President’s Message

Hello all. I am the new president of AEMA, having been elected at the July board meeting. I look forward to working with the Board, as well as with all of you, in the coming year to ensure that we further our goal of promoting early music awareness by continuing to hold and sponsor workshops and support the early music community with grants and concert announcements.

Things that we have been working on include:

- Getting the online calendar up to date to include upcoming concerts and events (thanks, Liz, for volunteering with this)
- Preparing for the 2018 Mid-Winter Workshop (Jan. 18-20). Registration is now open on the website (http://atlema.org/index.php/13-hosted/7-mid-winter-workshop).

If you have any comments, suggestions or concerns, please feel free to let me or any of the board members know. We are always looking for people interested in helping out in a support role, so if you would like to help, please let us know that as well.

I look forward to a great year filled with wonderful concerts and exciting workshops.

David Lawrence
AEMA President

15th Annual Mid-Winter Workshop

See pages 11–13 for information on the upcoming Mid-Winter Workshop, which is returning to its former January scheduling. The popular event will be held Jan. 19–20. The registration form is on page 13.

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Upcoming Early Music Events Around the U.S.

Jan. 8-13, 2018: Alamo Baroque Festival, San Antonio, Tex., as part of the city’s tri-centennial celebrations; at St. Mark’s Episcopal Church.
‘Tis the Concert Season

Yes, autumn is here with another year of wonderful concert offerings in Atlanta. Mark your calendar for the following:

- **Nov. 3: Brass in the Renaissance.** The Lauda Musicam brass ensemble will be joined by guests including Doug Lindsey, cornetto soloist, in a performance of sacred and secular music that helped define the style of the period. Also, recorders, viols, flutes, percussion, shawms, and capped reed instruments will bring together the type of diverse performance audiences have come to expect from Lauda Musicam. Free; donations welcome. St. Bartholomew’s Episcopal Church. 8 p.m.

- **Dec. 1 and 3: Joyeux Noel.** The Festival Singers of Atlanta perform a Christmas program of French music from the Renaissance to modern, including “Noél! Un Enfant du Ciel” by Eustache Du Caurroy, music by Jean Mouton and Antoine Busnois, and several traditional French carols as well as *Quatre motets de Noel* by Francis Poulenc. Free; donations welcome. Dec. 1 at Northside Baptist Church, 7:30 p.m.; Dec. 3 at Chuuch of the Epiphany, 3 p.m.

- **Dec. 17: Baroque Candlelight Christmas** by New Trinity Baroque. Sunday, December 17, 2017 at 8 p.m. New Trinity Baroque’s annual Christmas concerts includes some of the most popular and never-before-heard Christmas cantatas and concertos and also focusing on music for Georg Philip Telemann, whose 250th death anniversary the group will commemorate this year.
Reformation Celebration with the Music of Johann Sebastian Bach

On Sunday, October 29 at 11:00 a.m., Druid Hills Presbyterian Church will celebrate the 500th anniversary of the Protestant Reformation with a performance of J.S. Bach’s cantata, *Gott der Herr ist Sonn und Schild*, BWV 79.

Bach first performed this cantata during a Reformation service in Leipzig on October 31, 1725 and later revised the piece for performance in 1730. The cantata features a large opening choral movement with the festive sounds of horns and timpani punctuating the joyous and triumphant music. This is followed by an alto solo featuring an oboe obbligato part. Horns and timpani return in the middle movement for a setting of the famous choral tune *Nun danket alle Gott* (Now Thank We All Our God). The fourth movement is a bass recitative followed by a soprano and bass duet. Finally, Bach closes the work with a straightforward setting of the lesser-known chorale *Nun lasst uns Gott, dem Herren* (Now Let Us Give Thanks to God the Lord).

Bach would later revise three of the movements from *Gott der Herr ist Sonn und Schild* in two of his “Lutheran Masses.” Bach would routinely reuse some of his favorite musical pieces in later compositions ensuring that his best music would be performed more often in different settings. Indeed, many of the movements from his famous *Mass in B Minor* are parodied from earlier cantata movements. Bach used the 1st and 5th movements from BWV 79 in his *Mass in G Major*, BWV 236 while the 2nd movement was used in his A Major setting, BWV 234.

