President’s Message

I hope everyone had a wonderful Holiday Season and that the New Year finds you well! As we enter into the start of a new year most people make resolutions of one sort or another. This year I hope that your resolution includes a musical focus: attend more local early music performances, learn to play a new instrument, learn to read a new clef (such as the dreaded soprano clef), learn to play from Renaissance Notation, attend a music workshop, or even something as simple as introduce a friend to the world of Early Music.

My own resolution is to get good enough at my new Bass Cornetto so that I can perform in public without dying of embarrassment. Learning a new musical skill both keeps your mind young and agile and increases your enjoyment of music in general. When a brass player picks up a bow for the first time, listening to a virtuoso gamba player takes on a whole new meaning. And when a string player tries to play a double reed for the first time, the fact that their face feels like it is going to explode after only two or three minutes comes as quite a shock.

In addition, attending more concerts and expanding the audience by introducing your friends to Early Music not only helps support existing groups, but it encourages young players and singers to form new groups.

We are lucky to live in an area with so much Early Music, but we can always use more!

Thanks,
David Lawrence, president
The Atlanta Early Music Alliance
(AEMA)

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zellertenor@aol.com

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Treasurer
Mickey.gillmor@gmail.com

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Brenda Lloyd
Thom Culbreth
Jorg Voss
Publications
Committee

***
Barbara Stark
Web Master
sigmund@bellsouth.net

Submissions for BROADSIDE… to
Brenda Lloyd
lloydbv@bellsouth.net

**Early Music Concerts or Events:**
*AEMA wants to help spread the word!*

*If you want to make announcements, contact:*

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**AEMA**

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**Renaissance Strings**

By Brenda Lloyd

Lauda Musicam, directed by Jody Miller, turned a rather dreary November afternoon into a pleasant one with its concert *Strings in the Renaissance*, featuring several guest artists who performed with the ensemble, as well as in small ensembles.

The concert was held at St. Bartholomew’s Episcopal Church on Nov. 11 in Atlanta with a repeat performance the following Sunday at Episcopal Church of the Holy Family in Jasper, Ga.

It opened with Darryl Payne performing the French folk song “Une jeune fillette on plucked psaltery and singing the lyrics. Guest artist Martha Bishop, who once directed Lauda Musicam, played viol and was leader of the viol consort, also composed of guest artists Greg Armijo, Jacob Bitinas and Chrissy Spencer. Their moving performance of Fantasia No. 1 by William Byrd and Fantasia No. 5 a 4 viols by John Jenkins, was a highlight of the afternoon.

Darcy Douglas was the other guest artist. She played the lovely “Pavana: The Earl of Salisbury Galliard.”

Cheryl Slaughter, a regular with the group, performed the playful English children’s song, “Hey ho, nobody home,” on harp with her husband, Larry Riddle, on recorder. She followed that with a solo performance of “Zarambeques” by Lucas Ruiz de Ribayaz, and later played with harpists Adrin Akins and Liz Thomas in “Zarabandas,” also by de Ribayaz, and “Fuggi, fuggi, fuggi da quest Cielo” by Giuseppino de Biado, which made me want to stand and dance. What a great song. I loved the sound of this trio and hope they perform again.

Jacob Bitinas beautifully played John Dowland’s “Pavana Lachrymae” on lute, an instrument he learned in the past year.

Continued on p. 3
The concert ended on a passionate note with excerpts from Claudio Monteverdi’s opera *L’Incoronazione di Poppea* about Poppea, mistress of the Roman emperor Nero. The ensemble played the Sinfonias and accompanied countertenor Adrin Akins and soprano Chrissy Spencer. Akins forcefully sang “Addio Roma,” (Farewell Rome) as Ottavia, Rome’s reigning empress who is repudiated by Nero. Spencer, as Poppea, joined Akins, as Nero, to perform “Pur ti miro” (I gaze at you). It is a joyful song, and Akins and Spencer, who did indeed gaze at each other, had a beautiful blend for this duet.

Pieces performed by the ensemble were “Orpheus, with his lute” by George Macfarren, “Go you skipping kids and fawns,” “O softly singing lute” and “Amyntas with his Phyllis fair” by Francis Pilkington, and “Deus Canticum novum cantabo tibi” by Orlando di Lasso. “Amyntas with his Phyllis Fair was especially delightful with David Lawrence playing the lizard, which sounds like a trumpet.

