………………………………………………………

Fees:                                     Basic Fee  □ $ 130             $ 130
-AEMA or Atlanta Recorder Society Members, □ -$ 30           $………………
+Music fee, for registration after January 15th □ +$ 20           $………………
+Additional late fee, after February 15th □ +$ 20           $………………
+Extra Workbooks                           ……… x $ 20   $………………
Two session participants, Voices Friday & Renaissance Flutes on Saturday: $25, members $15  $………………
Total due for the workshop $………………

Please make checks payable to: “Atlanta Early Music Alliance” or “AEMA”

Self-Evaluation and Class Selection (total of 6 classes)

ALL: Rate your proficiency by circling one of the choices:

Early music concepts (e.g., phrasing, articulation, hemiolas):
[I almost always apply them] [I usually apply them] [I know some and sometimes apply them] [I need to learn about them]

Sight-reading tricky rhythms:
[Rhythms rarely trick me] [Rhythms occasionally trick me] [I get the rhythms eventually] [I prefer straight-forward rhythms]

Attention to other lines:
[I always listen for other lines] [I usually listen for other lines] [I focus hard on trying to get my part right] [What other lines?]

Recorders: Rate sight-reading fluency on each recorder you will bring from 1-5 (1 = sight-reading is easy, 5 = needs a lot of work):

Si b / S b / A b (up) or A b ; T b ; B ♮ ; GrB ♮ or GrB ♭ ; ContraB ♯

I want to play recorder (circle one): [All 6 classes] [5 classes] [4 classes] [3 classes] [2 classes] [1 class]
If not all 6, please indicate if you have any recorder teacher/time preferences __________________________________________

Renaissance Flutes: On Saturday (2 morning classes), I want to do Renaissance flutes (circle one): [Yes] [No]

Viols: Rate sight-reading fluency on each viol you will bring from 1-5 (1 = sight-reading is easy, 5 = needs a lot of work):

Tr b ; Tn b or Tn ; B ♭ ; B ♯ or B ♭ ; Violone ♯

Other String Instruments you will bring: __________________________________________

Voices and Viols: On Friday (2 classes), I want to do Voices and Viols (circle one): [Yes] [No]

Voices: Rate sight-reading fluency next to your voice range (1 = sight-reading is easy, 5 = needs a lot of work):

S; A; T; B

Loud Band instruments you will bring and play: __________________________________________

I want to do Loud Band (circle one): [All 6 classes] [5 classes] [4 classes] [3 classes] [2 classes] [1 class]

Please register with Mickey Gillmor (Registrar), by Jan-15-2017 to avoid all late fees.
947 Blue Ridge Ave. Atlanta, GA 30306-4416; mw-registrar@atlema.org
Atlanta Early Music Alliance
Grant Application

Effective July 1st, 2016

Mission of the Atlanta Early Music Alliance:
It is the mission of the Atlanta Early Music Alliance (AEMA) 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.

Goal of the Atlanta Early Music Alliance Grant:
The goal of the Atlanta Early Music Alliance Grant is to support and encourage the education and performance of early music throughout the Atlanta area. Preference will be given to proposals which directly support historically informed performance practice and/or education of early music (travel expenses, performance stipends, music purchase, expenses incurred by the venue, etc.) and which demonstrate financial need.

Eligibility Requirements:
Individuals and/or organizations who apply for a grant must be members of AEMA for consideration of the application. Membership information can be found at the website below:
http://www.atlema.org/index.php/become-a-member

Grant Amounts:
Grant amounts will vary, but will not exceed $500.00. The awarded amount will be at the discretion of the Board.

Deadlines and Award Announcements:
Applications should be received at least three months in advance of the proposed event. Awards will be announced within one month following receipt of application. Applications are reviewed on a continuing basis. Because grant funds are limited, early applications are encouraged.

The application form, with attachments, should be submitted to subsidies@atlema.org.

Upon Receipt of Grant:
The recipient is required to
- Acknowledge the Atlanta Early Music Alliance in the printed program and/or aloud during the concert.
- Open the event to the public, including members of AEMA.
- Provide a 10% or similar discount to card-carrying AEMA members for event admission.
- Allow AEMA to display membership and promotional materials during the concert.
- Provide AEMA with a preview or article related to the event for its BROADSIDE newsletter.
AEMA Membership Form

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

- 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.

Name_____________________________________________________________________________________
Address___________________________________________________________________________________
City_________________________ State__________ Zip Code________________________
Phone: Home________________________ Work____________________________
Other Phone:________________________
E-Mail__________________________ or ________________________________

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

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<th>Instrument or Voice</th>
<th>Beginner</th>
<th>Intermediate</th>
<th>Advanced</th>
<th>Professional</th>
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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