This performance of *Gott der Herr ist Sonn und Schild* will take place in the context of the 11:00 a.m. worship service at Druid Hills Presbyterian Church (1026 Ponce de Leon Ave NE, Atlanta, Ga.), in a similar manner as Bach would have done in 18th century Leipzig. The performance will feature the Druid Hills Chancel Choir, members of the Georgia Tech Chamber Choir, and professional instrumentalists. Soloists for the cantata are Claire Smith, Brian Adams, and Michelle Jarrell. In addition to *Gott der Herr ist Sonn und Schild*, the service will also include baroque instrumental music and reformation hymnody.
Atlanta Baroque Orchestra Celebrates 20 Years

Atlanta Baroque Orchestra opened its 20th anniversary season on September 29, 2017 with a concert entitled 20 Celebrate 20. Performances took place on Friday evening at the Cathedral of St. Philip, where ABO is in its second year as Artists-in-Residence, and the following afternoon at St. David’s Episcopal Church in Roswell.

Last spring, ABO invited audience members to participate in the 20th anniversary celebration by selecting their favorite pieces from ABO’s performance history. The results of the survey designed the program for this opening concert, which included Handel’s Water Music, J.S. Bach’s Brandenburg Concerto No. 3, and the Chamber Concerto in D for lute, two violins, and basso continuo by Antonio Vivaldi. Also on the program was the Chaconne from Les Indes galante by Jean-Philippe Rameau.

Over 100 students from North Atlanta High School and Collins Hill High School attended the performance at the Cathedral of St. Philip. The orchestra students at both schools have been preparing the Brandenburg Concerto for concerts of their own this fall, and were thrilled to have the opportunity to hear it performed by professionals on period instruments. Following the performance, the audience was invited to remain for a Q&A session with the musicians. The musicians of the ABO were delighted to engage with the students and other audience members as they answered questions and offered demonstrations on the various instruments.

In February Atlanta Baroque Orchestra will join forces with the Cathedral Schola and Choir of The Cathedral of St. Philip for J.S. Bach’s St. John Passion. Soloists include Rufus Müller, Evangelist; Daniel Fridley, Jesus; Mary Wilson, soprano; Meg Bragle, mezzo-soprano; Jason McStoots, tenor; and Mischa Bouvier, baritone. Performances will take place on February 23, 7:30 pm at The Cathedral of St. Philip and February 24, 4:00 pm at Roswell Presbyterian Church. For more information please visit atlantabaroque.org.
Bach’s The Art of the Fugue

By Daniel Pyle

The Art of Fugue by J. S. Bach was the composer’s final (but one) work, left incomplete by the composer as he felt the approach of death, at which he set the monumental work aside to dictate to his son-in-law J. C. Altnikol a chorale-prelude for organ “Vor deinen Thron ich steh’ hiermit” — “Before Thy throne I stand.” After that he composed nothing more before departing this life. He intended the Art of Fugue as the ultimate in musical abstraction, not even suggesting a performance-medium (it is written in open score, one voice per staff, with no indications for instrumentation). He may even have intended it never to be actually performed but merely studied and contemplated. It is therefore incumbent on modern musicians to arrange the music for whatever instrumental combinations might seem most desirable: string quartet, woodwind quintet, saxophone quartet, chamber-orchestra, gamba quartet, mixed ensemble of baroque strings, oboes, bassoon, and sackbut, an ensemble of three chamber-organs (all of these combinations have been used and recorded).

Or at least this is the commonly-accepted understanding. However, there is not one single statement in the above paragraph that is true. Some the misunderstanding dates from the first decades after Bach’s death. It is a combination of legends that grew up between Bach’s death and the publication of the first biography about him (Forkel, in 1802), and of misunderstandings by 20th-century musicians which are the result of applying Romantic conceptions of music to the Baroque period. The purpose of this article is to correct some of these misconceptions and foster some real understanding and appreciation of one of Bach’s supreme masterpieces.

The key to understanding Bach’s compositional activities in the last 20 years of his life is found in the way in which he was trained as a composer. In Lutheran Germany, musicians began their study of composition (and all musicians did study it) by copying out representative pieces by established composers, given to the student by his master one at a time and in order of the student’s ability to comprehend them. Each organist created his own collection of exemplary pieces, copying them by hand and enlarging the collection over the course of time (sometimes paying others for the privilege of copying from their collections — Bach’s older brother Johann Christoph purchased from his teacher Pachelbel the right to copy certain of the older master’s compositions). Bach taught himself composition first by copying these exempla classica, and then by transcribing trio-sonatas by Reinken, Corelli, Albinoni, and others, often enlarging the original compositions in the process.

