President’s Message

Well, not only is it officially Spring, but the weather is starting to act like Spring, and that can only mean one thing ... AEMA Board Member elections! As usual we will have three positions available. Per our Bylaws, we need to have at least one more candidate than the number of positions available, so we need to have at least four people running. If you would like to run for a position (which I encourage you to do), or if you know of someone that would make a good Board Member, please let me know by email at: sigmund@bellsouth.net.

“What is entailed in being a Board Member?” you might be asking yourself. As a Board Member you are responsible for voting on grant requests, replying to Board Member emails on matters of policy, and attending as many of the Board Member Meetings as possible, of which there are four. General Board Member responsibilities usually take up no more than six to eight hours a year, but our activities are important for lots of performing groups that rely on us for grants, an annual workshop that is attended by about 50 musicians, and a group of members that rely on us to spread the word about Early Music happenings in the Metro area.

The elections will take place from May 1 through June 15, so if you would like to run, please let us know no later than April 20. While being a Board Member is a privilege and a great way to give back to the Early Music community, it is also a great way to help shape the direction that the organization takes in the future.

Thanks,

David Lawrence, president
Atlanta Early Music Alliance

Upcoming Events Through June 2019

April 27: Atlanta Schola Cantorum performs “Mad About Madrigals, Motets, and Part-Songs” at St. Bartholomew’s Episcopal Church at 8 p.m. Admission: $20; $15 for seniors and St. Bart’s and AEMA members. Students free.

May 12: Lauda Musicam joins the choir of St. Bartholomew’s Episcopal Church to present Messe de Nostre Dames: Machaut’s Medieval Masterpiece at 3 p.m. at St. Bartholomew’s. Free; donations requested.

June 30 - July 6: Mountain Collegium Early Music and Folk Music Workshop, at Western Carolina University, Cullowhee, N.C. See page 10 for details and registration.
Memories from Mid-Winter Music Workshop 2019

On January 18-20 AEMA and the Atlanta Recorder Society (ARS) staged their 16th annual Mid-Winter Music Workshop. Lovely music sounded through the halls and classes of McCleskey Middle School in Marietta, hosted by Jody Miller as in many prior years. You may notice a change in format, since the workshop was extended to Sunday noon, as suggested in feedback from past participants.

ARS was in charge of leading the entire group of musicians Friday evening. Barbara Stark directed music of the Franco-Flemish period, specifically Jacques Arcadelt, Heinrich Isaac, Orlando di Lasso, Jacob Obrecht and Josquin des Prez. Then Jorg Voss directed several of his compositions written for early instruments. Oh what pleasure hearing the sound of the combined instruments, including seven sizes of recorders, sackbuts, cornamuses, cornetti, lyzard, violas da gamba, crumhorns and more!

Faculty were in charge of Saturday classes. Jack Ashworth and Holly Maurer led Viol classes and both also taught Recorders, as did Jody Miller, Jennifer Streeter and Patricia Petersen. Stewart Carter was in charge of Brass and Reeds. Jack Ashford inspired Voices and Viols. Holly and Jennifer held an All-Winds session featuring music by Jacob Handl and Tomás Luis de Victoria.

On Sunday morning all musicians again played in the great Band Room playing Mass compositions directed by Jody Miller, Stewart Carter and Patricia Petersen.

Forty-eight participants came mostly from all Southeastern states and as far as Massachusetts and Bermuda. We enjoyed having four emerging Viola da Gamba players who are taught by Jacob Bitinas at Dickerson Middle School in Marietta. They held their own in playing with us!

Well, we did play mostly “Early” Music, but we also featured music by contemporary composers who delight in writing for “Early” instruments, much appreciated by the players.

Our post-workshop survey indicates that a vast majority like the new format.

Our organizations, AEMA and ARS, take pride in featuring and underwriting this perennial Mid-Winter Music Workshop. We thank McCleskey Middle School and all who worked together towards its continuing success.

By Jorg Voss
Photo by Jacob Bitinas
Development of the Harp in Europe During the Middle Ages, Renaissance, and Early Baroque Periods

*By Cheryl Slaughter*

What exactly is a harp? The harp, consisting of a body resonator, support neck and strings which are perpendicular to the body, is classified as a chordophone by Hornbostel and Sachs. The strings are plucked with the fingers and not sounded with a bow.

