It’s amazing to think this is my last “President’s Message” to all of you. Per AEMA Bylaws, I will be rotating off the Board at the end of June. But I’ll still be around. You can’t get rid of me that easily!

AEMA just finished holding the annual (Mid-)Winter Workshop in March. Based on the rave reviews from the survey, a good time was had by all. I know I had fun. And I always love to catch up with all my early music friends at that workshop – especially the out-of-towners whom I don’t regularly see.

The AEMA Board is now busy getting ready for the annual membership mailing (membership renewal notices and ballots to vote on 3 Board seats) in May. If you would like to run for one of those Board seats, please let me know.

We’re also launching an on-line grant application page, and preparing for the annual members meeting. Save the date for the members meeting: Saturday, June 10, 2017 at 3pm. Location TBD. With awesome playing / singing session after a very brief meeting. I hope to see y’all there!
Mid-Winter Workshop Wrap-Up

AEMA and the Atlanta Recorder Society held the 14th Annual Mid-Winter Workshop for Voices, Recorders, Viols and other “early” instruments on March 10th and 11th. We had 45 registered participants (including those who showed up just for Voices and Viols on Friday night).

And even with the mid-March date, there were still people with travel plans impacted by weather. Larry Lipnick, was a little late because of the snowstorm in the northeast, and people from North Carolina were anxious to get home before the snow arrived early Sunday morning.

Nonetheless, everyone had a great time. With the addition of Holly Maurer this year, and giving Holly and Larry rotations with viols and recorders, we had some interesting new variety among instructors. Loud Band had some fabulous sessions – at one point we even got a standing ovation from Jody’s students. We did miss having Tish Berlin there. Hopefully, next year, we can get enrollment up again, so we can have Tish back.

Thanks to Jorg for organizing this year’s workshop. And we hope to see lots of people at next year’s!

By Barbara Stark

Larry Lipnik directing concluding session
Picture by Erik Voss
The **Llibre Vermell** of Montserrat: a new concert setting

By Kevin Kelly

This spring my choir will be presenting a new composition of mine, scored for choir, harp, alto recorder and percussion. It comprises my settings of pilgrim songs contained in a late 14th-century manuscript called the **Llibre Vermell** that is housed in the Spanish monastery at Montserrat.

In Spain, the two most important places of pilgrimage were Santiago de Compostela in the northwest with its shrine of St. James, and Montserrat in the northeast, with its shrine of the Virgin. As its name implies, Montserrat (Mont + serrato) was situated on a mountain formed by jagged (serrated) peaks. In this place a Benedictine Abbey was founded in 1025, which has survived to this day. Large numbers of pilgrims were drawn to Montserrat because of the fame of the miraculous powers of the black sculpture of the Virgin dating from about 1200.

Continued on p. 4
Montserrat is located in Catalonia, the region contiguous with Aragon to its west. From 1137 to 1412 the two regions were united into the Kingdom of Aragon, with Catalonia becoming the convergent point for a number of different cultures – its native Catalonian, French and Arabic (from the earlier Moorish occupation of the Iberian peninsula). The monastery at Montserrat itself became an important spiritual and cultural center. Some of its monks went to study at universities in Paris and Bologna. Clerics of noble families representing the Catalan aristocracy would celebrate daily Mass there.

Over the years Montserrat developed a rich library of books and music brought by pilgrims from distant lands.

The Llibre Vermell

Tragically, most of Monterrat’s library was destroyed by fire in 1811 during the Napoleonic Wars. However, one manuscript that did survive was the so-called Llibre Vermell, its most precious manuscript. Although it dates from about 1398, its name (translated “Red Book”) derives from the red velvet cover that was made for it during the late 19th century. This codex contains a number of texts mainly for liturgical use, but it also includes ten anonymous musical pieces dedicated to the Virgin and intended for pilgrims’ devotions during the time they spent within the monastery walls.

