President’s Message

Autumn is finally here, I hope, and the temperatures should finally start to drop. Concert Season has started and fine music is everywhere I look. Atlanta Baroque Orchestra performed their season opening concert in both Atlanta and Roswell, our own Jens Korndoerfer performed with the ASO in 2 organ re-dedication concerts at the First Presbyterian Church, while New Trinity Baroque performed at St. Bart’s in their season opener (see review inside). Concerts that are coming up include: Ritornello Baroque Ensemble on October 13 at St Bart’s; and Lauda Musicam of Atlanta on November 11th, also at St Bart’s.

For more details on upcoming concerts and events please check our calendar at http://www.atlema.org/index.php/calendar.

I am truly excited to live in an area with so many opportunities to play and enjoy early music. I hope that you all appreciate the opportunities as much as I do. I look forward to seeing many of you at various events around the city and I hope that you can all join me at the Lauda Concert on November 11th (shameless plug).

Thanks,

David Lawrence, president
Atlanta Early Music Alliance
Introducing the Dickerson Viol Consort!

By Jacob Bitinas, assistant orchestra director

Dickerson Middle School

In September 2017, I was given the opportunity to create an ensemble completely dedicated to introducing middle school students to early music and the viola da gamba. The Dickerson Viol Consort is an ensemble of viola da gamba students in seventh and eighth grades at Dickerson Middle School in Marietta, Ga. We were able to form in September 2017 due to a loan of five viols from the Viola da Gamba Society of America’s Consort Loan Program. At this point, any seventh or eighth grade students enrolled in orchestra are given the opportunity to participate in this consort as we learn about music history, viola da gamba, and the development of modern string instruments.

The Dickerson Viol Consort focuses on introducing students to an eclectic sample of music from the Medieval to Baroque. The 26 students participating last year were able to learn about viol tablature, different instruments of the renaissance, Dowland’s lute songs, English country dance music, and a diverse blend of music from early composers. Our year of study culminated in one concert last May, but we have been planning for much more for the future.

Now in our second year, 22 students have again answered the call of early music. Thanks to the addition of two instruments from the VdGSA over the summer, we are now able to meet in groups of up to seven for 50 minutes before school Monday through Thursday. Our consort currently consists of four treble, one tenor, and two bass viols. In order to supplement student learning, students may check out instruments on weekends and breaks, but sharing seven instruments among 22 students has been a persistent challenge! We set our sights high again this year as we aim to give more public performances, participate in workshops, and share our knowledge of early music in other classrooms across Dickerson. We have already been featured in the Fall 2018 VdGSA newsletter and the members meeting at the 2018 Conclave. This year, we have been contacted by the executive director of Early Music America to provide information about the Dickerson Viol Consort and what period performance opportunities exist in k-12 education. We will also be featured in part of a STEAM showcase for rising sixth grade students to introduce them to some of the unique opportunities at Dickerson Middle School.

I have been extraordinarily surprised by the amount of interest and enthusiasm middle school students have for these instruments and this time period. Going forward, I have set goals to offer viol consort classes outside of the school day so that interested members of the community may participate and students that graduate Dickerson may continue to play. I look forward to updating the Atlanta early music community with our progress and success throughout the year!
CD Review:
Heinavanker – “Ockeghem, J – Choral Music (Estonian Religious Folk Chorales)”

By David Lawrence

Heinavanker is an a capella vocal group from Estonia that deserves more recognition than they get.

This recording, which is available streaming or for download at amazon.com, is simply exquisite! The group is made up of six vocalists (four men and two women) that have the ability to transport the listener to another place and time. The recording is composed of a blend of pieces from various masses by Ockeghem and Estonian Folk Hymns. Some of the folk hymns are played as traditionally played, while others are reimagined by the artistic director of the group, Margo Kõlar. The music is a blend of Gregorian Chant, folk tunes, and hymns. The melodies are straightforward and pure, with balanced harmonies, and incredible ornamentation. The voices blend so well into the whole that it is impossible to pick out a single line, until one voice starts to distinguish itself through color and nuance as it takes on a solo role, only to seamlessly blend back with the group as someone else takes on the role of soloist. The recording as a whole works extremely well and there are no weak pieces, however, four tracks stand out to me.