Lauda Musicam’s upcoming concerts are *Chamber Music for Early Instruments* on Feb. 17, 2019 at 3 p.m. at St. Luke Lutheran Church in Atlanta, and *Messe de Nostre Dame: Machaut’s Medieval Masterpiece* with the choir of St. Bartholomew’s Episcopal Church at St. Bart’s on May 12, 2019 at 3 p.m.
Thoughts before our Mid-Winter Music Workshop 2019, by Jorg F. Voss

So… We are members of AEMA, because we love “Early Music”, the many styles of compositions created and transmitted to us since the invention of interpretable music notation in medieval centuries up to, arbitrarily, the year 1800. We all have our favorites, of course. Some like listening, some singing, some playing on “mostly outdated” instruments, some all of that. Our organization strives to support and hopes to expand the enjoyment.

In the Metro-Atlanta area we are fortunate to have so many friends who play “Early Music” in various small ensembles and in the Lauda Musica of Atlanta Chamber Ensemble and are able to listen to performances of our member organizations exposing us to glorious samples of that musical heritage.

AEMA provides grants to some of its member organizations, and, as in past years, this month to the Mid-Winter Music Workshop in cooperation with the Atlanta Recorder Society. It happens Friday, January 25, through Sunday, January 27, at the McCleskey Middle School in Marietta. As an AEMA member you can read details about the esteemed Faculty on our website, www.atlema.org. The participating musicians hail from all the southeastern US and as far away as Massachusetts and Bermuda. We will also welcome four Middle School students who are emerging Viola da Gamba players studying with our Board member Jacob Bitinas.

The “early” instruments whose sounds will ring include:
The Human Voice, Dulcian, Cornamuse, Cornetto, Crumhorn, Lyzard, Ocarina, Recorder (Sopranino through Contrabass), Sackbut, Shawm, Viola da Gamba (Treble, Tenor, Bass) and, of course, percussion. There is always room for more singers for our Voices and Viols session (Saturday, 1-26, 4:45-6pm) and our mass playing sessions (Sunday, 1-27, 9:30-noon).

Call Jorg Voss at 404-944-3536, if you plan to attend.
On Learning the Lute

By Jacob Bitinas

Like many early music enthusiasts that I know, I have not been satisfied to study only one instrument. Though I primarily consider myself a viola da gamba and double bass player, I have ventured into many different realms of music and instruments. This past April, I decided to delve into the world of early plucked strings. Abundantly inspired by Nigel North, Hopkinson Smith, and Paul O’Dette, I began to rent a 7-course lute from the Lute Society of America. I hope that by sharing my experiences on learning the lute, some others might take up this challenge and share their enjoyment of studying a new instrument!

My interactions with the Lute Society of America (LSA) could not have been more pleasant. The LSA has an online catalogue of all rental instruments with pictures, descriptions, and values. After several emails, one instrument was suggested to me and was offered to be shipped to my location. Since the instruments were being stored at the LSA director’s house near Charleston, SC, my wife and I drove to retrieve the instrument. As we walked through the door to meet Michael Grant, we saw that the entire perimeter of his living room was lined with lutes of all sizes and styles to be inspected. After some brief discussion, he proceeded to show us each of the lutes lined around the room. It was a wonderful lesson on the history of the lute and its resurgence in the modern era. We ended the tour with the lute that he had chosen for me. It was a 7-course renaissance tenor lute made in 1982 by Mark Butler.

For those unfamiliar, each “course” is a pair of strings tuned to either a unison or octave except for the highest string that is not doubled. After he introduced me to my lute, he invited me to sit down and proceeded to give an introductory lesson on lute technique. On my way out, he retrieved two massive lute method books from his own library as a parting gift. His generosity and kindness was characteristic of every interaction I have had with the LSA. This was a very welcoming experience for us, as we only expected to pick up the lute and leave; I am continually impressed by the inviting and encouraging early music community.

My background as a string player has no doubt given me an advantage in studying the lute. There are many transfers that can be made between viola da gamba and lute: the tuning is intervallically identical to a 7-string viol, and left-hand technique is very similar. Some challenges did present themselves, however. The presence of doubled strings that seem to crowd the fingerboard make finding the correct string to pluck challenging. This is especially prevalent because lute music tends to be much less stepwise than viol music. Being fluent on lyra viol tablature has prepared me well for reading different styles of lute tablature; however, much more self-accompaniment is demanded of a lute player. My greatest challenge has been maintaining different voices in solo lute music through the variety of difficult left hand manipulations that are occasionally required. Versatile and flexible left hand technique is much more necessary in lute music than most viol music I am familiar with. In the Dowland fantasias, sometimes three or four different voices are to be maintained through chromatic free-wheeling and virtuosic passages.