The texts of eight of its songs are in Latin; one is in the regional dialect of Catalan (this is the first extant song in this language), and one is in Occitan (the tongue of the Languedoc region of southern France). The music of these songs is quite varied, ranging from simple Spanish folk tunes to complex courtly compositions from Italy and France, from liturgical chant to canons and round dances. It is noteworthy that numerous medieval documents, mostly from Spain and southern France, describe the practice of dancing as part of liturgical services.
Nine out of the ten pieces in the Llibre Vermell focus on the Virgin Mary as protector and advocate of sinners. The final piece “Ad mortem festinamus” (To death we hasten) refers to the Virgin in only one of its ten verses; the character of the piece as a whole is a dance of death – in fact, it is the earliest surviving example of such.

The Dance of Death (often referred to with the French name danse macabre) is a genre of late medieval allegory on the universality of death: death unites all, regardless of one’s station in life. In poems, paintings and music, Death (represented by a skeleton) summons representatives from all ranks of medieval hierarchy, from pope and emperor to peasant and child, to dance on the way to the grave. The Dance served as a reminder of life’s fragility and the vanity of earthly pursuits.

The deathly horrors of the 14th century – recurring famines, the Hundred Years’ War, and in particular the Black Death – infused much of European culture. The ever-present possibility of death promoted a religious desire for penitence, but it also evoked a kind of hysterical desire for amusement, a “last dance as cold comfort,” as it were. The “Ad mortem” piece in the Llibre Vermell combines both of these desires, which may explain why its jaunty melody was assigned to such a grim text.

Performances of the Llibre Vermell:

Athens: Sunday May 7, 4:00pm
Friendship Presbyterian Church, 8531 N. Macon Highway (441 South)
Madison: Sunday May 21, 5:00pm
Episcopal Church of the Advent, 338 Academy St.
Charleston: Saturday June 3, 11:00am
Circular Congregational Church, 150 Meeting St.

For further information:
Kevin Kelly (706) 542-2712 (daytime) kkelly@uga.edu
"Jewels in the Crown"

Atlanta Schola Cantorum will present, “Jewels in the Crown: Music of William Byrd and Thomas Tallis,” under the direction of John Whitt, on Saturday, May 13, at 8 p.m., at St. Bartholomew’s Episcopal Church, 1790 Lavista Road, Atlanta. Tickets are $20, available at the door. Tickets for students, seniors, AEMA members, and St. Bartholomew’s parishioners are $15.

When the topic is the golden age of early music in England, two figures dominate the period: Thomas Tallis and William Byrd. Our program this spring consists of the choral music of these two giants, sampling both Latin and English works, from the complexity of the Latin motets to the simpler style of some of the anthems composed for the new Church of England. Featured, among others, are Byrd’s sublime *Mass for Four Voices*, *Sing joyfully*, and *Haec dies*; along with Tallis’ *Loquebantur variis linguis* and *If ye love me*.

As Schola has done for many years, the group will also perform its spring program in Charleston, S.C., at Grace Church Cathedral, Monday, May 29, at 2 p.m. during the Piccolo Spoleto Festival, under the auspices of the Festival of Churches and Synagogues. Schola presented selections from the program at the Episcopal Church of the Holy Family in Jasper, Ga., on Sunday, April 23.

Since 1974, Atlanta Schola Cantorum has specialized in the performance of Renaissance polyphony, notably the works of Josquin, Palestrina, Victoria, Tallis, and Byrd. The oldest independent chorus in the Atlanta area, Schola also has an affinity for such contemporary composers such as Arvo Pärt, John Tavener, Morten Lauridsen, William Schuman, and Eric Whitacre.

John Whitt, organist and choirmaster at St. Bede's Episcopal Church in Atlanta, has directed Schola since 2007. He holds a Master of Music from Westminster Choir College and a Bachelor of Music Education from the University of North Carolina, Chapel Hill.

This concert is sponsored in part by a generous grant from the Atlanta Early Music Alliance (AEMA). Atlanta Schola Cantorum is a 501(c)(3) non-profit organization.

A reception will follow Schola’s performance at St. Bartholomew’s.

