President’s Message

Well, summer is here and the temperatures are soaring. This is a busy time of year for many of us, with lots of family activities, travel, and music making.

This is also a busy time of year for AEMA. We just completed our annual Board Member election (thank you to everyone who voted), and I would like to welcome Jacob Bitinas, Mickey Gillmor, and Jens Korndoerfer as our newest members. My thanks also go out to Stanislav Vitebskiy for agreeing to run for the Board. As per our by-laws, Stan will remain as an alternate to the Board and will step in to fill any unforeseen vacancies that might occur.

This year we are looking forward to helping promote early music in Atlanta and the surrounding area through concerts, announcements, and educational workshops. We are also exploring a new opportunity that should help increase awareness of early music in our younger population. More information about that will be forthcoming as the details are worked out.

We held our general member’s meeting/playing session at Clayton State on Saturday the 14th of July. This is always an opportunity to meet the new Board Members, review the organization’s activities for the past year, and sing and play with a great group of people.

I am excited for another year of great music.

Thanks,

David Lawrence, president
Atlanta Early Music Alliance

Upcoming Early Music Events

Aug. 10-19: Staunton Music Festival, Staunton, Va. This seven-day festival includes performances of Handel’s Hercules with period instruments, Mozart’s “Jupiter Symphony and Requiem, Serenades at Noon featuring music by several composers, and A Little Night Music also featuring various composers. Check stauntonmusicfestival.org for more information.

Aug. 19: Next Level Southeast Recorder Retreat, Montpelier, Va., led by Tish Berlin and Frances Blaker at the Shalom House Retreat Center. Contact tishberlin.com for more information.
I have just returned from Mountain Collegium, held on the campus of Western Carolina University in Cullowhee, NC, and it was the biggest and best workshop yet. There were a record breaking 80 participants registered and 17 faculty. There was even a waiting list.

The large number of participants was surprising since the number of viol players was down from past years due to the upcoming VDGSA Conclave, which will also be held at Western Carolina July 22-29.

At this year’s workshop there was something for everyone from viols and harps, to recorders, vocalist, and early brass players. Classes offered included: Shape Note singing; Fantasias for mixed consort; Introduction to Hurdy Gurdy; Consort and Technique classes for recorders, viols, and brass; Capped Reed class; African Rhythms; Folk tunes and Dances; Baroque Orchestra, and Voices and Viols.

As always the faculty were top notch, presenting interesting classes in a fun and relaxed manner, while still managing to challenge each student. Participants are encouraged to push the limits of their abilities and their comfort level in an environment that is supportive and caring: “You played that piece with no problem? Good, now try it again reading your part in baritone clef.” “Never played the bass recorder? OK, you can borrow mine.”

What really sets this workshop apart from other workshops that have great instructors is the other participants, the facility, and the workshop organizers. The other participants are very friendly, seeking out newcomers and those attending alone, and making them feel welcome. During the classes the other students encourage you to “take the next step”, and provide positive feedback and words of praise for each boundary pushed.

Continued on p. 3
Western Carolina is located in the mountains of North Carolina and the campus has wonderful views of the surrounding countryside. There are hiking trails through the forest, great roads for biking, access to the university gym (optional) for swimming, and even an 18-hole disc golf course. Classrooms are located within the same dorm complex in which the participants are housed, so you do not have to lug your instruments all over campus. This is especially convenient when it is raining. You can get from any room to any room without having to go outside.

The bedrooms are roomy and comfortable and have bathrooms attached; no walking down the hall to a communal bathroom! Most meals are served in the dining hall, which is located right across the courtyard from the dorms, and the food is very good. Lunch and dinner service includes food from seven different stations: Home Cooking, International Grill, Wood Fired Pizza, Burger Grill, Sandwich Station, Salad Bar, and of course the Dessert Bar, while breakfast has food from Home Cooking, a Cooked-to-Order Omelet Station, and a Cereal, Pastry, Yogurt, Bagel, and Waffle Station. The Welcome and Final dinners are catered meals served in a private dining room.

Last but not least, the event organizers. Great care is taken to ensure that all faculty hired for the workshop are not only top notch performers, but also excellent and caring teachers. Students are matched up with technique teachers in such a way that each student in the class is on approximately the same level. Class details and workshop information is given out in a timely manner, and there is always someone available to handle any questions or problems that may arise. In addition, there are work-study participants available to help with unloading and loading of cars during both check in and check out.