I was pleased to successfully conquer performance anxiety on this new instrument by performing one of the more recognizable pieces for lute: Dowland’s Lachrimae Pavan. I cannot thank Lauda enough for so generously allowing an amateur lutenist such as myself to have an opportunity like this! I have been very fortunate to have experienced such a welcoming community within the LSA, and I know that they are not the only organization to encourage new students. Whether it is Lauda Musicam of Atlanta, the Atlanta Recorder Society, Viola da Gamba Society of America, Lute Society of America, or others; I can assure any individuals wishing to branch out that there are many welcoming communities with a drive to get new students started!
New Trinity Baroque (NTB) musicians delivered an uplifting and enchanting Baroque Candlelight Christmas concert that put its audience at St. Bartholomew’s Episcopal Church in the Christmas mood on December 15.

Directed by Predrag Gosta, who also played harpsichord and chamber organ, the performers included soprano soloist Wanda Yang-Temko, Lucas Scalamogna and Ute Marks on baroque violin, Ana Torbica and William Bauer on baroque viola, Jacob Bitinas on viola da gamba, and Martha Bishop on violone. The program included pieces by Corelli, Buxtehude, Johann Sebastian Bach, Georg Muffat, Pietro Antonio Locatelli, Jean-Baptiste Lully, Christoph Bernhard, and Franz Xavier Gruber’s not-so-Baroque “Stille Nacht, Heilige Nacht,” which was composed in 1818.

About 300 candles helped create a radiant setting as the concert opened with the ringing of bells, then Corelli’s “Christmas Concerto in G minor.” Yang-Temko then sang the lovely Buxtehude cantata “Herr, wenn ich nur Dich habe” with the ensemble. After the ensemble played Muffat’s Overture from Concerto “Sperantis gaudia,” Yang-Temko sang the rather athletic “The blessed Virgin’s expostulation” by Purcell. I have a recording of this by another soprano, and much preferred Yang-Temko, whose voice is rich and full and versatile.

She next sang Bach’s Chorale “Sei Lob und Preis mit Ehren” and “Alleluia,” which was exhilarating. Her Alleluia gave me chills, and her breath control on this and other pieces was amazing.

The ensemble opened the second half with the soothing and beautiful opening strains of Bach’s Chorale “Zion Hört Die Wächter Singen” (Zion hears the watchers singing). On the next piece, Yang-Temko was, again, stunning. This was Bernhard’s Christmas Concert: Fürchtet euch nicht!” Loosely translated, it means the shepherds are told not to be afraid when they see the angels. The alleluias at the end were an exultation – absolutely glorious.

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The string ensemble and harpsichord next performed Lully’s lovely Passachaille from the opera ‘Armide.’ Yang-Temko then sang the first verse of “Stille Nacht, Heilige Nacht,” and the audience was prompted to sing that and the second verse in English. The concert closed with Bach’s Folia/Aris “Unser trefflicher” with a Christmas-appropriate text instead of the original. It was: *Unser gnädiger, Ew’gen Himmels Herr, Der uns im Herzen halt, Ist kommen auf die Welt*; or Our gracious one. Torbica and Gosta joined Yang-Temko in vocals.

Gosta changed the concert date this year from the Saturday before Christmas to two Saturdays before, and the audience was only about two-thirds of what it usually is (packed), probably because of competition from other events that weekend. Gosta said after the concert that he planned to return NTB’s Christmas concert date to its traditional timing next year.