For directions and more information, visit the church website: [https://stbarts.episcopalatlaneta.org](https://stbarts.episcopalatlaneta.org).
Hacking Your Recorder

By Charles Shapiro

One of the great things about recorders is how amazingly cheap a fully capable musical instrument can be. Brass players routinely pay close to the cost of a used car for a good instrument. A plastic Aulos 509B alto recorder runs about $40 on the Internet -- cheaper if you search hard. This opens up many possibilities for making your instrument better and more amusing, since a $40 risk beats a $1,000 risk.

I routinely do a couple of things to every plastic recorder I buy to make it easier to use.

Notching

When you assemble your recorder to play it, you must take care that the finger holes are properly lined up with the fipple. One quick way to ensure that happens easily is to get the recorder lined up the way you like it, then cut an index notch in the back of the head joint. The cut should be shallow. I usually use a moto-tool for this (see picture to right). A pocket knife will not make a sufficiently clear notch. Brush the cuttings away from the slot with your fingers. To make things extra-precise, it's a good idea to use a magnifier to make sure the mold lines in the head joint and the rest of the recorder are exactly lined up. This ten-minute fix will pay you back for the entire time you use the instrument.

Knotting

I also like to tie a turks-head knot in string around the head joint. You can find tutorials on turks-head knots on the internet. This one (http://www.paracordguild.com/tie-turks-head-knot/) was the one I used to refresh my memory of this knot. The great thing about this is that you can use the knot as a rough-and-ready mute when needed. This can be handy when you're in a group and want to quietly practice a difficult bit of music. Just remember to slide it back down for your Big Moment.

Thumb Rests

Anyone can make a thumb rest from a cork and a rubber band. I prefer to print mine using this handy-dandy OpenSCAD program (http://www.thingiverse.com/thing:1828396). These look neater and stay more stable than the usual arrangement.
Harmonie Universelle Releases Its First Commercial Recording:

*Trio for Viola d’amore and Flute*

By Daniel Pyle

_Harmonie Universelle_, a professional early-music ensemble based in Atlanta since 1995, has released its first commercial recording, of trio-sonatas for flute, viola d’amore, and basso continuo by Christoph Graupner and Georg Philipp Telemann. Score and parts were edited from autograph manuscripts by musical-director Daniel Pyle and violist Elena Kraineva, and the recording was engineered and produced by another Atlanta-based organization, ACA-Digital Recording. Since making the recording, _Harmonie Universelle_ has performed the music to general acclaim for the National Flute Association annual convention, the biennial Congress of the International Viola d’amore Society, the Boston and Berkeley Early Music Festivals, and on tour in Vienna and Innsbruck.
The modern reputation of Christoph Graupner (1683–1760) has suffered severely because until recently the only thing that has been widely known of him is that he was the second choice of the Leipzig City Council to succeed Johann Kuhnau as Music Director for the city and Cantor of the Thomas-schule — the position for which Telemann was the first choice, and which was finally filled by Johann Sebastian Bach. So large has Bach loomed in the musical imaginations of the last two centuries that it has been all too easy to dismiss the Leipzig council as idiots and the two candidates ahead of Bach as musical hacks.

Telemann was, in fact, a natural choice for Leipzig. He was the best-known musician in Germany, and well-known in Leipzig. He came there as a student at the University, but very soon established himself as the founder of a Collegium Musicum and director of the local opera house, for which he composed several operas. After a series of court and church positions, he became the Music Director for the five principal churches of Hamburg, the most prestigious musical post in Germany.

Johann Christoph Graupner had even stronger ties to Leipzig and to the Thomas-schule. Born two years before Bach, he became a student in the Thomas-schule in Leipzig, where he received instruction from the Thomas-cantor Johann Schelle and from Schelle’s successor, Johann Kuhnau. During his school-years he became friends with Telemann. He also worked for several years as a copyist for Kuhnau, a task at which he became highly skilled. After eight years as a student in the school, Graupner entered the University of Leipzig.

However, in 1706 he fled to Hamburg because of the Swedish siege and occupation of Leipzig. He arrived just as the position of harpsichordist was opening up, because the incumbent J. C. Schieferdecker had left to succeed Buxtehude as organist of the Marienkirche in Lübeck. Graupner worked closely with the director, Reinhard Keiser, and doubtless became acquainted with Handel and Mattheson (who were also connected with the Hamburg Opera). His responsibilities included editing and adapting operas by other composers, cutting or transposing unsuitable arias, and composing new ones to replace them. Graupner himself composed five complete operas in Hamburg, and collaborated with Keiser on a sixth. His compositions were notable for their skill at developing instrumental motives and for the use of instrumental colors in binding the dramas together.