The opening track, “Veni Creator Spiritus – Oh Jumal Looja, Puha Vaim” is one of the folk hymns that Kõlar reimagined, blending Gregorian Chant with a folk hymn from Lääne-Nigula parish. The piece opens with a single chant voice that is both haunting and beautiful. As the piece progresses other voices are added during a chorus, which leads back into the solo chant. Each time the chorus is repeated it becomes more complex, both texturally and rhythmically, culminating in a joyous sound that leaves the listener buoyed and ready for more.

Track 6, “Rahva Onnistegija (Saviour of the People)”, is one of the traditional folk hymns, this time from Suur-Pakri parish. The piece starts out simply with two or three vocalists singing a simple melody while the rest of the group provides a drone tone in the background. Towards the end of the
phrase a short dissonance is introduced, which is quickly resolved. With each phrase more voices are added to the melody and the frequency and length of the dissonances are increased. By the fourth phrase the dissonance leads not to the expected resolution, but to a minor key. From this point on the piece continues in a minor key with occasional, and brief, major resolutions. There is a feeling of disquiet that builds during the piece that was not anticipated. The vocalists’ accuracy of intonation is extraordinary, leading to a piece that is both troubling and beautiful at the same time.

Track 8, “Ma Olen Maa Peal Vooras (A Stranger on Earth am I)”, a reimagined folk hymn by Kõlar, consists of a simple, solo, alto melody, while the rest of the group slowly adds a background drone. The drone builds slowly enough that it is difficult to tell when it starts. The voices blend so well that it almost sounds like she is being accompanied by an organ instead of voices. Truly a beautiful piece.

Track 10, “Kas Sureb Nii Mu Koige Armsam Elu (Oh Will My Life So Precious Die?)”, a traditional folk hymn, may be the most beautiful piece on the album. It starts out with a solo soprano voice that is soon accompanied by a drone, the melody is passed back and forth between voices, sometimes solos, and other times duets and trios. The group plays their performance space like an instrument, setting up harmonic frequencies that cause the chamber to ring as if it were another voice. Their sense of timing, use of pauses, beautiful harmonies, and impeccable intonation leads to a performance that almost leaves you in tears.

While Heinavankaer is not the most well-known early music vocal group, they definitely deserve room in your music library. I highly recommend that you run out and get this recording.
The next three months are a busy time for early music, so mark your calendars for the upcoming concerts listed below. The ABO’s next concert is also listed because it’s in early January (before the next Broadside goes out).

**Atlanta Schola Cantorum:** *Something Old, Something New, Something Borrowed, Something Blue*, St. Bartholomew’s Episcopal Church, Saturday, Dec. 1, 8 p.m. Music includes Victoria’s “O Magnum Mysterium,” Koldaly’s “Veni, Veni Emmanuel,” Hassler’s “Missa super Dixit Maria,” and Edenroth’s “The World for Christmas.” The concert also introduces Schola’s new director, Dr. Christopher Walters, who currently is the director of choral music at The Westminster Schools of Atlanta. He succeeds John Whitt who resigned in May after 11 years as Schola’s director. Admission: $20; $15 for students, seniors, AEMA members, and St. Bartholomew’s parishioners.

**Les Troix Voix:** *Sing of Mary; Songs of Mother*, Northside Drive Baptist Church, Saturday, Dec. 8. This marks Les Troix Voix’s premiere concert with music focusing on Mary’s experiences before and after the birth of Jesus. The program includes older and ancient favorites, as well as music composed and arranged by composers living today. Suggested donation of $10.

**Festival Singers of Atlanta:** *A Merry Olde Christmas: Carols and Motets of the British Isles*, Church of the Epiphany, Nov. 30, 8 p.m.; Northside Baptist Church, Dec. 2, 3 p.m. Music includes works by William Byrd and Richard Derin, as well as more modern composers, including Ralph Vaughan Williams and Peter Warlock. Donations suggested.

**Lauda Musicam of Atlanta:** See page 6

**New Trinity Baroque:** *Baroque Candlelight Christmas*, St. Bartholomew’s Episcopal Church, December 22 at 8 p.m. Music includes popular as well as never-before-heard Christmas cantatas and concertos performed in a candlelight setting. Tickets: $9 (for students) to $49 (for VIP premium seating); General admission is $29.

