President’s Message

I hope you’re all doing well as we usher in 2017. I’m really looking forward to this year’s (Late-)Mid-Winter workshop. I hope to see many of you there. So don’t forget to register (www.atlema.org)! We’ll have a new faculty member, Holly Maurer, who many of us know well from Mountain Collegium. But since she’s always busy there with the viols, this may be the first time many of our recorder players have an opportunity to work with her. By the way, if you have suggestions for what to call this workshop (I think we still haven’t really figured it out), let us know. Maybe we should have a “Name That Workshop” competition.

Something else I’d like your input on, is our grant process. Since we instituted our new grant process last July, we haven’t received a single request. This is most disconcerting. Have we made the process too onerous? Please let us know, because it really wasn’t our intention to shut down all grant requests. We need your help in figuring out the Goldilocks process — you know, the one that’s not too relaxed and not too strict, but just right.

It’s also time we start encouraging people to run for the AEMA Board. If you’re interested or know someone else who would be a good candidate, please let me know. My second term ends in June, which means I’ll be rotating off the Board. Of course, I still intend to be active with the workshop and website.

Yours in Early Music,
Barbara Stark, AEMA President
Early Music Play Dates!

By Andrea Winkler

This past October, Lauda Musicam of Atlanta tried a new idea for building community: the play date. The Atlanta-based community early music ensemble, led by Jody Miller, has brought in outsiders to present workshops for members of both LMA and the Atlanta Early Music Alliance. However, the group decided to make a site visit to George Kelischek’s workshop in Brasstown, NC.

The visit was a resounding success. George Kelischek is well known and loved in the Atlanta area, having worked with both the Atlanta Symphony Orchestra and founded the Emory Early Music Ensemble, which is the former name of Lauda Musicam of Atlanta. AEMA and LMA members as well as others traveled to Kelischek's Brasstown studio and workshop on October 8, 2016. George and his wife Rosemarie provided a detailed tour of his workshop, where he explained why he had chosen to create both the Susato and Kelhorn lines of high-quality resin instruments and demonstrated the manufacturing process.

After a picnic lunch on the Kelischeks’ porch (complete with Rosemarie’s homemade soup), the group was invited down to the lower level of their private home, which contains the instrument shop, as well as an area that can accommodate a large group. There, George conducted the group in several pieces, making this a literal “play” date!

Finally, the group stayed to admire the collection of one-of-a-kind instruments (many returned to George after their owners’ deaths), shop the extensive collection of instruments, rare music, and enjoy George’s extensive knowledge of early music as well as his superb skill at instrument construction.

The play date was such a success that the members are already planning another day at the Kelischeks’ delightful Brasstown retreat.
Spivey Hall’s Three Stellar Early Music Concerts in Fall 2016

By Kurt-Alexander Zeller

Spivey Hall, the Atlanta area’s internationally renowned small concert hall, is a perfect venue for the intimacy of much early music (although 300 years ago, no one would have considered it a “small” concert space), and in the 26 seasons since its opening, early music has continually comprised a small but significant segment of the offerings on its subscription series.

This fall, Spivey Hall presented three concerts that perfectly demonstrated the wide variety of repertoire, genres, and performance styles the broad term “early music” encompasses, beginning with the Chicago-based Trio Settecento of violin, harpsichord, and viola da gamba on Sunday, 30 October; continuing with the Estonian vocal ensemble Heinavanker on Sunday, 6 November; and concluding with a program by lutenist Hopkinson Smith, born in New York but a long-time resident of Switzerland, on Saturday, 3 December. The three concerts had only two things in common. First, each was an intriguing program, exquisitely performed by brilliant, world-class performers. Second, each was presented to a hall that was at least half empty.

Trio Settecento, despite its Italian name, presented “A French Soirée,” a program consisting entirely of works by composers active in France during the 17th and 18th centuries and enjoying, at least some of the time, the demanding patronage of the French kings. All the works on the program were originally published with the privilège du Roi, but several of the composers represented also covertly (and sometimes overtly) challenged the preferences, both political and artistic (the monarch recognizing no difference between those two adjectives!), of the King and his power structure.

All three members of the ensemble—gambist John Mark Rozendaal, harpsichordist David Schrader, and violinist Rachel Barton Pine—took turns speaking from the stage to introduce and explain parts of the program, but despite the easy egalitarian camaraderie of the ensemble and a solo selection for each of the other instrumentalists, Pine, who garnered top honors at many of the world’s international violin competitions during the 1990s, clearly appeared to be primus inter

Continued on page 4
pares. Playing both a violin and a viola d’amore from the Gagliano luthiers of 18th-century Naples, Pine was resplendent in a gown of mahogany taffeta, lace and sequins in juxtaposition with the tweedy sport coats (complete with elbow patches, putting one in mind of an opera diva being squired by two particularly natty literature professors) of her colleagues. The impression that Pine was being presented as the star attraction was heightened by the rather peculiar stage arrangement, which placed the violinist, at the keyboard player’s right shoulder, at center stage, with the harpsichord and gamba deployed across stage left and the entire right half of the stage empty.