While in Hamburg, Graupner was introduced to the Landgrave of Hesse-Darmstadt, who invited him to move to Darmstadt as Vice-Capellmeister under the aged W. C. Briegel. Graupner accepted the position in 1709, and in 1712 was advanced to the position of Capellmeister upon Briegel’s death (probably the Landgrave’s plan all along).

At first Graupner’s primary responsibilities were composing and producing operas for the Landgrave’s theater, and cantatas for his chapel. Under his direction, the court Capelle was increased to 40 musicians, a very

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large establishment (by comparison, J. S. Bach was one of 12 musicians at the court of Saxe-Weimar, and one of 15 at Anhalt-Cöthen). But Ernst Ludwig’s domain did not have the resources to maintain his lavish spending, and in 1719 the Capelle was sharply reduced. No more operas were produced, and Graupner forsook operatic composition entirely. Being primarily a harpsichordist, he also composed dance-suites for keyboard and published them himself.

Shortly after the drastic down-sizing of 1719, Graupner became aware of the death in 1722 of his teacher Kuhnau and the resulting vacancy at the Thomasschule in Leipzig. Seeing his future in Darmstadt diminished by the reductions in musical staff, he applied for the position and was invited to take it up. The Landgrave, however, refused to give him permission to move to Leipzig, giving him a sizable increase in salary in compensation. From that time until Ernst Ludwig’s death in 1739, Graupner focused his compositional activities on orchestral music (overtures, suites and concertos) and chamber music, while continuing the creation of cantatas for the chapel and solo harpsichord music. But during the years between 1720 and 1754 he maintained close connections with other composers in Germany, both of his own generation — like Telemann — and the newer generation, like his student J. F. Fasch, and even the more modern early symphonic composers like the Stamitz family and F. X. Richter in Mannheim.

After his death in 1760, there was a legal contest between his employer, the Landgrave of Hesse-Darmstadt, and his heirs for possession of the scores of his music. Unfortunately for his family, but fortunately for musical posterity, the Landgrave won the case. This means that virtually all of the music which Graupner composed after 1709 survives, now part of the holdings of the Technical University of Darmstadt. Even more fortunately for us, Graupner was a highly-skilled copyist, which means that not only do we have almost all the music that he wrote, but also that it survives in clear, highly legible copies.

Graupner’s orchestral works show a distinct fondness for the three “d’amore” instruments of the time: flauto d’amore, oboe d’amore, and especially viola d’amore. This fondness carried over into chamber music. Six of his nineteen chamber-works include viola d’amore, which is a remarkably high percentage. Of those six, five are trio-sonatas for flute, viola d’amore, and figured bass, a combination which was (apparently) first used in 1720 by Reinhard Keiser. He had been director of the Hamburg Opera when Graupner was its harpsichordist, but in that year was in Stuttgart, only about 60 miles from Darmstadt. It is not at all unlikely that Graupner became aware of Keiser’s piece for that particular combination of instruments and liked it well enough to use it for five of his own.
Continued from p. 10

Other composers also used it: Telemann, Quantz (twice), Locatelli, Kress (who played viola d’amore himself and may have been the player for whom Graupner wrote his viola d’amore music), and others. Graupner seems to have composed his five sonatas in two groups, the first three around 1731 and then the last two around 1736.

The Viola d’amore

In the late 17th and 18th centuries there were two forms of the instrument. What both share, besides the name, is a concept of the sound: all written remarks, starting from as early as 1679 (John Evelyn, English diarist and contemporary of Samuel Pepys) speak of its “sweetness and novelty.” Similarly, Johann Mattheson in 1713 said of it, “The lovely viola d’amore deserves its beautiful name, for it expresses much languishment and tenderness.”