In the last 20 years of his life, J. S. Bach set himself the task of creating a collection of exempla classica of his own compositions, a kind of Summa musicalia Bachiana. In 1730 came the Clavierübung Part I (the ultimate in keyboard dance-suites), in 1736 Clavierübung Part II (documenting the contrast between Italian and French styles), in 1739 Clavierübung Part III (chorales for organ), in 1742 Clavierübung Part IV (aka the Goldberg Variations), in 1744 The Well-tempered Clavier Book II (preludes and fugues for harpsichord), in 1746 the final version of the Passion according to Matthew, and in 1749 the Mass in B-minor.

The Art of Fugue was intended as a part of this series, documenting fully the possibilities of fugal composition. He probably started work on the project about the time that he was finishing up the Clavierübung III and beginning work on the Goldberg Variations, around 1739. This is logical, because both the Variations and the Art of Fugue are extended explorations of the possibilities of a single theme — one treated by variation-techniques, the other through fugal techniques.

Continued on page 6
We know that he completed the composition around 1742 (the same year in which he published the *Goldberg Variations*), because in that year he wrote out a fair copy of the work as it existed then, a complete and finished composition. Obviously, therefore, this is not Bach’s final composition, although it is among the last.

This first version, completed in 1742, exists in an autograph manuscript, a fair copy (not a working manuscript). It consists on 12 fugues (all of which appear in the final version) and two canons, all written out in open score. Later in the decade, possibly after publishing the *Canonic Variations* on “Vom Himmel hoch” in 1747, he apparently decided to publish The Art of Fugue and began preparing it for engraving (perhaps he intended it as *Clavierübung Part V*). As was his habit, he made improvements as he went along, composing two new fugues and two additional canons, as well as modifying several of the already-existing fugues, and re-ordering the whole set.

Unfortunately, the great composer died before he could finish preparing his revised score (still in open score) for engraving and publication. His second son, Carl Philipp Emanuel, took charge of the manuscripts and hastily put them together as best he could for publication, but without being familiar with his father’s project, having resided in Berlin since 1738. There were serious errors made in the publication process, such as the inclusion of a earlier version of Contrapunctus 10 in addition to the updated version. The most grievous error of all was that he saw a composing-draft of the completed final fugue without understanding what it was. We know that he saw it, because in the preface to the first edition (1751) he mentions that his father planned to conclude the cycle with a quadruple fugue. However, not realizing that it was a draft for the completion of the unfinished fugue, it was apparently discarded.

Many musicians since then have tried their hands at composing a completion to the final fugue, particularly Donald Francis Tovey, Helmut Walcha, Lionel Rogg, and Davitt Moroney. Some — like Tovey and Walcha — have tried to complete it as fully as Bach would have, using all four subjects in all combinations of the four voices (in what is known as a “permutation fugue”). Others, like Rogg and Moroney, have set their sights lower, trying to provide merely a satisfying ending that nevertheless reintroduces the original subject before the end. My own personal preference of the several “completions” that I have heard and tried is for the endings by Rogg and Moroney, because they seem to stay in a harmonic idiom that is consistent with Bach’s own music. But Rogg’s ending (aside from being unpublished and only accessible through his recording of the cycle) is conceived for and playable on the organ only, whereas Moroney’s is conceived for the harpsichord. It does not (cannot — nobody could) achieve what Bach himself could have (or maybe did), but it does provide an acceptable sense of conclusion to a performance of the whole cycle.

The fact that Bach himself did not oversee the engraving and printing of the *Art of Fugue* means that any information about performance — that might have been provided on the title-page, in an introduction, or on the score itself about how he intended that it should be performed — is missing. This, combined with the presentation on open score, has led to widespread misunderstanding. At the time when musicians started performing the cycle (in the early 20th century), it was not widely known that in the 17th-century polyphonic keyboard music, when printed at all, was often published in open score. Bach certainly knew some of the most important of these publications, including Frescobaldi’s *Fiori musicali* (a copy of which Bach owned) and Scheidt’s *Tabulatura nova*. Since the music was in open score and there were no indications of instrumentation, performers and scholars alike assumed that Bach had no instrument or combination of instruments in mind. Some went so far as to conclude that Bach never intended the *Art of Fugue* to be performed or heard at all, only studied. Therefore players and conductors have felt free to arrange it for any combination of instruments that has taken their fancy.