The aural experience was beautifully balanced and immensely satisfying. The program opened with a divertissement intended to imitate the little Sunday-afternoon chamber concerts Louis XIV enjoyed with Mme. de Maintenon in his last years; the ensemble compiled its eleven sections from works by Jean-Baptiste Lully, François Couperin, and Marin Marais, including the last’s irresistible “La Guitare.” Several Couperin dances, particularly a wistful Sicilienne and playfully arch Gavotte, were especially beguiling. Naturally, any self-respecting divertissement must end with a chaconne, and the closing chaconne from Marais’s Suite for Two Viols from his first collection of 1686 (dedicated to Lully) was mesmerizing; the audience almost didn’t want to come back to reality to applaud.

The program continued with several character pieces by Jean-Philippe Rameau, including the amusingly gossipy “L’indiscrète,” (“the indiscreet one”), before presenting the Ritratto dell’amore (“the portrait of Love”), the ninth of Couperin’s “new” suites attempting to unite the opposing French and Italian tastes—a dichotomy which, as Rozendaal’s erudite but accessible program notes explained, stood in 17th-century France for far more than some merely musical characteristics, ultimately embodying a sort of yin-yang opposition of many cultural attributes, philosophies and social values. The juxtaposition of the charmingly bubbly “La Vivacité” with the saraband entitled “La Noble Fierté” (“noble pride”) was particularly effective in illustrating the point.

Rameau’s “L’Entretien des Muses,” which means “the conversation of the Muses,” was a harpsichord solo for Schrader which made a very nice palate-cleanser before the last course of the evening, the Sonata in G major, Op. 3, no. 12 by Jean-Marie Leclair (1697-1764), who was, as Pine explained, the “founder of the French violin school.” Leclair also was influenced by the Italian violin virtuoso Pietro Locatelli (1695-1764), and the Sonata in G major is another work that combines elements of the French and Italian styles, with both Gallic restraint and Italianate virtuosity and movements in a variety of forms, both Italian and French. Its Largo movement
could be the slow movement of almost any Venetian violin concerto and the performance made very effective use of the harpsichord’s buff stop. However, the last word of both the sonata and Trio Settecento’s program went to another great chaconne movement that was the *ne plus ultra* of French pomp and splendor.

While Trio Settecento’s concert represented a superlative historically-informed performance of more-or-less “mainstream” Baroque repertoire, Spivey Hall’s next offering, the Estonian vocal ensemble Heinavanker, was a headlong plunge into the unknown that transported the listeners to previously unimagined delights. The most common reaction of the stunned (and much too small) audience at intermission seemed to be awe-struck variations on, “I had absolutely no idea what to expect from this concert, but *man*, I am *SO* glad I came!” Simultaneously both fulfilling and transcending the usual expectations of performances devoted to choral music, to early music, to world music, to new music, *and* to worship music, Heinavanker’s concert was unlike anything Spivey Hall has ever heard. It was every bit as fantastically multi-faceted, surprising, and compellingly fascinating as the Hieronymus Bosch *Haywain Triptych* painting from which the ensemble draws its name ("Heinavanker" is Estonian for "hay wagon"), in which the musicians perched on top of the haywain are both taunted by demons and exhorted by angels.

The two women and four men (including the director of the ensemble, tenor Margo Kõlar) of the ensemble were dressed in robes that called to mind both monastic habits and the clothing of medieval laypeople, and their memorization of some works and use of scores on small tablets for others allowed them to take advantage of the spatial and technical resources of the hall to provide the audience with visual experiences that might in other contexts have been called “staging,” or “choreography,” or “lighting effects,” but which in this context merely appeared to be logical and integral elements of the music their bodies were calling into being. Indeed, perhaps the most compelling moment of the entire afternoon was the performance of “Loomine,” a runic song from the Ambla region that re-tells the creation of the world, in which the swinging, swaying procession of the singers throughout the auditorium as the moon, sun, and stars were sung into being and put in their places created a sense of rightness and inevitability that practically obliterated any memory of more scientific explanations for the universe.
In a stroke of brilliant programming, the first part of the program juxtaposed traditional Estonian folk hymns (which would seem to have absorbed Orthodox, Lutheran, and Roman Catholic elements from Estonia’s neighbors, and sometime military occupiers, the Russians, Swedes, and Lithuanians) with movements from anonymous Mass settings of the 14th century such as the Mass of Tournai and the Mass of Barcelona, demonstrating the common emphasis on exuberant and ecstatic mysticism in both repertoires.