The physical characteristics which are common to both varieties of viola d’amore are found in the body of the instrument. They share attributes of both the violin and the viola-da-gamba families. In its proportions and layout it is more closely related to the gamba: relatively deep body, sloping shoulders, flat back, and five to seven strings. This shape contributes to its silvery transparency. The holes in the soundboard are usually flame-shaped; there is also sometimes a carved rose-hole under the end of the fingerboard. But it is played in the manner of a violin: the musicians who played it were for the most part violinists.

The trait which distinguishes the two types concern the stringing of the instrument. The type that was commonly used in Protestant northern Germany had five or six strings of metal, brass or iron, instead of the gut strings which were used on violins and violas-da-gamba. This is the kind of instrument which was described by both Mattheson and Evelyn, and it is thought by some to be the older of the two varieties. It was the metal stringing that produced the characteristic shimmering, silvery sound.

In the south — the predominantly Roman Catholic regions of Germany, Poland, Austria, and Italy — the five, six, or seven strings which were played with the bow were made of gut. But there was an additional set of strings, made of metal, which ran under the fingerboard and through the bridge. This second set of strings was never played; but being tuned in unison with the bowed strings, they vibrated sympathetically with them and produced the characteristic sound.

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Which type Graupner had in mind is open to question. Certainly his first exposure to the instrument, in the Opera in Hamburg, was the northern type with five metal strings and no sympathetic strings. It is likely that his first compositions using viola d’amore, occasional arias in his sacred cantatas dating from around 1714, used this type. It is possible, however, that the Landgrave, who had brought Graupner to Darmstadt from Hamburg in 1709, was familiar with the southern style, including sympathetic strings, through his uncle Philip. The uncle was Governor of Mantua and in that capacity employed Vivaldi as his maestro di cappella, and in whose honor Vivaldi composed his opera Tito Manlio, which contains an aria with viola d’amore obbligato (possibly played by Vivaldi himself).

Graupner’s writing for the viola d’amore is unusual (although not unique). Most music for this instrument is notated in scordatura — i.e., the notation shows the player where to place his fingers on the fingerboard, and not necessarily the sounding pitches. The use of scordatura may have related to the fact that there was no standard tuning pattern for the five, six, or seven bowed strings. Most commonly they were tuned in the tonic chord of whatever composition was being played, in order to create the greatest possible resonance (especially with the sympathetic strings, if present), and to make fullest use of open strings on important pitches. The earliest description of the tuning is from Mattheson, who said that it was tuned in a C chord, either major or minor. Later in the 18th century, a D-major tuning was most common; but some composers called for specific and sometimes unique tunings. Telemann, in his Sonata for Flute and Viola d’amore with Bass, calls for the viola to be tuned d-a-d’-e’-a’-d”. It may also be that scordatura-notation was used because most players of the viola d’amore were (like Vivaldi himself, and like Johann Jakob Kress, who also served at the court of Hesse-Darmstadt) primarily violinists. Since the notation for scordatura tuning shows how to place the fingers and not the notes that were actually heard, it was not necessary for the violinist to learn entirely new sets of fingering for each piece, but instead to simply play the written notes using standard violin-fingering.

In all of Graupner’s music for viola d’amore, the score shows the sounding pitches, and there is no tuning specified for the strings of the instrument. In this regard he was like Bach, who in the first (1724) version of his Passion according to John used two violas d’amore, also notated as it sounds and without a specified tuning.
Switcheroo

By Anne Timberlake

Flexibility is an important life skill. It’s also an essential part of playing the recorder. We frequently move between fingering systems, switching from C instruments to F instruments, G and D and beyond. And we toggle between clefs- treble and bass to start, and often more.

It’s a great mental workout, but it can also be frustrating. You pick up an alto but your fingers are still playing a tenor. Or you’re trying to read bass clef and your mind slips back into treble. “How do I deal with switching instruments?” is a question I’m asked frequently at workshops. There’s no easy answer, but there is an answer: strategic practice combined with a simple technique for orienting yourself to new instruments and clefs.

Get Comfortable
It might seem obvious, but the first step is to get as comfortable as possible in each mode (clef or fingering system) in which you play. If you’re not comfortable in bass clef, for example, spend a little time each day reading in that clef. There’s no “trick” to clef reading, but it does get easier with practice!