Nevertheless, there is convincing evidence that Bach intended it for keyboard, and even more specifically for harpsichord or clavichord, as Gustav Leonhardt demonstrated in his 1951 dissertation. To begin with, notation of keyboard music in open score was common, as noted above. Next, the voices are carefully designed so that they can be played by ten fingers on one keyboard; no piece of music by Bach for instrumental ensemble fits under the hand. Furthermore, the range of the voices — in particular the alto and tenor voices — does not correspond to any instruments that were in existence during his lifetime. In addition, Bach never wrote ensemble-fugues in which the bass-line was not for *basso continuo*, which has no place in the *Art of Fugue*. It is therefore reasonable to conclude that this music is for keyboard.
The organ is a possibility, of course, and naturally springs to mind in connection with Bach’s fugal writing. But there are indications that it is primarily music for a stringed-keyboard instrument. The range of notes required, BB-e'', exceeds that found on organs of Bach’s time (most commonly C-c'' or C-d''). Moreover, the bass-lines are not idiomatic to the pedal-keyboard: Bach’s pedal-parts are very well crafted to fit the pedal-technique of the time, stretching it to its limits and sometimes beyond, but the bass in Art of Fugue just does not feel like a pedal-part that Bach would have written. Finally there is a consideration that is a matter of taste: contrary to expectation, the sustaining character of organ sound, while it does make the counterpoint very clear, tends to obscure the richness of the harmonic writing. Thus one tentatively concludes that Bach had the harpsichord in mind (or the clavichord) for this work.

As for the chorale-prelude, Emanuel Bach included it in the first edition of the Art of Fugue as a compensation for the incomplete Contrapunctus XIV. Nikolaus Forkel, in the first biography of Johann Sebastian Bach (1802), reported that Bach dictated the piece to his son-in-law Joh. Christoph Altnikol just prior to his death, when the older man decided that he would not live to complete the quadruple fugue. Forkel presumably had been told this by either C. P. E. Bach or his brother Wilhelm Friedemann — neither of whom were in Leipzig at the time. There is little or no evidence that this death-bed dictation ever took place, but it quickly became part of the mythology of the Art of Fugue, and so remains even today.

There is also a question of the order in which the pieces follow one another. The order of the original version (1742) is radically different from the first edition. In the first version the two canons are interspersed among the fugues. Bach obviously changed the ordering by intention, as he did in other publications as well (the order of the Canonic Variations on “Vom Himmel hoch” also differs greatly between the manuscript and the published version). The ordering of Contrapuncti I through XIII is quite clearly laid out in the revised score that Bach was preparing in 1749, but the placement of the four canons and the unfinished quadruple fugue are unclear. Most likely he intended the quadruple fugue (Contrapunctus XIV) to follow immediately after the two invertible fugues, and the canons to follow. It is typical of his later, published collections to have a climactic movement in the middle, as the center of an overall arch-form. I choose in my performance to adapt the ordering to the expectations of modern listeners, placing the climactic quadruple fugue last, with the invertible fugues and the four canons providing a respite between Contrapunctus XI (which was the climax of the original version) and Contrapunctus XIV, the quadruple fugue which rounds out the cycle by returning to the theme in its original form.

The final page of Contrapunctus XIV

Dr. Pyle performed the entire Art of Fugue in concert recently at Converse College and Furman University. This article formed the basis of his program notes for those performances.)
Little is known about Antoine Brumel’s early life, but he was probably born west of Chartres, perhaps in Brunelles, near Nogent-le-Rotrou, making him one of the first of the Netherlandish composers who was actually French. He sang at Notre-Dame de Chartres from 9 August 1483 until 1486 and subsequently held posts at St. Peter’s in Geneva (until 1492) and Laon (around 1497) before becoming choirmaster to the boys at Notre-Dame de Paris from 1498 to 1500. He later became choirmaster to Alfonso I d’Este at Ferrara from 1506, replacing the famous composer Jacob Obrecht who had died of the plague there the previous year. The chapel there was disbanded in 1510 after which he evidently stayed in Italy; several documents connect him with churches in Faenza and Mantua where he probably died in 1512 or shortly after.