Heinavanker not only introduced the audience to a largely unknown repertoire from its homeland but also, with its superlative performances of the Ars Nova Mass movements, instantly established its bona fides as a crack ensemble, easily able to stand beside more familiar vocal early music specialists. At the same time, it blew open possibilities to hear the French cathedral music, often presented as ingenious, intellectual *ars subtilior* “head music,” in a new, more emotional (an observer of contemporary American religion might almost say, “more charismatic”) way. The highlights of this section of the program included a work arranged by director Kõlar juxtaposing the Latin chant “Veni, Creator Spiritus” in the male voices with a folk hymn from Lääne, “Oh Jumal, Looja, Püha Vaim” (“O God, Creator, Holy Spirit”) in the female voices, and the opening of the program, “Oh, Aadam, sinu essitus,” a lament over the Fall of Man that was at once heartrendingly sorrowful and heart-stoppingly beautiful.

It is an unmistakable indication of an exceptionally exciting season when a concert by Hopkinson Smith is something of an anticlimax, but that was the case when Smith, one of the greatest lutenists in the world, appeared at Spivey Hall on 3 December. Although the program was entitled “Mad Dog: The Elizabethan Lute,” there was little to suggest any kind of frenzy. (For instance, the title selection, a character piece by Anthony Holborne, was more cheerful puppy than mad dog.) Nevertheless, the tall and calmly elegant Smith, a longtime fixture of the ensemble Hesperion XX and teacher in the renowned early music program at the Schola Cantorum Basiliensis in Switzerland, presented and impecably played program of music from the 1580s and 1590s, leavened with snippets of informative spoken commentary delivered with wit dry enough for a James Bond martini.

Playing an eight-course Renaissance lute by Joel van Lennep tuned in F (a step lower than the usual Elizabethan tuning in G), Smith performed dances, fantasies, and character pieces by Anthony Holborne, John Johnson, Gregory Huwet, and, of course, the inimitable John Dowland, as well as the ubiquitous Anonymous. A number of the repeats in the dances appeared to feature

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inventive divisions of Smith’s own creation, and virtually every group of the program began with a brief improvised intonatio as he checked his tuning.

As an artist, Dowland was famously gloomy, but the recital closed with three surprisingly delightful “feminine portraits”—the capricious “Lady Clifton’s Spirit,” as metrically and tonally mercurial as (presumably) was the lady herself, the beautiful “Mignarda,” which Smith characterized as “pure feminine beauty with a touch of melancholy,” and “Lady Hunsdon’s Allmand,” which suggested that Dowland’s titular character must have been another of those indefatigably energetic and bossy Englishwomen so beloved by American audiences when brought to life by Maggie Smith, Mollie Sugden, or Patricia Routledge.

What the audience lacked in size, it made up for in enthusiasm, demanding (and receiving) three encores, two Holborne corantos based on Spenser’s *The Shepheardes Calendar* and finally Dowland’s “A Dream.”
The Amazing Workshop Faculty

If you haven’t been to a Mid-Winter Workshop, now temporarily called the Late (Mid)-Winter Workshop, you have missed AEMA’s amazing instructors who work on improving music skills, whether it’s for recorders, viols, or brass and reed instruments. You also get to work on music provided by AEMA and, at the end of the day on Saturday, perform a big blowout piece with everyone.

This year’s workshop is March 10-11 (Friday and Saturday), held, as usual, at the McClesky Middle School in Marietta, Ga. Please see pages 13-14 for more information, and/or check AEMA’s website, www.atlema.org.

Most of the instructors have been participating in the workshops for several years. We do have a new person this year: **Holly Maurer**, who will teach viols and recorder. She has performed with New England Baroque ensemble and other chamber groups in Boston and New York. Currently, she lives in Charlotte, N.C., and has taught summers at Mountain Collegium. She also teaches music at Central Piedmont Community College in Charlotte where she directs the Early Music classes. She has performed with Carolina Baroque and has been a guest artist with other ensembles.

**Letitia Berlin** teaches recorder and coaches ensembles in California and workshops around the country, including the Amherst Early Music Festival and the Oregon Coast Winds and Waves recorder workshop. Just to name a few more of her credentials, she directs the Hidden Valley Early Music Scholar program in Carmel Valley, Ca., and performs regularly with the Farallon Recorder Quartet and the recorder duo Tibia. She has a master’s degree in early music performance practices from Case Western Reserve University.