Pause
Rather than picking up a new instrument and plunging right in, take a moment to breathe and go through a three-part checklist:

1) Ground yourself physically by placing all seven fingers and your thumb on the instrument, as if you were playing its lowest note. This will help accustom your body and mind to the new stretch.
2) Say the name of the lowest note in your mind.
3) See the line or space to which the lowest note corresponds. Imagine yourself playing that note. Taking the time to orient yourself, both physically and mentally, will pay dividends when you start to play.

Switch it up
We get better at what we practice, so why not explicitly practice switching? One exercise I often give students is to take a multi-part piece and, working either up or down, play each of the parts in turn. It’s a great way to practice, deliberately, the flexibility you’ll want during workshops and performances.

Happy switching!

Check out Anne’s blog at http://www.annetimberlake.com/blog/
"Name that Composer"

This month's composer was born in 1567 in Cremona, Italy, the eldest of five children. His father was a
doctor, apothecary and amateur surgeon. During his childhood, he was taught by
Marc'Antonio Ingegneri, the maestro di cappella at the Cathedral of Cremona, and
learned about music as a member of the cathedral choir. He also studied at the Uni-
versity of Cremona. His first music was written for publication, including some mo-
tets and sacred madrigals, in 1582 and 1583. His first five publications were: Sacrae
cantiunculae, 1582 (a collection of miniature motets); Madrigali Spirituali, 1583 (a
volume of which only the bass partbook is extant); Canzonette a tre voci, 1584 (a
collection of three-voice canzonettes); and the five-part madrigals Book I, 1587, and
Book II, 1590. He worked at the court of Vincenzo I of Gonzaga in Mantua as a vo-
calist and viol player, then as music director. In 1602, Vincenzo appointed him mas-
ter of music.

1599 he married the court singer Claudia Cattaneo, who died in September 1607.
They had two sons and a daughter. In 1610 he moved to Rome, arriving in secret, hoping to present his music
to Pope Paul V. His Vespers were printed the same year, but his planned meeting with the Pope never took
place.

In 1612 Vincenzo I died and was succeeded by his eldest son Francesco. Heavily in debt, due to the p rofliga-
cy of his father, Francesco sacked this composer, who then spent a year in Mantua without any paid emp loy-
ment. By 1613, he had moved to San Marco in Venice where, as conductor, he quickly restored the musical
standard of both the choir and the instrumentalists, which had declined under his predecessor.

He became a priest in 1632. During the last years of his life, he composed his two last masterpieces. He died,
aged 76, in Venice in 1643 and was buried at the church of the Frari.

Name that Composer", from the Jan.–March quiz

English composer John Bull was born around 1552, and lived in a time of cultural and political ferment in Eng-
land. Unlike most of his contemporaries, however, he traveled extensively and be-
came acquainted with the musical styles of other European countries, particularly
the Netherlands.

At about age 11 he became a chorister and, nine years later, organist at Hereford Ca-
thedral. In 1574 at 22 years old he was appointed Master of the Choristers at the Ca-
thedral, 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 or-
organist at the King's Chapel.
Birthdays of "early" Composers in April, May and June

Note: Most of these composers are duplicated here from 2016, but their music samples are different.

<table>
<thead>
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<th>Composer</th>
<th>Born on</th>
<th>Died on</th>
<th>Music Samples</th>
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<td>7-16-1729</td>
<td><a href="https://www.youtube.com/watch?v=Gso9VkJ4s4s">https://www.youtube.com/watch?v=Gso9VkJ4s4s</a></td>
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<td>Johann Anton Stamitz</td>
<td>6-19-1717</td>
<td>3-27-1757</td>
<td><a href="https://www.youtube.com/watch?v=Z9I2_mb3m2o">https://www.youtube.com/watch?v=Z9I2_mb3m2o</a></td>
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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)  Please return to:
___ Family Membership ($35)  The Atlanta Early Music Alliance
___ Group/Institutional ($45)
___ Supporting ($100)
___ Sustaining ($200)

You can also join online by registering on website www.atlema.org

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