Before the harp appeared in Europe:
The history of the harp began, perhaps, with an early hunter noticing how the string on a hunting bow made a sound when it vibrated. By adding a resonator such as a gourd, the sound was amplified. From this observation, an instrument of music developed into what we call a “bow harp” or “arched harp” whose descendents are still played in various cultures of the world. These instruments are classed as “open harps”; that is, they feature a neck, resonator, and string holder but no forepillar or column. Large arched harps are depicted on the walls of Egyptian tombs, such as that of Ramesses III in the Valley of the Kings from around 3000 B.C. Remains of Sumerian arched harps were found in the Royal Cemetery at Ur in Mesopotamia around 2500 B.C. Early medieval lyres, which typically had six strings parallel to the surrounding frame, were in use in Western Europe during the 7th and 8th centuries.

What they looked like:
[www.lynnelewandowski.com](http://www.lynnelewandowski.com) (lynnelewandowski.com, harps, Anglo-Saxon harps)

What they sounded like:
YouTube: Trossingen Lyre
YouTube: Anglo-Saxon Lyre
YouTube: Lyre of Ur

At some point, seemingly in northern Europe, a forepillar or column was added to the body or resonator and the strings were perpendicular to the body instead of the parallel strings as on a lyre. Now the harp took on a rather triangular form with stronger support for the string tension.

Types of harps:

Single row of strings (harpa una órdina):
These harps were the earliest frame-type or triangular-shaped harp that were in use. They were basically diatonically tuned and had rather loose string tension. Accidental notes could be crudely played by pressing the string with the left hand at the top of the string into the neck as if a fret were there to shorten the string and raise the pitch. The string was plucked by the right hand while the left hand pressed the top of the string into the neck. During the 14th century, harps might be tuned to a hexachord system; e.g., c d e f g a b-flat b-natural.

Depicted in medieval religious paintings are “Gothic harps” which have a slender body and a thin soundbox that produced a rather weak sound. An interesting feature of many of these harps is the addition of bray pins, which are L-shaped wooden pins at the bottom of the string above the soundboard. These pins can be adjusted to touch each string lightly, creating a loud, buzzing sound when the string is played. The pins may be moved away from the string for a normal harp sound. The bray pins, when used, create a loud and strident sound and allow the harp to project more volume.

The earliest surviving Irish harp is the Brian Bóru Harp, of the 14th century and now located in Trinity College, Dublin, Ireland. The Irish harps were made from a hollowed out single piece of willow wood and closed by a separate back. They were strung with metal (brass) strings and were played with the fingernails instead of the fleshy part of the fingers. This gave the Irish harp a bell-like sound with a long-sustaining ring.

Continued on p. 4
The Spanish Baroque harpa una órdina was brought from Spain with the colonists to North America. These harps had a wide and deep stave-backed soundbox which tapers at the top. The strings were narrowly spaced and had lower tension compared to modern harps. This type of harp is still in use in Central and South America.

The German hook harp, from the middle of the 18th century, is taller with a box-type body. Fastened into the neck below each string's tuning peg is a hook which can be turned to the side, acting as a fret stopping the string at ½ step higher in pitch, enabling accidentals to be played and increasing the range of the harp's pitches.

What they looked like:
www.lynnelewandowski.com (lynnelewandowski.com, harps)
www.ardival.com (Medieval harps, wire-strung harps, bray harps/Gothic harps)

What they sounded like:
https://www.thurau-harps.com (Thurau-Harps, videos: Bosch, Vlaamse, Cythara Anglica)
www.ardival.com (medieval harps, wire-strung harps, bray harps/Gothic harps)

Two rows of strings:
There are two main types of double-strung harps: cross-strung chromatic, and parallel strung. As music was becoming more chromatic, the diatonic single-row harps were limited in what could be played on them, leading to the development of the Arpa Doppia, or cross-strung harp. This harp featured two rows of strings which intersected in the middle, forming an X shape. The right hand above the string intersection played the diatonic notes and the left hand, below the string intersection, played the chromatic notes. These harps were strung with gut strings which produced a warmer tone.

What they looked like:
https://www.thurau-harps.com (Thurau-Harps, collection of early harps, two rows of strings)
https://www.harppectrum.org (historical harp, The Spanish Double Harp by Hannelore Devaere)

What they sounded like:
https://www.thurau-harps.com (Thurau-Harps, videos: Galilei, Ribayas, Monteverdi)
You Tube: Spanish Baroque harp Hannelore Devaere

Three rows of strings:
The triple-harp has three rows of strings; the two outer rows are diatonically tuned while the middle row has the accidentals to the key the outer rows are tuned to. Each hand can reach inside to the middle row to play accidentals. These harps were used in Italy during the early 17th century and later became widely used in Wales where they are still in use today. Triple-strung harps use gut strings and produce a warmer sound. The larger, stave-backed bodies have more volume in sound. This harp was used as a basso continuo instrument and was the type played in the orchestra of Monteverdi's operas.

