Hello early music lovers. It has been a busy past couple of months. There have been many wonderful concerts by some of our local early music groups, such as Lauda Musicam of Atlanta, Atlanta Baroque Orchestra, and New Trinity Baroque. In addition the holidays brought many opportunities for friends to gather together and play music of their own.

As we move into the New Year we can look forward to many more wonderful musical delights, from music workshops, such as the upcoming Mid-Winter Workshop*, the Viola da Gamba Society Conclave, and Mountain Collegium, to concerts featuring early music and period instruments. I am fortunate to live in a city that affords me the opportunity to both express my musical passion and indulge my love of early music.

I hope that you have a great New Year and that you take time out of your busy schedule to enjoy as many of the wonderful opportunities that our community offers as you can.

David Lawrence, president
Atlanta Early Music Alliance

* Editor’s note: The Mid-Winter Music Workshop occurred on January 19 and 20, 2018. It was the 15th annual event that brought musicians together from all surrounding states and more. Details will appear in the next BROADSIDE.
Upcoming Concerts

January 28, 7 p.m., First Presbyterian Church of Marietta: **Ritornello** performs works by Purcell, Schickhardt, Graupner, Keller, Falconieri, and Cormier, featuring Jonathan DeLoach and Jody Miller on recorders, Ute Marks on Baroque violin, Jacon Bitinas on viola da gamba, and Calvert Johnson on harpsichord. Donations accepted.

February 18, 3 p.m. Church of the New Covenant: **Lauda Musicam** presents Blushes and Giggles: An Afternoon of Bawdy Music. Atlanta musician John Maschinot is featured in the concert which is neither prim nor proper. Get ready for bagpipes and some brow-raising tunes. A reception and Lauda’s instrument “petting zoo” follow. The concert is free; donations are welcome for a charity as part of the *Concerts With a Cause* concert series.

March 18, 3 p.m., Church of the New Covenant: ARS Consort Day Performance.

March 24, 10 a.m., St. Bartholomew’s Episcopal Church: New Trinity **Baroque** presents NTB Baroque Passion, a concert of Baroque music for the Passiontide, and also celebrating NTB’s 20th anniversary.

April 8, 8 p.m., St. Bartholomew’s Episcopal Church: Post-Revival. Recorder and piano music from the 20th century and beyond, featuring Jody Miller on recorder, Lisle Kulbach on recorder and piano, and Selena Sanchez on percussion, and the premiere of Martha Bishop’s Dark Moods—Breakaway for recorder and percussion. Donations appreciated.

April 20, 7:30, Cathedral of St. Philip and April 21, 4 p.m., St. David’s Episcopal Church: **Atlanta Baroque Orchestra** presents Arcadia, featuring the flourishing of musical arts in 17th and 18th century Rome with selections from Corelli’s *Concerti Grossi* and other gems from members of his circle. Violinist Evan Few is guest director. Check www.atlantabaroque.org for ticket information.
17th and 18th Century Organ Technique: What's New Is What's Old

From the archives by Mark Matthews, May 1993

Organ playing in the United States has experienced some major changes during the past two decades. Until the early 1970s there was a nearly unbroken tradition regarding organ technique which went back some one hundred years. This traditional way of playing, which originated in Belgium and France, was presented in all the method books and was taught in all of the important universities and conservatories. The way to play was LEGATO! In recent years, however, many teachers, performers, and students have begun to question this traditional approach, particularly as it applies to 17th and 18th century keyboard technique.

The major influence causing American organists to repent of their late-19th century ways is the German organist Harald Vogel, who began giving recitals, workshops, and lectures in this country in the early 1970s. Many organists have made pilgrimages to hear him and his influence has convinced many to overhaul their playing.

It is difficult to rework one's technique but we simply cannot play the way many of us were taught some years ago. Further complicating the issue is the fact that American organists, unlike Vogel, play and teach the whole repertoire, from early music to that of the present. It is necessary to examine the whole matter of technique as it relates to the repertoire. We must know how to incorporate the latest research into our playing and teaching.