Well known in Atlanta early music circles, **Jody Miller** is the director of bands (and founder of the school’s recorder ensemble) at McClesky Middle School, where the Late (Mid)-Winter Workshop is held. He also teaches applied recorder at Agnes Scott College, has private recorder students, has been president of AEMA and the Atlanta Recorder Society. He directed the Emory Early Music Ensemble from 2000 through 2009, is director of the Mountain Collegium Early Music Workshop (a regular faculty member there), directs Lauda Musicam, and performs regularly with Ritornello Baroque Ensemble. He has several recordings.

**Stewart Carter** (loud band), professor of music history and theory at Wake Forest University, directs the instrumental component of the Collegium Musicum. He is past president of the Society for Seventeenth-Century Music and of the American Musical Instrument Society. He also serves as editor of the *History Brass Society Journal* and is general editor of *Bucina: The Historic Brass Society Series*. He has published several articles and reviews in music-related publications, including the *Journal of the American Musical Instrument Society*, and recently published *The Trombone in the Renaissance: A History in Pictures and Documents*. He is also an active performer on early instruments: sackbut, recorder, and viola da gamba.
Lawrence Lipnik (voices and viols) also has an incredible early music résumé. He has performed with many acclaimed ensembles, including Anonymous 4, Piffaro, the Waverly Consort, and ARTEK, and is a founding member of the viol consort Parthenia and vocal ensemble Lionhart. He also is co-director of the New York Recorder Guild, teaches at national and international music festivals, including the Benslow Music Trust in the U.K., Amherst, and Pinewoods. And, he is music director for an authoritative edition of the original songs from the plays of William Shakespeare. He has recorded for numerous labels, including EMI, Angel, and Nimbus.

Principal flutist with the Atlanta Baroque Orchestra and the flute instructor at Georgia Tech, Catherine Bull will be teaching Renaissance flutes. Her performances on both modern and Renaissance flutes have been broadcast several times on National Public Radio. Her education degrees include a Master of Music in early music Baroque flute and recorder from the New England Conservatory, and she studied in the Netherlands with Wilbert Hazelzet. She has performed in the Utrecht, Boston, and Berkeley Early Music Festivals, as well as main-stream festivals and series such as Piccolo Spoleto and St. Martin-in-the-Fields.

Anne Timberlake (recorder) has appeared across the U. S performing repertoire from Bach to 21st century premieres to Celtic tunes. She holds degrees in recorder performance from Oberlin Conservatory and Indiana University, and she won the 2007 Early Music Institute Concerto Competition. Anne has received awards from the American Recorder Society and the National Foundation for the Advancement of the Arts, and was awarded a Fulbright Grant to study recorder performance in Belgium. She is a founding member of the ensemble Wayward Sisters, specializing in music of the early Baroque. With Musik Ekklesia, Anne has recorded for the Sono Luminus label. She has a private teaching studio, and has coached through Indiana University's Pre-College Recorder Program, Oberlin's Baroque Performance Institute, Catacoustic's community recorder program, and numerous ARS chapters.

It’s an impressive group!
Audience members are often perplexed by the members of the lute family that come on stage and always want to know the differences. Though a large volume could be written on the matter, let me try to describe the basics.

First of all, a bit of history: The lute is essentially a Moorish instrument coming to Europe when they conquered and occupied Spain from 711 to 1492. Other contact with Moorish culture during the crusades and invasions of Italian lands probably heightened European awareness and acceptance of this instrument. The Moors gave it the name "El Oud" (essentially meaning "wood"), and from this we get the name "lute." Varieties of this instrument are still played in many countries around the Mediterranean.

Lutes are plucked, stringed instruments shaped like a half pear and most of them have their peg-heads bent back at a sharp angle. Their strings are arranged in pairs called a course, and the arrangement of these courses is where the main differences lie.

In the Medieval times, the lute was most commonly played with a quill plectrum, like its Moorish counterpart. Usually there were five courses and the tunings varied. As we moved into the 16th century, an additional course was added and the tuning became standardized to one of two tunings: a' e' b g D A or a step lower: g' d' a f C G (all intervals of a fourth with a third between the middle two courses). This set-up remained the basis for all lutes of the Renaissance and the largest part of the surviving repertoire uses this tuning. As we move later in the century and through the beginning of the 17th century, extra courses were added to this basic instrument on the lower sounding end, making a seven-course lute with an added F or D, or an eight-course instrument with both these notes. The seven and eight course lute are the most common lutes that one sees in present day concerts and this is the lute that fits the music of Dowland and his contemporaries most easily. These lutes also come, in true Renaissance fashion, in a family. There exist soprano, alto, and bass tuned in higher and lower pitches. The usual lute with a g on the top course was termed a tenor.