What they looked like:
https://www.thurau-harps.com (Thurau-Harps, collection of early harps, three rows of strings)

What they sounded like:

Use of harps:
Lyres and early frame harps were used by the Anglo-Saxons and Scandinavian tribes to accompany recitation of epic prose narratives. Chieftains employed a harp player, and the harp and its music were often connected to important events, accompanying the telling, chanting or singing of tribal histories or heroic tales at secular functions. They were also involved in religious rites. The harp was also used solo to entertain, such as at banquets and celebrations. At funeral and somber functions, the harp with its gentle music was calming and healing.

Continued on p. 5
How we know of early harps:

Artwork:
Artwork (paintings, drawings, and sculpture) from the Medieval and Renaissance periods, is a great source for illustrations and depictions of the developing harp. Most of this artwork is religious in nature and there are many scenes of David with the harp. The earliest known drawing of a harp is found in a Carolingian psalter which is now in the University Library of Utrecht, Holland. It is known as the Utrecht Psalter and dates from the early 9th century A.D.

There are several existing Irish relief carvings showing a harp on stone crosses dating from the 9th century. Examples are found at Castledermot (Kildare), Ullard (Kilkenny), St. Martin’s Cross on the Island of Iona, and the Durrow Abbey Cross (Offaly).

Literature:
The harp and lyre are mentioned in sagas, and other early epic poems like Beowulf, and there are also references in the Bible.

Surviving instruments and fragments:
The Brian Bóru Harp of the 14th century now located in Trinity College, Dublin, Ireland.
The Queen Mary Harp, and the Lamont Harp, 15th century, in the National Museum of Antiquities, Edinburgh, Scotland.
A slender Gothic harp, in the Germanisches Nationalmuseum, Nuremberg.
A double row, chromatic harp at the Museum of Musical Instruments, Brussels, Belgium, made by Martino Kaiser in Venice, 1675.
A double harp from the 16th century in the Galleria Estens de Modena, Italy.
An Italian triple harp from the 17th century located in the Museo Civico Medievale, Bologna, Italy.
A tall, large stave-backed Welsh triple harp by John Richards, 18th century, now in the Museum for Musical Instruments in Berlin.

Music sources:
Music that was performed on various harps throughout time came from oral tradition, manuscripts from libraries, transcriptions of lute and vocal and keyboard pieces, and original compositions for the harp.

Contemporary performers using historical type harps:
Andrew Lawrence-King: https://andrewlawrenceking.com
Nancy Hurrell: hurrellharp.com
Therese Honey: https://www.therese-honey.com
Mara Galassi: http://maragalassi.org
Cheryl Ann Fulton: https://www.cherylannfulton.com

Harp-makers:
Replicas of historical harps by modern harp makers:
Lynne Lewandowski, USA: www.lynnelewandowski.com
Rainer M. Thurau Harfen, Germany: https://www.thurau-harps.com
Beat Wolf, Switzerland: https://www.beatwolf.ch/default.aspx
Campbell Harps, USA: https://campbellharps.com
Harpe strengen, Denmark: https://www.harpestrengen.dk

Today, we enjoy the beautiful sound and appearance of the harp in its many forms; its music still speaks to the soul, calming, rejoicing and consoling.

References:
La Généalogie des Instruments de Musique et les Cycles de Civilisation – George Montandon, c. Imprimerie Albert Kundig, Geneva, 1919
Harps and Harpists – Roslyn Rensch, Indiana University Press, 1989
On Sunday, February 24, I had the privilege to attend a wonderful concert by East of the River at Lutheran Church of the Redeemer. East of the River is a nationally touring chamber group that was founded by renowned recorder players Nina Stern and Daphna Mor. The group also includes violin player Jesse Kotansky, oud (early middle eastern lute) and kora (21-string lute bridge harp) player Kane Mathis, and hand percussionist Mathias Kunzli. This concert was entitled Sultana, focused on music of the Sephardic Diaspora, along with original compositions based on traditional Sephardic music, and was presented in three sets, each of which focused on music of a particular region.