**Atlanta Baroque Orchestra:** *From Bach to Mozart*, the Cathedral of St. Philip, Saturday, Jan. 11, 2019, 7:30 p.m.; St. David’s Episcopal Church, Roswell, Sunday, Jan. 12, 3 p.m. World-renowned Dutch cellist and conductor Jaap ter Linden joins the group as guest director for the program that features Bach’s virtuosic 5th Brandenburg Concerto contrasted with his dark and soulful Violin Concerto in A minor, and Mozart’s effervescent Eine kleine Nacht-musik. Tickets: $10 (for students) to $30 (adult, day of concert).
LAUDA MUSICAM OF ATLANTA
947 BLUE RIDGE AVENUE, ATLANTA, GEORGIA 30306 USA

2018–2019 Lauda PlayDates
Free for LMA Members & Families; $10 all others (to benefit the LMA instrument fund)

Saturday, October 20, 2018
Come join us for a day of music as we tour the workshop of George Kelischek in Brasstown, North Carolina

10:00 Arrive Kelischek Workshop for Historical Instruments, 199 Waldroup Road, Brasstown, NC 28902. You are encouraged to carpool! Playing session led by George Kelischek and Jody Miller. All instruments welcomed, but capped reeds are encouraged!
12:00 PM Picnic lunch (bring your own) on the grounds of the Kelischek home/workshop.
1:00 More playing!
2:30 Tour of workshop led by George Kelischek.
3:30 Time to shop for instruments and music at the shop.
4:30 Depart for home; possible dinner in the area or along the way.

RSVP by October 12 if you plan to attend. You may caravan or carpool; just meet us there. Bring your instruments, a music stand, a picnic lunch. The Kelischek Workshop accepts cash, check, or credit card, if you choose to purchase music, instruments, or accessories. Browse the shop in advance, if you wish, by visiting www.susato.com.

Saturday, March 30, 2019
2:00-5:00 PM
Franco-Flemish Madrigalists
The music of Arcadelt, Verdelot, and de Roere directed by Phil Hollar
St. Bartholomew’s Episcopal Church, 1790 Lavista Road, Atlanta, GA 30329
This playing session is open to singers and instrumentalists. Bring a friend!
Bring a music stand and instruments you plan to play.
RSVP by March 20 if you plan to attend.

E-mail recorder96@gmail.com to confirm participation for each PlayDate, or register at https://www.surveymonkey.com/r/JKMZ6NB (or use the QR Code to the right of this text).

404-314-1891 www.laudamuscam.org lauda.musicam@gmail.com
Celebrating its 20th anniversary, New Trinity Baroque (NTB) opened its season on September 29 at St. Bartholomew’s Episcopal Church with a delightful and somewhat unusual concert titled *Caccini, Monteverdi & Stylus Fantasticus*. The core group of director Predrag Gosta, William Bauer, Andre Laurent O’Neil, Martha Bishop, and William Hearn was augmented by three guest artists: sopranos Wanda Yang Temko and Zorica Pavlovic and cornettist David Brutti.

The program consisted of pieces by Italian composers in the 16th and 17th centuries including Frescobaldi, Caccini, Fontana, and Monteverdi as well as lesser known composers such as Giovanni Cimi and Giovanni Kapsberger. There were purely instrumental pieces, works with solo singers, including two with Predrag Gosta singing instead of directing, and works that featured both sopranos and the cornetto. Temko and Pavlovic are both exceptional singers, and their duets were absolutely beautiful. Their voices blend so perfectly it was just a joy to hear. David Brutti was a remarkable addition. A softly played cornetto is unusual and, surprisingly, blends very well with voices, but he really shone in his solo performances, sparkling in the virtuosic fast passages

and lyrical during slow movements.

A further treat in this concert were two pieces played solo by William Hearn on the archlute. Although soft, they resonated in Bartholomew’s space and left us wondering why Hearn does not get to play more in the NTB concerts.

Altogether, it was a very satisfying concert, and I'm looking forward to the next one.