The first exposition of modern organ technique appeared in the Ecole d'orgue of Jacques Lemmens of 1862. Lemmens was professor of organ at the Brussels Conservatory and the teacher of Alexander Guilmant and Charles-Marie Widor. When Widor took over César Franck's organ class at the Paris Conservatory the Lemmens Ecole became the official text. Apparently Lemmens' ideas as transmitted and elaborated by Widor were a revelation to organists of the time who were used to improvising more than playing the repertoire and whose technique was a sort of haphazard adaption of piano playing. The studied legato, careful fingeringle and precision in executing repeated notes and rests, which were all part of the Lemmens technique, resulted in much cleaner playing and more elegant playing than was common in France. No wonder this method became the standard of excellence in organ playing for a hundred years!

Many of the 19th and early 20th century organists knew about early techniques but chose to ignore them as they thought anything other than legato was not the normal way of playing. How things have changed!

The growing interest in early music has led to research in two directions which are important to organists. First, instrument building is based more and more upon the examination of early models and other historic documents. Fortunately there have been careful restorations of extant instruments in Europe so that both players and builders can experience these primary sources. Harald Vogel is one of the leaders in this effort. One of the many important results of this research is that mechanical playing action has become standard for many builders and more and more players are demanding it.

What does mechanical playing action teach the player about technique? First of all, one discovers that both the attack and particularly the release of each note can be affected by the touch. Each tone is comprised of three parts— the attack, the sustained sound and the release. This gives the performer a whole new world of possibilities for expression. Suddenly the concept that absolute legato is the norm in playing becomes too limiting; part of the total sound of each note is missing because the release of one note is covered by the attack of the next.

The second area of research which is important to organists is historical technique. As indicated above, it has gone hand in hand with the use of early techniques of instrument building. More and more organists have begun to try early fingering and pedaling techniques and to read and practice what keyboard players of the past had to say about articulation and touch.

I hope that this short discussion has clarified what is going on in the organ scene in this country. One thing that is obvious: a single method or approach to playing simply will not work for the whole literature. Materials and method books on early techniques are now available to organists. How authentic one will try to be is a matter personal choice, a decision one must make for oneself.
This month's composer (8 April 1533 – 4 May 1604) was Italian; born in Correggio. He was a publisher and organist of the late Renaissance period, most famous for his innovative keyboard music and his ensemble music composed in the Venetian polychoral style.

Little is known about his early life except that he studied in Correggio with Tuttovale Meson, a famous madrigalist who also worked in the Ferrara court; he also studied with Girolamo Donato, an organist. It is likely that he studied with Zarlino at St. Mark's in Venice. On 21 October 1556, he was appointed organist at Old Cathedral of Brescia (Duomo Vecchio), and his skill as an organist must have been impressive, because he became organist at St. Mark's, one of the most prestigious positions for an organist in Italy, in 1557. This was the first important event of his career, and he was considered to be the finest organist in Italy. He was appointed as ambassador of the Venetian Republic at the marriage of Francesco de’ Medici and Bianca Cappello in 1579.

In 1584, he suddenly left this position in Venice. The reasons for this are unclear, and somewhat surprising; in Venice he was well-paid, and had a very good reputation. However, in December 1584 his name appears in payment register of Farnesia Court of Parma. In 1587 he was appointed as organist in Parma Cathedral and from 1591 also in the Church of Santa Maria della Steccata. We can deduce that this composer used the Steccata’s organ for his proofs of new compositions, based on his Venetian experience, and continued to compose in this style. Even though the fame of his instrumental music has overshadowed much of his a cappella vocal output, he was also a madrigalist. He died in Parma on 4 May 1604.