He is known to have written at least one work after his dismissal from Ferrara (the Missa de beata virgine), and may still have been alive in 1513 since there is a mention in a treatise of Vincenzo Galilei that he was one of a group of composers who met with Pope Leo X in that year. However since Vincenzo was writing more than a generation later and reporting second-hand, this account is not considered to be certain. However, Heinrich Glareanus wrote later indicating that he lived to a ”ripe old age,” so it is possible that he lived longer. A man who was organist for the Ferrara court in 1543 is presumed to be his son.

He was at the center of the changes that were taking place in European music around 1500, in which the previous style of highly differentiated voice parts, composed one after another, was giving way to smoothly flowing, equal parts composed simultaneously. These changes can be seen in his music, with some of his earlier work conforming to the older style and his later compositions showing the polyphonic fluidity which became the stylistic norm of the Josquin generation.

After Josquin des Pres, Brumel is considered one of the greatest composers of his generation. During his life, Ottaviano Petrucci published a book of his masses and a number of other composers wrote pieces commemorating him after death.
## Composer Birthdays Deathdays: October–December

Compiled by Kurt-Alexander Zeller

In this issue of Broadside, in honor of Hallowe’en, we borrow from the ghosts of Hogwarts Castle and celebrate the death-days (which actually are often much better recorded in the Middle Ages and Renaissance than date of birth) of some composers whose birth dates are unknown and thus have not been able to be included in this feature before!

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<tr>
<th>Composer</th>
<th>Born</th>
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<th>Music Sample</th>
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| Giovanni Matteo Asola | 1532  | 10/1/1609     | https://www.youtube.com/watch?v=V_JNT54wpFA  
Motet: “O vos omnes”                                                                                           |
| Pierre de Manchicourt | c. 1510 | 10/5/1564    | https://www.youtube.com/watch?v=QvmRs8mWGeY  
Gloria from Missa Veni Sancte Spiritus                                                                                   |
| Claudin de Sermisy  | c. 1490 | 10/13/1652   | https://www.youtube.com/watch?v=yD7qRFELj8w  
Chanson: “Tant que vivray”                                                                                           |
| Jacques Arcadelt   | c. 1507 | 10/14/1568   | https://www.youtube.com/watch?v=65Kr_7KSO1Q  
Kyrie from Missa “Noe, noe”                                                                                         |
| Jacobus Regnart    | 1540s  | 10/16/1599   | https://www.youtube.com/watch?v=_8uH65CAzTo  
Magnificat a 8                                                                                                     |
| Jean Titelouze     | c. 1562 | 10/24/1633   | https://www.youtube.com/watch?v=KjPSWOAJpXk  
Verset on 1630 organ in Bolbec, France                                                                               |
| Jean Mouton        | c. 1459 | 10/30/1522   | https://www.youtube.com/watch?v=bEo7krSXEQ  
Motet: “Noe, noe, psallite noe”                                                                                     |
| Johann Jakob Walther | 1650  | 11/2/1717    | https://www.youtube.com/watch?v=cgD3n3Md4E  
Capricci for violin                                                                                                 |
| Adam Gumpelzhaimer | 1559  | 11/3/1625    | https://www.youtube.com/watch?v=GvpzBvUjkyYA  
“O Jesu Christ” on recorder consort                                                                                   |
| Franz Tunder       | 1614  | 11/5/1667    | https://www.youtube.com/watch?v=Ahuk-8PF6fK  
Cantata: *Ein feste Burg ist unser Gott*                                                                             |
| Antoine Busnois    | c. 1430 | 11/6/1492    | https://www.youtube.com/watch?v=ulnSWIJaArM  
Sanctus from Missa “L’homme armé”                                                                                   |
| Francisco Guerrero  | 10/1528 | 11/8/1599   | https://www.youtube.com/watch?v=M2WqKx9jXnU  
Villancico: “Apuestan zagales dos”                                                                                   |
| Pierre de la Rue    | c. 1452 | 11/20/1518  | https://www.youtube.com/watch?v=U6GnAOhUk8  
Chanson: “Il viendra le jour désiré” on broken consort                                                                |
| Henry Purcell       | 9/1659 | 11/21/1695   | https://www.youtube.com/watch?v=INo9r13ZNRk  
Chaconne: 3 Parts upon a Ground, for the Flutes                                                                      |
| Thomas Tallis       | c. 1505 | 11/23/1585  | https://www.youtube.com/watch?v=6HFygiC07Q  
Full anthem: “O nata lux”                                                                                            |
| Giovanni Felice Sances | c. 1610 | 11/24/1679 | https://www.youtube.com/watch?v=OMgiMY2Y7d0  
Ciaccona: “Accenti queruli”                                                                                            |
| Meister Eckart      | c. 1255 | 11/29/1318  | https://www.youtube.com/watch?v=YaZFFCV5tTM  
“Frauenlob”                                                                                                           |
| Adrian Willaert     | c. 1490 | 12/7/1562   | https://www.youtube.com/watch?v=nE1GHJslhGE  
Polychoral motet: “Lauda Jerusalem”                                                                                   |
| Ennemond Gaultier   | c. 1575 | 2/17/1651    | https://www.youtube.com/watch?v=2QOXaodss9w  
Gigue: “La Poste”                                                                                                    |
| Johannes Lupi       | c. 1506 | 12/20/1539   | https://www.youtube.com/watch?v=B5k2PSJbMmY  
Motet: “Vidi speciosam”                                                                                               |
| John Dunstaple      | c. 1390 | 12/24/1453  | https://www.youtube.com/watch?v=3wWfYbHWW04  
Motet: “Nesciens mater”                                                                                               |
| Folquet de Marselha | c. 1150 | 12/25/1231  | https://www.youtube.com/watch?v=AROMSfoUATw  
“Tant m’abellis l’amoros pessames”                                                                                   |
2018 Mid-Winter Workshop (15th annual)