NTB’s concert season continues with *Baroque Candlelight Christmas* on December 22 at 8 p.m. The season’s final concert is *Passion & Devotion*, featuring Karolina Bater, recorder and transverse flute virtuoso, on April 23 at 8 p.m. All concerts are at St. Bartholomew’s Episcopal Church.

*By Gisela McClellan*
Broadside is embarking on a series of articles tracing the history of musical instruments, from the prehistoric in some cases to the modern. These are not presented as comprehensive treatises but as the subtitle suggests, *A Brief History*, tracing in a condensed form the effect of technology and changing musical demands that have resulted in the instruments we know today. If you have a favorite instrument and want to contribute, please contact us. Thom Culbreth

The Oboe

*A Brief History*

The regular oboe first appeared in the mid-17th century, when it was called a *hautbois*. This name was also used for its predecessor, the shawm, from which the basic form of the *hautbois* was derived. Major differences between the two instruments include the division of the *hautbois* into three sections, or joints which allowed for more precise manufacture, and the elimination of the *pirouette*, the wooden ring below the reed which allowed players to rest their lips.

The exact date and place of origin of the *hautbois* are obscure. Circumstantial evidence, such as the statement by the flautist composer Michel de la Barre in his *Memoire*, points to members of the Philidor (Filidor) and Hotteterre families. The instrument may in fact have had multiple inventors. The *hautbois* quickly spread throughout Europe, including Great Britain, where it was called "hautboy", "hoboy", "hautboit", "howboye", and similar variants of the French name. It was the main melody instrument in early military bands, until it was succeeded by the clarinet.

The standard Baroque oboe is generally made of boxwood and has three keys: a "great" key and two side keys (the side key is often doubled to facilitate use of either the right or left hand on the bottom holes). In order to produce higher pitches, the player has to "overblow", or increase the air stream to reach the next harmonic. Notable oboe-makers of the period are the Germans Jacob Denner and J.H. Eichentopf, and the English Thomas Stanesby (died 1734) and his son Thomas Jr (died 1754). The range for the Baroque oboe comfortably extends from C₄ to D₆. With the resurgence of interest in early music in the mid-20th century, a few makers began producing copies to specifications taken from surviving historical instruments.

The Classical period brought a regular oboe whose bore was gradually narrowed, and the instrument became outfitted with several keys, among them were those for the notes D♯, F, and G♯. A key similar to the modern octave key was also added called the "slur key", though it was at first used more like the "flick" keys on the modern German bassoon. Only later did French instrument makers redesign the octave key to be used in the manner of the modern key (i.e. held open for the upper register, closed for the lower). The narrower bore allows the higher notes to be more easily played, and composers began to more often utilize the oboe's upper register in their works. Because of this, the oboe's tessitura in the Classical era was somewhat broader than that found in Baroque works. The range for the Classical oboe extends from C₄ to F₆ (using the scientific pitch notation system), though some German and Austrian oboes are capable of playing one half-step lower. Classical-era composers who wrote concertos for oboe include Mozart (both the solo concerto in C major K. 314/285d and the lost original of Sinfonia Concertante in E♭ major K. 297b, as well as a fragment of the F major concerto K. 417f), Haydn, (both the Sinfonia Concertante in B♭ Hob. I:105 and the spurious concerto in C major Hob. VIIg:C1), Beethoven (the F major concerto, Hess 12, of which only sketches survive, though the second movement was reconstructed in the late 20th century), and numerous other composers including Johann Christian Bach, Johann Christian Fischer, Jan Antonín Koželuh, and Ludwig August Lebrun. Many solos exist for the regular oboe in chamber, symphonic, and operatic compositions from the Classical era.
Little is known of this composer’s early life. His probable birth years (1515/1516) are known from his age at death, 49, and his probable birthplace was a small town in Flanders, Ronse (Renaix, on the boundary between the French- and Dutch-speaking areas. Recent research has established that his parents were Celestinus and Barbara Van Coppenolle, and that he had at least two siblings, Franciscus and Celestinus.