I thoroughly enjoyed all of my classes, relaxing in the evenings with friends (both old and new), the evening playing sessions, and the faculty concert. I can’t believe the week went by so fast and I can’t wait for next year’s workshop.
The Goliards Perform Shakespeare’s Music

I was delighted to learn that John Hillenbrand’s group in Savannah, The Goliards, would be performing at the beautiful St. Paul’s Episcopal Church on the same Sunday I would be in town. I sang with his Atlanta group many years ago when he was still in Atlanta, and had wanted for some time to hear the Savannah group.

The music was from Shakespeare plays (lyrics) or from the time of Shakespeare. Sopranos Sheila Berg and Cuffy Sullivan joined Marcy Brenner on viola da gamba, Anne Acker on harpsichord and sinfonye, and John Hillenbrand on fiddles for the performance. Brenner also performs with Savannah Baroque.

The concert started with the exuberant and humorous song “Hey, Ho, for a husband” from Much Ado About Nothing and set to an anonymous melody published in John Playford’s The Dancing Master. The song, sung by Berg and Sullivan, tells the tale of a 15-year-old maiden who is afraid she will never marry and says she will take anyone young or old. Sadly, she marries an old man who can only sigh and moan in bed, and so she rues the day she married.

Two instrumental pieces followed: Acker played on harpsichord “Goe from my window” from Hamlet, Two Noble Kinsmen, and Lucrece and set to music by Thomas Morley. “Wohlauf gut Gsell von hinnen” by Jakob Meiland was performed by viola da gamba with harpsichord shortly following and then fiddle. Sheila Berg beautifully finished out the set singing “The Willow Song” from Othello, with the viola da gamba and harpsichord accompanying.

Sullivan opened the second set with “Greensleeves” from The Merry Wives of Windsor. The instrumental ensemble followed with Thomas Ravenscroft’s “Wee be Soldiers three & three Blinde Mice,” in which one could hear the childhood song Three Blind Mice. One of my favorite songs followed, sung by Berg, whose lyrical voice was perfect for the piece: “My masters and my friends and good people draw neere” by Ben Jonson and set to the melody Packington’s Pound from a Broadside ballad. She even had the Cockney accent right. Absolutely delightful!

The instrumentalists closed out the second set with Eustache du Caurroy’s Trentiseme Fantasie and opened the third set with his Premiere Fantasie. Berg then sweetly sang the sad “Bonny Sweet Robin” from Hamlet (Ophelia’s song) with the anonymous music found in The Lodge Book. The instrumental ensemble played

Continued on p. 5
“Une jeune fillette & Mignonne, allons” by John Chardavoine, and closed out the third set with the lively “An Italian Rant (La Mantovana)” – a late 15th century Italian melody.

The fourth set opened with the lively and enjoyable” Propinan de melyor”, an anonymous melody from 15th century Seville for sinfonye, viola da gamba and fiddle. Brenner beautifully played the viola da gamba solo “Touch me lightly & Tickel, tickle” by Tobias Hume. Acker then performed her own solo on harpsichord :” Robin” by John Mundy. The program finished with two vocal pieces: first,” Where is the Life (Dame Beauty’s Replay to the Lover Late at Liberty” from The Taming of the Shrew and Henry IV.

The finale by the ensemble was the exciting, foot-tapping “Chi passa per ‘sta strada” by Filippo Aizzaiolo beautifully sung by Berg and Sullivan.


By the way, the term goliards is derived from a group of generally young clergy in Europe who wrote satirical Latin poetry in the 12th and 13th centuries, and who protested the growing contradictions within the church at the time through song, poetry and performance. As a kind of traveling entertainers, the goliards composed many of their poems to be sung.

I was glad to finally hear Hillenbrand’s group. Their next concert is Sunday, December 23, at St. Paul’s Episcopal Church in Savannah.
The Concerto: a Study in Contrasts

By Lyle Nordstrom, 1999

For the modern concert goer, the word “concerto” usually evokes a vision of a virtuoso soloist accompanied by an orchestra. Certainly this picture is fundamentally true, but there is also an interesting history to this word.

The derivation of the word is from the Latin *concertare*, which has two basic meanings: 1) to arrange or to get together, and 2) to contend, dispute or debate. Both of these basic meanings are important in the history of the form. The first usage of the term occurs in the 16th century, when we find reference to “un concerto di voci in musica” (a getting together of voices) or even in “liute in concerto” (Terzi, 1595), meaning a lute to play together with other instruments. The basic meaning in the Renaissance, then, was “to play together,” culminating in the late 16th century “gran concerti” performed in Ferrara and some of the *intermedii* in Florence where anywhere from 50 to 100 musicians took part. There combinations were evidently so intriguing that Bottrigari wrote a book on how to combine these instruments (*Il Desiderio overo Dei concerti di varii stromenti musicali*, 1594).