In addition to this incredible concert, Gosta announced that NTB’s new CD recording of Buxtehude’s cantata’s “Membra Jesu Nostri” had just been released a few days before. The CD was recorded last year at the Cathedral of the Blessed Virgin in Belgrade, Serbia, in conjunction with NTB’s performances at the Belgrade Early Music Festival, where it has served as ensemble-in-residence since 2012. It features vocal and instrumental soloists of NTB, directed by Gosta, who is NTB’s founding director. It is available for purchase at NTB’s website, www.newtrinitybaroque.org.
**The Bassoon**

* A Brief History

Music historians generally consider the dulcian to be the forerunner of the modern bassoon, as the two instruments share many characteristics: a double reed fitted to a metal crook, obliquely-drilled tone holes and a conical bore that doubles back on itself. The origins of the dulcian are obscure, but by the mid-16th century it was available in as many as eight different sizes, from soprano to great bass. A full consort of dulcians was a rarity; its primary function seems to have been to provide the bass in the typical wind band of the time, either loud (shawms) or soft (recorders), indicating a remarkable ability to vary dynamics to suit the need. Otherwise, dulcian technique was rather primitive, with eight finger holes and two keys, indicating that it could play in only a limited number of key signatures.

The dulcian came to be known as *fagotto* in Italy. However, the usual etymology that equates *fagotto* with "bundle of sticks" is somewhat misleading, as the latter term did not come into general use until later. Some think it may resemble the Roman *Fasces*, a standard of bound sticks with an ax. A further discrepancy lies in the fact that the dulcian was carved out of a single block of wood—in other words, a single "stick" and not a bundle.

Circumstantial evidence indicates that the baroque bassoon was a newly invented instrument, rather than a simple modification of the old dulcian. The dulcian was not immediately supplanted, but continued to be used well into the 18th century by Bach and others. The man most likely responsible for developing the true bassoon was Martin Hotteterre (d.1712), who may also have invented the three-piece *flûte traversière* (transverse flute) and the *hautbois* (baroque oboe). Some historians believe that sometime in the 1650s, Hotteterre conceived the bassoon in four sections (bell, bass joint, boot and wing joint), an arrangement that allowed greater accuracy in machining the bore compared to the one-piece dulcian. He also extended the compass down to B♭ by adding two keys. An alternate view maintains Hotteterre was one of several craftsmen responsible for the development of the early bassoon. These may have included additional members of the Hotteterre family, as well as other French makers active around the same time.

No original French bassoon from this period survives, but if it did, it would most likely resemble the earliest extant bassoons of Johann Christoph Denner and Richard Haka from the 1680s. Sometime around 1700, a fourth key, G♯, was added, and it was for this type of instrument that composers such as Antonio Vivaldi, Bach, and Georg Philipp Telemann wrote their demanding music. A fifth key, for the low E♭, was added during the first half of the 18th century. Notable makers of the 4-key and 5-key baroque bassoon include J.H. Eichentopf (c. 1678–1769), J. Poerschmann (1680–1757), Thomas Stanesby, Jr. (1668–1734), G.H. Scherer (1703–1778), and Prudent Thieriot (1732–1786).

Increasing demands on capabilities of instruments and players in the 19th century—particularly larger concert halls requiring greater volume and the rise of virtuoso composer-performers—spurred further refinement. Increased sophistication, both in manufacturing techniques and acoustical knowledge, made possible great improvements in the instrument’s playability. The modern bassoon exists in two distinct primary forms, the Buffet system and the Heckel system. Most of the world plays the Heckel system, while the Buffet system is primarily played in France, Belgium, and parts of Latin America. A number of other types of bassoons have been constructed by various instrument makers, such as the rare Galandronome.
"Name that Composer"  

This month’s composer (c. 1485 – 1558) was a French composer of the Renaissance. He was one of the most famous composers of popular chansons of the entire Renaissance, and along with Claudivin de Sermisy, was hugely influential in the development of the Parisian chanson, especially the programmatic type. The wide spread of his fame was made possible by the concurrent development of music printing. 

He was born in Châtellerault, near Poitiers, though no documents survive which establish any details of his early life or training. His career was highly unusual for his time in that he never had a regular position with a cathedral or in an aristocratic court. Instead he held a series of minor positions, often with important patronage. In 1505 he was employed as a clerk in Bordeaux to Lancelot du Fau who eventually became Bishop of Luçon; he retained this position until du Fau's death in 1523, at which time he took a position with the Bishop of Bordeaux. At this time he became a priest though his appointments were rarely lucrative; indeed, he always complained about money. 