Where he got his musical training is unknown. A suggestive phrase in a 1559 madrigal dedicated to Margaret of Parma, the illegitimate daughter of Holy Roman Emperor Charles V, implied a long association with her. He may have accompanied her to Naples in 1533, prior to marrying into the Medici family. Before speculative trip, he may have had some early music instruction in Antwerp. When Margaret married Alessandro de’ Medici in 1536, he may have gone his own way; however, he is believed to have received some of his music education in Italy during his period of service with Margaret.

While it has long been claimed that he studied in Venice with Adrian Willaert, and that he was a singer at San Marco, no specific documentation of either of these events has been found. He went to Ferrara, where he was maestro di cappella (choirmaster) beginning on 6 May 1546. In 1556 Duke Ercole awarded him a benefice for his exceptional service. In 1558 he requested a leave of absence from his employer in Ferrara in order to return to his homeland to care for his ailing parents. He stopped in Munich on the way, reaching the city on 1 May, where he assisted in preparation of the motet manuscript. A document of September 1558 places him in Flanders. By December he had returned to Ferrara.

In July 1559 he left his post in Ferrara again. He died at Parma the next year, of unknown causes, at the age of 49, and was buried in the cathedral in that city. Lodovico, his nephew, erected his tombstone, indicating in the epitaph that his name would not be forgotten, even in the distant future.

“Name that Composer”, from the July—September quiz

Claudin de Sermisy, (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.
<table>
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<th>Composer</th>
<th>Born</th>
<th>Died</th>
<th>Music Sample</th>
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<tr>
<td>William Billings</td>
<td>10/7/1746</td>
<td>9/26/1800</td>
<td><a href="https://www.youtube.com/watch?v=3awHFeGBVw">https://www.youtube.com/watch?v=3awHFeGBVw</a> Hymn: Shiloh (&quot;Methinks I see a Heavenly Host&quot;)</td>
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<td>Giulio Caccini</td>
<td>10/8/1551</td>
<td>12/10/1618</td>
<td><a href="https://www.youtube.com/watch?v=80rVGQO-HSl">https://www.youtube.com/watch?v=80rVGQO-HSl</a> Canzonetta: “Vaga su spina ascosa”</td>
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<td>Domenico Zipoli</td>
<td>10/17/1688</td>
<td>1/2/1726</td>
<td><a href="https://www.youtube.com/watch?v=y2C_Ggxgwk">https://www.youtube.com/watch?v=y2C_Ggxgwk</a> Missa a San Ignacio (liturgical service recreation)</td>
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<td>Baldassare Galuppi</td>
<td>10/18/1706</td>
<td>1/3/1785</td>
<td><a href="https://www.youtube.com/watch?v=3PTM-IekWyo">https://www.youtube.com/watch?v=3PTM-IekWyo</a> Concerto a 6 in D minor</td>
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<td>Guilmeth IX de Poitiers</td>
<td>10/22/1071</td>
<td>2/10/1127</td>
<td><a href="https://www.youtube.com/watch?v=KhlCtF7J6Q">https://www.youtube.com/watch?v=KhlCtF7J6Q</a> &quot;Farai un vers pos mi sonelh&quot;*</td>
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<td>Domenico Scarlatti</td>
<td>10/26/1685</td>
<td>7/23/1757</td>
<td><a href="https://www.youtube.com/watch?v=71iUAFFQ8ik">https://www.youtube.com/watch?v=71iUAFFQ8ik</a> Sonata in D minor, K. 517</td>
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<td>Carl Ditters von Dittersdorf</td>
<td>11/2/1739</td>
<td>10/24/1799</td>
<td><a href="https://www.youtube.com/watch?v=Pj3kpbdUbkk">https://www.youtube.com/watch?v=Pj3kpbdUbkk</a> Harp Concerto in A major</td>
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<td>François Couperin</td>
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<td>9/11/1733</td>
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<td>Leopold Mozart</td>
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<td>5/28/1787</td>
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<td>Wilhelm Friedemann Bach</td>
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<td>7/1/1784</td>
<td><a href="https://www.youtube.com/watch?v=cqWdwVFegv-o">https://www.youtube.com/watch?v=cqWdwVFegv-o</a> Harpsichord Concerto in D, F. 41</td>
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<td>Jean-Baptiste Lully</td>
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<td>3/2/1687</td>
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<td>Michel Pignolet de Montéclair</td>
<td>12/4/1667</td>
<td>9/22/1737</td>
<td><a href="https://www.youtube.com/watch?v=vnYKdcTRHs">https://www.youtube.com/watch?v=vnYKdcTRHs</a> Chaconne, from Flute Concerto No. 4</td>
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<td>Johann Christoph Bach</td>
<td>12/6/1642</td>
<td>3/31/1703</td>
<td><a href="https://www.youtube.com/watch?v=qw6CLAoGfPU">https://www.youtube.com/watch?v=qw6CLAoGfPU</a> Praeludium, BWV Anh 177 (formerly attributed to J.S. Bach)</td>
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<tr>
<td>Ludwig van Beethoven</td>
<td>12/17/1770</td>
<td>3/26/1827</td>
<td><a href="https://www.youtube.com/watch?v=8lqcd0YzcVY">https://www.youtube.com/watch?v=8lqcd0YzcVY</a> &quot;What Shall I Do to Shew How Much I Love Her?”</td>
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<tr>
<td>Joseph Bodin de Boismortier</td>
<td>12/23/1689</td>
<td>10/28/1755</td>
<td><a href="https://www.youtube.com/watch?v=r6vLOyjzQ0Q">https://www.youtube.com/watch?v=r6vLOyjzQ0Q</a> Sonata in F for two bassoons</td>
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<tr>
<td>Joh. Rudolf Ahle</td>
<td>12/24/1625</td>
<td>7/9/1673</td>
<td><a href="https://www.youtube.com/watch?v=mLck7ewphP4">https://www.youtube.com/watch?v=mLck7ewphP4</a> &quot;Herr, nun lässt du deinen Diener”</td>
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*Scholarly uncertainty
Mid-Winter Music Workshop 2019
(the 16th annual)
with early and newer Music
for Voices, Recorders, Brass and Viols and other “early” instruments.
North Atlanta Metro area,
January 26th and 27th, 2019
with bonus sessions on Friday evening, January 25th