As we move into the 17th century the more familiar definition (debate, contend, or, contrast) begins to surface, and we find many more references to the term in the title pages. Some examples: *Partitura delli concerti*, *Concerti ecclesiastici*, *Il primo libro de motetti e sonate concertati*, and Monteverdi’s *Concerto. Settimo libro de madrigali*.... Though some of these publications are just specifying a larger group of musicians, Monteverdi’s seventh book and several others are moving into a new form, the concerted madrigal. In these madrigals, two distinct elements emerge: 1) there is a mixture of voices, and usually, instruments, with a certain amount of solo singing; 2) there is continuo accompaniment for organ, harpsichord or lute that facilitates and allows the solo singing through simple accompaniment. This disposition of instruments and/or voices allows contrast between the vocal and instrumental timbers or solo voice(s) against a larger ensemble. One also sees contrasting sections (slow/fast, duple/triple, expressive/dance-like, etc.). A famous example is the *Lamento della nympha* of Monteverdi where the lamenting nymph sings a solo accompanied by harpsichord with a Greek “chorus” of three men commenting in the background on her plight. *Presso un fiume tranquillo* contrasts two solo voices against a larger choir as well as
textual elements of war and peace. It is this element of contrast that defines the “concerto” through the rest of the century and in some regards into the 18th century. In fact, many of Bach’s early “cantatas” were labeled by him as “Concerto.” (Cantata #106, Gottes Zeit ist die allerbeste Zeit, is one of the more famous of these.) In most of these we find smaller contrasting sections, quite different from the later cantatas of Bach, which have a more Italian opera influence.

In the last quarter of the 17th century, we find the word concerto being also given to many purely instrumental ensembles, especially the famous work of Archangelo Corelli. In his “concerto grossi”, he basically arranged a trio sonata for contrasting groups of instruments—the “concertati” (i.e., the solo group) and the “concerto grosso” (literally the “big group” or the orchestra, and the derivation of the term). Most of the “sonata da chiesa” (4 movements in a slow-fast-slow-fast format) or “sonata da camera” (5 or more dance movements preceded by some sort of prelude).

As we move to the next generation of composers, especially Torelli and Vivaldi, a new overall format emerges. Dropping the first movement of the “sonata da chiesa” they arrive at a three-movement format, an overall form that lasts into the 19th century. Each movement also begins to have its own attached expectations. The first is in “ritornello form”; the second in a cantabile aria style; while the third is usually in a binary dance form, most commonly a gigue. The first movement “ritornello form” is the real innovation of these composers, and, in many ways, is the most interesting form for listening. There is an opening “ritornello” for the orchestra (sometimes with the solo instrument doubling the first violins) in the home key (the dominant, five steps higher than the original). The orchestra then restates the ritornello (notice the meaning “return” in the word ritornello). The rest of the composition then alternates between the episodes for the solo instrument and continuo, punctuated at the arrival of every new key by the orchestral ritornello. One of Corelli’s concerti grossi, (“Fatte per la note de navale,” the “Christmas” concerto) contrasts a solo group of two violins and cello against the orchestra. Handel’s Concerto Grosso in F works similarly but also adds oboes and bassoon to the solo group. The Concerto by Vivaldi for flautino” (soprano recorder) follows the normal 3-movement pattern described above as does the Telemann concerto for recorder and Bassoon.
Chatham Baroque in Charleston

After walking what seemed like a mile in Charlestonian heat and humidity, with a shoe beginning to cause a blister on my heel, I finally arrived at St. Philip’s Church in plenty of time to cool off for a Chatham Baroque concert.

In town for Piccolo Spoleto, I’d been wanting to hear Chatham Baroque live, and to hear them in this 19th century church with its doored pews was a real treat.

Chatham Baroque performed concerts for six days straight. I managed to catch the last one, titled *The Best of Chatham Baroque*. Every concert was different, and I wished I had gone to *Mediterranean Odyssey* the day before, which included Atlanta’s Even Few as guest violinist, not to mention that the program sounded fabulous. Composers included Rene de Bearn, Marco Uccellini, Johann Rosenmuller, Santiago de Murcia, and Gaspar Sanz.