After 1530 he held a succession of posts in Anjou, beginning as a singing teacher to the choirboys at the cathedral at Auch, and progressing to maître de chapelle at the singing school at Angers Cathedral. Around this time he attracted the attention of Jean de Guise, the patron of Erasmus, Clément Marot, and Rabelais. It was a welcome career boost, and in 1548, with the additional assistance of Charles de Ronsard (the brother of poet Pierre de Ronsard), he became curate at Unverre, not far from Chartres. During this period he lived in Paris. By 1555 he was listed as a "singer ordinary" of the king's chapel, and shortly thereafter became "composer ordinary" to the king: only one composer (Sandrin, also known as Pierre Regnault) had previously had this title. In his will, dated January 1558, he left a small estate to charity; he complained again of age and poverty in a dedication to a work published posthumously in 1559. He died in Paris. 

"Name that Composer", from the October—December 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.
## 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>
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<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=HR-tiFhpjQw">YouTube</a> “Herr, nun lässest du deinen Diener in Frieden”</td>
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<td>Adam Krieger</td>
<td>1/7/1634</td>
<td>6/30/1666</td>
<td><a href="https://www.youtube.com/watch?v=kEA0P1K478">YouTube</a> “Eins ist Not”</td>
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<td>Antonio Veracini</td>
<td>1/17/1659</td>
<td>10/26/1733</td>
<td><a href="https://www.youtube.com/watch?v=1AcxxDi6gHs">YouTube</a> Sonata, op. 3, no. 6</td>
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<td>François-Joseph Gossec</td>
<td>1/17/1734</td>
<td>2/16/1829</td>
<td><a href="https://www.youtube.com/watch?v=Vnb-LyEZn8E">YouTube</a> Te Deum à Grand Orchestre (1779)</td>
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<td>Gioseffo Guami</td>
<td>1/27/1542</td>
<td>1611</td>
<td><a href="https://www.youtube.com/watch?v=6DbFOWss-0w">YouTube</a> Canzon sopra “La Battaglia” a 4</td>
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<td>W. A. Mozart</td>
<td>1/27/1756</td>
<td>12/5/1791</td>
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<td>Biagio Marini</td>
<td>2/5/1594</td>
<td>3/20/1663</td>
<td><a href="https://www.youtube.com/watch?v=fovHJv07huU">YouTube</a> Passacaglia</td>
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<td>Michael Praetorius</td>
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<td>2/15/1621</td>
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<td>Giovanni Battista Vitali</td>
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<td>10/12/1692</td>
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<td>George Frideric Handel</td>
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<td>4/14/1759</td>
<td><a href="https://www.youtube.com/watch?v=dPYJQF5W6fQ">YouTube</a> Sonata for recorder and bassoon in a, RV 86 “Gentle airs, melodious strains,” from <em>Athalia</em> (Full oratorio: <a href="https://www.youtube.com/watch?v=LLV0w8mFrHw">YouTube</a>)</td>
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<td>Antonio Vivaldi</td>
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<td>7/28/1741</td>
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<td>Caspar Othmayer</td>
<td>3/12/1515</td>
<td>2/4/1553</td>
<td><a href="https://www.youtube.com/watch?v=H7K6JdCZfk">YouTube</a> “Mir ist ein schönst braun Maidelein”</td>
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<td>Thoinot Arbeau</td>
<td>3/17/1519</td>
<td>7/23/1595</td>
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<td>Élisabeth Jacquet de La Guerre</td>
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<td>6/27/1729</td>
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<td>Emanuele d’Astorga</td>
<td>3/20/1680</td>
<td>1757</td>
<td><a href="https://www.youtube.com/watch?v=6JfC.IDAK4">YouTube</a> Stabat Mater</td>
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<td>Francesco Durante</td>
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<td>9/30/1755</td>
<td><a href="https://www.youtube.com/watch?v=xP_8BDhpdME">YouTube</a> <em>Messa in pastorale</em></td>
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<tr>
<td>Franz Joseph Haydn</td>
<td>3/31/1732</td>
<td>5/31/1809</td>
<td><a href="https://www.youtube.com/watch?v=hb5M55c8b90">YouTube</a> Finale: Allegro, from Trumpet Concerto in E-flat</td>
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</table>

*Scholarly uncertainty

**Baptismal date
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.

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If you participate actively in early music, please fill in medium and check performance category:

Instrument or Voice      Beginner    Intermediate    Advanced    Professional
________________________________________________________________________
________________________________________________________________________

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___ Individual Membership ($25)
___ Family Membership ($35)
___ Group/Institutional ($45)
___ Supporting ($100)

___ Sustaining ($200)

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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”