“Name that Composer”, from the October—December quiz

Domenico Gabrielli was an Italian Baroque composer and virtuoso cello player born October 19, 1659 in Bologna. He worked in the orchestra of the church of San Petronio and was also a member and for some time president (principe) of the Accademia Filarmonica of Bologna. During the 1680s, he also worked as a musician at the court of Duke Francesco II d'Este of Modena. Gabrielli wrote several operas as well as instrumental and vocal church works. He is especially notable as the composer of some of the earliest attested works for solo cello (two sonatas for cello and basso continuo, a group of seven ricercari for unaccompanied cello, and a canon for two cellos). Among his contemporaries, his own virtuoso performances on this instrument earned him the nickname Mingain (or Minghino) dal viulunzeel, a dialect form meaning “Dominic of the cello.”

Gabrielli was one of the chief representatives of the group of cellists that emerged and flourished in the latter half of the 17th century in his native city of Bologna. His ricercari, along with those of G.B. Degli ntoni and the solo suites of Domenico Galli belong to the earliest pieces written for unaccompanied cello.

He died July 10, 1690.
## Composer Birthdays: January—March
Compiled by Kurt-Alexander Zeller

<table>
<thead>
<tr>
<th>Composer</th>
<th>Born</th>
<th>Died</th>
<th>Music Sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christoph Bernhard</td>
<td>1/1/1628</td>
<td>11/14/1692</td>
<td><a href="https://www.youtube.com/watch?v=LBVRudNHJ8">https://www.youtube.com/watch?v=LBVRudNHJ8</a> Psalm 130: “Aus der Tiefe ruf ich, Herr”</td>
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<tr>
<td>Giovanni Pergolesi</td>
<td>1/4/1710</td>
<td>3/16/1736</td>
<td><a href="https://www.youtube.com/watch?v=9JyDYV9FFo">https://www.youtube.com/watch?v=9JyDYV9FFo</a> <em>Lieto così talvolta</em> from <em>Adriano in Siria</em></td>
</tr>
<tr>
<td>Reinhard Keiser</td>
<td>1/12/1674*</td>
<td>9/12/1739</td>
<td><a href="https://www.youtube.com/watch?v=2JyVt33No7w">https://www.youtube.com/watch?v=2JyVt33No7w</a> Sinfonia from <em>Der lächerliche Prints Jodellet</em></td>
</tr>
<tr>
<td>Christoph Graupner</td>
<td>1/13/1683</td>
<td>5/10/1760</td>
<td><a href="https://www.youtube.com/watch?v=nKBs55YsF8J">https://www.youtube.com/watch?v=nKBs55YsF8J</a> Polonaise from Ouverture for 3 chaalmuses</td>
</tr>
<tr>
<td>Johann Hermann Schein</td>
<td>1/20/1586</td>
<td>11/19/1630</td>
<td><a href="https://www.youtube.com/watch?v=4ywXK5AXXl">https://www.youtube.com/watch?v=4ywXK5AXXl</a> Allemande from <em>Banchetto musicale</em></td>
</tr>
<tr>
<td>Paul Hofhaimer</td>
<td>1/25/1495</td>
<td>c. 1537</td>
<td><a href="https://www.youtube.com/watch?v=84LXXeEvVnk">https://www.youtube.com/watch?v=84LXXeEvVnk</a> <em>Tandernaken</em> for organ</td>
</tr>
<tr>
<td>Gioseffo Guami</td>
<td>1/27/1542</td>
<td>c. 1611</td>
<td><a href="https://www.youtube.com/watch?v=14YVvJd4pwY">https://www.youtube.com/watch?v=14YVvJd4pwY</a> Canzona XIX a 8</td>
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<tr>
<td>Wolfgang Amadeus Mozart</td>
<td>1/27/1756</td>
<td>12/5/1791</td>
<td><a href="https://www.youtube.com/watch?v=WtOzJHef14">https://www.youtube.com/watch?v=WtOzJHef14</a> <em>Zauberflöte</em> (“Bel Männern” above; all below); <a href="https://www.youtube.com/watch?v=kCIKx3luyWl">https://www.youtube.com/watch?v=kCIKx3luyWl</a></td>