The trio that is Chatham Baroque played beautifully. They are: Andrew Fouts on violin, Patricia Halverson on viola da gamba, and Scott Pauley on theorbo, archlute, and baroque guitar. Pauley played theorbo for most of the concert, but switched to baroque for the last piece, a Spanish dance. The other music on the program were Sonata in G Major by Johann Sebastian Bach, Pica and Canario by Kapsperger, Sonata IX in Minor by Schmelzer, Sonata III in E Minor by Biber, Sonata in C Major (Largo—Allegro assai) by Bach, and Ciacona by Antonia Bertali. Watching Fouts’ graceful movements as he played, seemingly in love with the instrument and the music, was delightful. And his solo of Bach’s Sonata in C Major left me and others in the audience breathless.

Chatham Baroque is based in Pittsburgh, Pa., and the group was headed back that same afternoon. Founded in 1990, the group has toured the U.S., as well as South America and Mexico, the Virgin Islands, and Canada. Fouts joined in 2008. He is also concertmaster with the Washington Bach Consort, and regularly appears with The Four Nations and Apollo’s Fire.

Other groups with which Halverson has performed include Ensemble VIII, The Rose Ensemble, and Mountainside Baroque. Pauley lived in London for five years, where he performed with The Sixteen, the Brandenburg Consort, and Florilegium. He has performed in the U.S. with several groups, including The Folger Consort, Hesperus, the Toronto Consort, and has soloed with the Atlanta Symphony Orchestra.

Refreshed and enlivened by this stellar performance, I left ready for my next Piccolo Spoleto adventure.

By Brenda Lloyd
This month's composer, (born c. 1490, France—died October 13, 1562, Paris), is a singer and composer who, with his contemporary Clément Janequin, was one of the leading composers of chansons (part-songs) in the early 16th century. His name was associated with that of the mid-13th-century Sainte-Chapelle, Louis IX’s magnificent palace chapel, as early as 1508, and in 1510 he is listed as a singer in Queen Anne of Brittany’s private chapel. After her death, he is believed to have become a member of the chapel of Louis XII in 1515. He remained in royal service under Francis I and was appointed assistant chapel master by 1533. That year he also became a canon of the Sainte-Chapelle, where he was buried in 1562.

More than half the pieces published in Pierre Attaingnant’s famous collection of chansons (1529) are by him, and about 200 of his chansons—more than 20 of which were settings of poems by his contemporary Clément Marot—were published during his life. Airy and dance-like in style, they frequently employ, with great terseness and precision, a declamatory style in which chords follow the accents of speech. He also published at least 78 motets (most for four voices), some 11 Magnificat settings, and 13 masses, as well as music for Holy Week. These sacred works are distinguishable from most other contemporary works by their privileging of text over complex musical counterpoint.

Our last issue’s composer is Carl Friedrich Abel, a German composer of the Classical era. A renowned player of the viola da gamba, who also composed important music for that instrument, he was born on December 22, 1723, in Köthen, where his father had worked for years as the principal viola da gamba and cello player in the court orchestra. In 1723 his father became director of the orchestra, when the previous director, Johann Sebastian Bach, moved to Leipzig. He later boarded at Leipzig’s Thomasschule, where he was taught by Bach.

On Bach’s recommendation in 1743, he was able to join Johann Adolph Hasse’s court orchestra at Dresden where he remained for 15 years. In 1759 (or 1758 according to Chambers) he went to England and became chamber-musician to Queen Charlotte in 1764. He gave a concert of his own compositions in London, performing on various instruments, one of which was a five-string cello known as a pentachord.

In 1762, Johann Christian Bach joined him in London, and the friendship between them led to the establishment of the famous series of concerts, England’s first subscription concerts. For 10 years the concerts were organized by Mrs. Theresa Cornelys. In 1775 the concerts became independent of her, to be continued by him and Bach until Bach’s death in 1782. Abel traveled to Germany and France between 1782 and 1785, and upon his return to London, became a leading member of the Grand Professional Concerts at the Hanover Square Rooms in Soho. Throughout his life he had enjoyed excessive living, and his drinking probably hastened his death in London on 20 June 1787. He was buried in the churchyard of St Pancras Old Church.