In the 17th century, things get much more complicated. Ensembles become larger, and there was a need for more sound and extended bass notes. In order to solve those problems they modified the instrument in two ways. 1) They took a larger bass lute body that has more sound, but they tuned it to a tenor (i.e. G pitch) or alto (i.e. A pitch) tuning. The longer string length made the upper strings break when they were tuned that high and so they tuned those upper two courses down an octave, making a curious tuning where the third string from the top was actually the highest sounding string. As this instrument was used primarily for accompanying, the extra richness of those strings made up for the minor complications caused by the tuning. 2) They added an extra neck to accommodate the extra low bass strings. As gut was the only acceptable string material available at the time, the low notes needed a very long string length. (Otherwise they would have had to have been very thick and consequently stiff.) This instrument, with its "giraffe" neck is the most spectacular lute on stage. It is called by many names causing a great deal of confusion. The first was the Chitarrone (large Kithara or large guitar), which had several mythological connections. As the instrument became popular, there was a slang name applied, "tiorba," the name that one sees on most of the publications of the early Baroque. When the instrument was exported from Italy to France, the name became "Théorbe" and in England "Theorbo," the name commonly found on programs and recordings today. This instrument lasted until well into the 18th century as an accompaniment instrument, especially for singers and in opera.

In the late 17th century we see the advent of overspun strings (wire wrapped around a gut core). As these strings were heavier, they did not need the super-long string length to sound those low pitches. Consequently the second necks become shorter. The English invented a hybrid between the theorbo and the archlute, one with a large body but tuned in G with only one string down an octave and a shorter second neck. This is the instrument I usually play in orchestral concerts.

This also led to changes in the standard solo lute. They kept a slightly larger body but tuned the upper string down to f and the bottom two courses on the standard 6 up a tone to A and D, making all of the strings tuned to one of the notes of a d minor chord. Hence, this "Baroque Lute" is often called a "d minor lute" in modern slang. The second neck was replaced by a series of extensions (or riders" as they are called by luthiers) and the number of courses only totaled 11 (early French) or 13 (later German). This was the lute called for by the Gaultiers and Weiss (and Bach) and, perhaps, the Vivaldi concerto for lute and viola d'amore.
Our composer from the last Broadside is Orlando Gibbons. He was born in Oxford, England c. Dec. 1583, probably no more than a week before Christmas as 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.

At about age 11 he became a chorister and, nine years later, organist at Hereford Cathedral. In 1574 at 22 years old he was appointed Master of the Choristers at the Cathedral, and in the same year to a similar post at the Chapel Royal of King Charles I in London. His subsequent career might have easily been lived out in the cloistered calm of great churches was it not for the fact that he was a reckless, argumentative man who courted disaster in both his private and public life.

He graduated as Doctor of Music at both Cambridge and Oxford Universities (1589 and 1592). From 1597, when he was a Public Reader at Gresham College, London, where he frequently fell foul of the College authorities. In 1607, the year he was married, he was forced to resign. However, despite journeys abroad as an organ consultant, he continued as organist at the King's Chapel.

**Name that Composer**

There are differing opinions as to where in England this composer was born. The year of his birth is c. 1552. He lived in a time of cultural and political ferment in England. Unlike most of his contemporaries, however, he traveled extensively and became acquainted with the musical styles of other European countries, particularly the Netherlands.

Between 1596 and 1598 Gibbons 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.

Gibbons died quite suddenly at the age of forty-one. The two physicians present at his death performed a post-mortem examination and concluded he had died of a cerebral hemorrhage instead of the plague, which had been widely rumored.

He 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.
Birthdays of "early" Composers in January, February and March

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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.

*Catherine Bull will lead Renaissance Flutes in two class sessions on Saturday morning. Lauda Musicam of Atlanta will make available a set of matched Renaissance Flutes for these sessions.

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.
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. (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 $………………
- Rev. Jan. 23, 2017: -NO late fee, for registration after January 15th □ +$ 20 $………………
- +Additional music fee, after February 15th □ +$ 20 $………………
- +Extra Workbooks ……… x $ 20 $………………

Registration for just Voices and Viols or just Renaissance Flutes is available only online 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 ♭; S ♭; A ♭ (up) or A ♭; T ♭; 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 ♭; Tn ♭ 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 Feb 15-2017 to avoid 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 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.

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)

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

Additional Donation: $__________, thank you!
Quiz inside: “Name that Composer”