Sponsored by the Atlanta Early Music Alliance (AEMA), the Atlanta Chapter of the American Recorder Society (ARS-Atlanta) and encouraged by regional members of the Viola da Gamba Society (VdGSA).

Faculty: Jack Ashworth (Voices, Viols, Recorders), Stewart Carter (Loud Band), Holly Maurer (Recorders and Viols), Jody Miller, Patricia Petersen and Jennifer Streeter (Recorders).

You will like a new approach after 15 years:
The Mid-Winter Music Workshop will now begin on Saturday morning and will end Sunday noon. It will consist of a variety of topic-based sessions, for which you can sign up, and large band session for Winds, one for Voices and Viols on Saturday and a Full Group session on Sunday.

Dates and times: The workshop will start on Saturday, January 26th at 9:30 am through 6:00pm. It will continue Sunday, January 27th at 9:30 am through noon.

Bonus Sessions Friday Evening: This year the Atlanta Recorder Society (ARS) invites all participants, faculty, members and friends to “Full Group” sessions at the same venue - Friday evening, January 25th from 7 to 9 pm, directed by leaders of the ARS. Featured: “Some favored music of our ARS Chapter”.

Place near Atlanta: McCleskey Middle School, northern Marietta, GA

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 (Saturday afternoon and Sunday morning only) or for playing your Wind Instruments and Viols. Other “early” instruments are very welcome! Please note that singers, as before, are invited to participate in Voices and Viols on Saturday afternoon.

Tuition, before November 30th: General: $150; Members of AEMA and ARS: $125; Singers: $25 (members $10). Scholarships: $25. After Nov, 30th a “late fee” of $20 will be applied. Your primary choices of sessions may then also be limited.

Register with: Mickey Gillmor (Registrar), 947 Blue Ridge Ave, Atlanta, GA 30306-4416;
Phone #: 404-872-0166 (Leave a message, expect a call-back); Email: mw-registrar@atlema.org
A registration form will be available on the AEMA website www.atlema.org in late October.

For Questions: Jorg Voss: e-mail: mid-winter@atlema.org or phone 770-998-3575(h)
or 404-944-3536(mobile) (10-5-18)
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)

Additional Donation: $__________, thank you!

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
Quiz Inside: “Name That Composer”