One of his works became famous due to a misattribution: in the 19th century, a manuscript symphony in the hand of Wolfgang Amadeus Mozart, was catalogued as his Symphony no. 3 in E flat, K. 18. Later it was discovered that the symphony was actually by Abel.
## Composer Birthdays: July-September
Compiled by Kurt-Alexander Zeller

<table>
<thead>
<tr>
<th>Composer</th>
<th>Born</th>
<th>Died</th>
<th>Music Sample</th>
</tr>
</thead>
</table>
| Christoph Willibald Gluck| 7/2/1714 | 11/15/1787 | [Dance of the Furies, from *Orphée et Eurydice*](https://www.youtube.com/watch?v=86THwNZGl4A)  
Entire opera (Italian version) |
| Jacob Handl               | 7/3/1550 | 7/18/1591 | [Laudate Dominum](https://www.youtube.com/watch?v=ZOCPswMy_wc)  
Polychoral motet: "Ay, triste que vengo" |
| Juan del Encina           | 7/12/1468 | 1529     | [Villancico: “Ay, triste que vengo”](https://www.youtube.com/watch?v=9ARBile3yal)  
Concerto in G, Op. 6, no. 5 |
| Evaristo dall'Abaco       | 7/12/1675 | 7/12/1742 | [Excerpts from *Historia Sancti Afri*](https://www.youtube.com/watch?v=7ucrbvqKqko)  
Entire opera (Italian version) |
| Hermannus Contractus      | 7/18/1013 | 9/24/1054 | [First Sonata in A minor for Cello](https://www.youtube.com/watch?v=r3_eyW8XFNQ)  
Excerpts from *Historia Sancti Afri* |
| G.B. Bononcini            | 7/18/1670 | 7/9/1747  | [First Sonata in A minor for Cello](https://www.youtube.com/watch?v=6VrgppaGePY)  
Excerpts from *Historia Sancti Afri* |
| Hieronymus Praetorius     | 8/10/1560 | 1/27/1629 | [Magnificat Quinti Toni](https://www.youtube.com/watch?v=KwryT5m9H1o)  
Sonata IV in C for trumpet and strings |
| Heinrich I.F. von Biber   | 8/12/1644* | 5/3/1704 | [Come nave in mezzo all’onde](https://www.youtube.com/watch?v=2IVaQqP7ls)  
from *Siface* |
Suite No. 1 in C minor (played on clavichord) |
| Joh. Michael Bach         | 8/19/1648* | 5/27/1694 | [“Ja nus hons pris”](https://www.youtube.com/watch?v=ZZqk_jaciE8)  
Choraleprelude on “In dulci jubilo” |
| Georg Böhm                | 9/2/1661  | 5/18/1733 | [“No more shall meads” (“Love’s Constancy”)](https://www.youtube.com/watch?v=Jm2Fnvay9U)  
Suite No. 1 in C minor (played on clavichord) |
| Adriano Banchieri         | 9/3/1568  | 1634     | [Excerpt from *Barca di Venezia per Padova*](https://www.youtube.com/watch?v=yLp1Yz1TVGw)  
Suite No. 1 in C minor (played on clavichord) |
| Joh. Christian Bach       | 9/5/1735  | 1/1/1782  | [Oboe Concerto in F major](https://www.youtube.com/watch?v=HTdFV52zmjs)  
Excerpt from *Siface* |
| Richard I “Lion-Heart”    | 9/8/1157  | 4/6/1197  | [Ja nus hons pris”](https://www.youtube.com/watch?v=sMZmSvCskg)  
Choraleprelude on “In dulci jubilo” |
| Nicholas Lanier           | 9/10/1588 | 2/24/1666 | [“No more shall meads” (“Love’s Constancy”)](https://www.youtube.com/watch?v=25d6PFrf272M)  
| Friedrich Kuhlau          | 9/11/1786 | 3/12/1832 | [Symphonie de Noël: “Joseph est bien marié”](https://www.youtube.com/watch?v=7Te3HG2c7s)  
Cantata: *SquarcCiappo hVE* |
| Sébastien de Brossard     | 9/12/1655 | 8/10/1730 | [“Joseph est bien marié”](https://www.youtube.com/watch?v=7Te3HG2c7s)  
Cantata: *SquarcCiappo hVE* |
| Francesco Provenzale      | 9/15/1624 | 9/6/1704  | [Cantata: *SquarcCiappo hVE*](https://www.youtube.com/watch?v=S0d54Ra-PY)  
After 1641 |
| Francesca Caccini         | 9/18/1587 | After 1641 | [Cantata: *SquarcCiappo hVE*](https://www.youtube.com/watch?v=DmHypbxoNM)  
Ciaccona |
| Jean-Philippe Rameau      | 9/25/1683 | 9/12/1764 | [“La Dauphine”](https://www.youtube.com/watch?v=Ju23OCH0qe0)  
“La Dauphine” |
| Jacques-Martin Hotteterre  | 9/29/1674 | 7/16/1763 | [Rondeau pour les musettes](https://www.youtube.com/watch?v=BzuTTXngCGY)  
Rondeau pour les musettes |

*Baptism date

---

**BROADSIDE, Volume XIX # 1**

**July—September 2018**
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”