For Voices, Recorders, and Viols and other “early” instruments
Atlanta, GA area, January 19th and 20th, 2018

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: Holly Maurer, Jody Miller, Patricia Petersen, Anne Timberlake, Recorders;
Larry Lipnik, Viols and Voices & Viols; 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 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 before Christmas. The music is included in the fee, if registration is postmarked November 30th or earlier. After November 30th, there will be a music fee of $20. There will be an additional (late) fee of $20 after Dec. 31st.

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, January 19th at 6:30 PM. It will continue Saturday, January 20th 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 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 January 9th, 2018, 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: We will send you recommendations for hotels near the venue with the confirmation letter.

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 11-30-2017. (Registrar), 947 Blue Ridge Ave. Atlanta, GA 30306-4416

mw-registrar@atlema.org

A registration form can be downloaded or on-line registration accessed from the AEMA website www.atlema.org.

Our preference is on-line 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.

If you register by mail, you must send a check to Mickey Gillmor (see address above)

Checks must be made out to the “Atlanta Early Music Alliance” or “AEMA”

For Questions: Jorg Voss: Email: Jorg@JFV.com or phone 770-998-3575 (h) or cell phone 404-944-3536

We waive a $20 music fee, if you register and pay by November 30th, 2017. Registration after December 31 will incur an additional $20 late fee. (Payment by date on envelope).
Registration for the 15th Mid-Winter Workshop, January 19th and 20th, 2018

Last Name: ____________________________ First Name: ____________________________

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: _____________________________________________________________

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<td>Basic Fee</td>
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<td>-AEMA or Atlanta Recorder Society Members</td>
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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):

_ S1: __ S2: __ A3 (up) or __ A4: __ T5: __ B6: __ GrB7: or __ GrB8: __ Contrab9:

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):

_ S1: __ T1: __ A2: __ B3: __ B4: __ or __ B5: __ Violone

Other String Instruments you will bring: __________________________

On Saturday (4 classes), I want to play viol (circle one): [All 4 classes] [3 classes] [2 classes] [1 class]

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):

_ S1: __ A2: __ T3: __ B

On Saturday (4 classes), I want to sing (circle one): [All 4 classes] [3 classes] [2 classes] [1 class]

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 11-30-2017 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 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”