</tr>
<tr>
<td>Francesco Veracini</td>
<td>2/1/1690</td>
<td>10/31/1768</td>
<td><a href="https://www.youtube.com/watch?v=p0aQ7fQpYu_A">https://www.youtube.com/watch?v=p0aQ7fQpYu_A</a> <em>Fuga, o Capriccio con 4 soggetti for strings</em></td>
</tr>
<tr>
<td>Thomas Campion</td>
<td>2/12/1567</td>
<td>3/1/1620</td>
<td><a href="https://www.youtube.com/watch?v=Ya8T1A37MY">https://www.youtube.com/watch?v=Ya8T1A37MY</a> “It Fell on a Summer’s Day”</td>
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<tr>
<td>Arcangelo Corelli</td>
<td>2/17/1653</td>
<td>1/8/1713</td>
<td><a href="https://www.youtube.com/watch?v=3sm7KnoXYHs">https://www.youtube.com/watch?v=3sm7KnoXYHs</a> <em>Concerto grosso in D, Op. 6, no. 4</em></td>
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<tr>
<td>George Frideric Handel</td>
<td>2/23/1685</td>
<td>4/14/1759</td>
<td><a href="https://www.youtube.com/watch?v=kIR0HN3rVrV">https://www.youtube.com/watch?v=kIR0HN3rVrV</a> <em>Esther</em> (final chorus above, full masque below); <a href="https://www.youtube.com/watch?v=./fEiGRhRnmA">https://www.youtube.com/watch?v=./fEiGRhRnmA</a></td>
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<tr>
<td>Samuel Wesley</td>
<td>2/24/1766</td>
<td>10/11/1837</td>
<td><a href="https://www.youtube.com/watch?v=40Dlm009gEu">https://www.youtube.com/watch?v=40Dlm009gEu</a> Gavotte, for organ</td>
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<tr>
<td>Maurizio Cazzati**</td>
<td>3/1/1616</td>
<td>9/28/1678</td>
<td><a href="https://www.youtube.com/watch?v=J7Vs1LoCNak">https://www.youtube.com/watch?v=J7Vs1LoCNak</a> Ciaccona</td>
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<tr>
<td>Antonio Vivaldi</td>
<td>3/4/1678</td>
<td>7/28/1741</td>
<td><a href="https://www.youtube.com/watch?v=kRpnawX3DBHl">https://www.youtube.com/watch?v=kRpnawX3DBHl</a> “La Follia” (with Baroque dance)</td>
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<tr>
<td>C.P.E. Bach</td>
<td>3/8/1714</td>
<td>12/14/1788</td>
<td><a href="https://www.youtube.com/watch?v=HXhro0AWyY">https://www.youtube.com/watch?v=HXhro0AWyY</a> Largo from Cello Concerto in A, Wq. 172</td>
</tr>
<tr>
<td>Élisabeth Jacquet de La Guerre</td>
<td>3/17/1665*</td>
<td>6/27/1729</td>
<td><a href="https://www.youtube.com/watch?v=x1x1ZcG1ojY">https://www.youtube.com/watch?v=x1x1ZcG1ojY</a> Symphony and Air from <em>Le Sommeil d’Ulisse</em></td>
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<tr>
<td>J.S. Bach</td>
<td>3/21/1685</td>
<td>7/28/1750</td>
<td><a href="https://www.youtube.com/watch?v=3HSR1DtwssM">https://www.youtube.com/watch?v=3HSR1DtwssM</a> <em>Brandenburg</em> Concerto #2, BWV 1047</td>
</tr>
<tr>
<td>Antonio de Cabezón**</td>
<td>3/30/1510</td>
<td>3/26/1566</td>
<td><a href="https://www.youtube.com/watch?v=ie6Fx_oE5R1A">https://www.youtube.com/watch?v=ie6Fx_oE5R1A</a> <em>Pavana con su glosa</em> (on 1590 claviorgan)</td>
</tr>
</tbody>
</table>

*Baptism date

**Scholarly warning: Wikipedia is much more certain about this composer’s birth date (as given here) than any edited print source is—even the Italian-language source Wikipedia itself cites in its entry for Cazzati! Nevertheless, who can resist this Ciaccona?*
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”