The first set included music of Constantinople and the Ottoman Empire and featured a well-known Sephardic tune, “Ygdal”, as well as less well-known pieces, such as “Porke Llorach”, and “Kurdi Hafifi”. The concert opened with “Porke Llorach” with Nina Stern playing a chalumeau (precursor to the modern clarinet) and Daphna Mor playing a drone note on a hand reed organ (similar to a concertina, only inside a rigid wooden box). The blend of these instruments with the oud, violin, and percussion created an exotic and haunting atmosphere that quickly captivated the audience. Another highlight of this set was “Ygdal”, which featured Daphna Mor’s beautiful singing. The complicated rhythms, artistry of the instrumentalist, and the rich tones of Daphna’s voice gave the song a life of its own.

The second set featured Sephardic music of Morocco, which incorporated a lot of rhythms from northwestern Africa. The use of oud and hand percussion especially suited this music. During this set the group presented music that featured solos, duets, and trios, which allowed the musicians to show off their own particular talents. In a piece entitled “Rota” Nina played an energetic and complicated rhythm on soprano recorder, Daphna played a cantus firmus line on a tenor recorder, and Jesse played an improvised line on the violin that wove the other two parts together in a manner that almost seemed magical. “Mosé Salio” was an incredibly moving song that featured a duet between Kane on oud and the singing of Daphna.

The third and last set of the afternoon featured music of the Balkans and included a beautiful version of the ever popular “Adio Querida”. Highlights of this set included a violin solo by Jesse on “Makedonsko Sedenka, a traditional Macedonian dance. The piece started out dark and haunting but gradually morphed into a joyous and exciting dance. The transformation from sad and lovely to happy and rhythmically complicated happened so subtly and gradually that you were not aware of what was happening until you suddenly realized that you felt like dancing. Another standout piece was “Shir ha Shirim”, which featured the hand reed organ, oud, and voice. The drone from the organ, the exotic textures provided by the oud, and Daphna’s beautiful voice combined into a gorgeous tapestry of sound that you did not want to end.

Everyone who attended the concert not only thoroughly enjoyed the experience, but also left with a new appreciation for many facets of Sephardic music and its contribution to early music as a whole. I hope that East of the River returns to Atlanta in the future, and that if they do, you take advantage of the opportunity to attend. We are lucky to live in an area where concerts such as this are presented. With any luck and a little advanced planning, AEMA and ARS might also be able to organize a workshop with these fine musicians.
The Atlanta Baroque Orchestra (ABO) and St. Philip Cathedral Schola delivered an exceptional concert on March 15 in the spacious and fully-packed nave at the Cathedral of St. Philip with their performance of works of Antonio Vivaldi, concluding with his Gloria.

Evan Few stepped in as guest director and concertmaster. He explained to the audience that director and concertmaster Julie Andrijeski had an unavoidable conflict that kept her away, but said she’d return for the next season. Guest artists included Nathan Medley, countertenor, and Geoffrey Burgess, oboe.

The orchestra and choir opened with Vivaldi’s Beatus vir with Medley as soloist and duets by Scarlett Reece, soprano, and Amy Chastain, alto. Immediately noticeable was the choir’s elegant melodic rise and fall of phrases and the tapering of phrase ends so that they seemed to float away.

Burgess, who currently teaches at the Eastman School of Music, beautifully performed the Oboe Concerto in C Major. The Allegro non molto was spritely and charming; in the Larghetto, Burgess ornamented the pulsing beat of the orchestra, and the oboe energized the swaying, dancelike Menuet like a bird taking flight.

The Stabat Mater was a platform for the talented Medley to truly show off his voice. The piece is mournful with the grief of Mary witnessing the crucifixion of her son until nearly the end when the last words are hopeful and more joyful (“Grant that my heart may burn in the love of Christ my Lord, that I may greatly please him”).

The second half opened with the Overture to Vivaldi’s opera Arsilda, regina di Ponto, which was first performed in fall 1716. Few told the audience that the ABO had first considered performing the Winter section of The Four Seasons, but, “we can see it’s spring outside.” The ABO decided on the overture instead. The opera was composed at about the same time as the Gloria.

The program ended with a stunning presentation of the Gloria. The opening chorus was lovely with the choir’s swelling and dipping of phrases. The soprano duet of “Laudamus te,” sung by Reece and Tory McKenna, was beautiful, as was the charming soprano/oboe duet of “Domine Deus,” with Megan Schuitema as soprano. Again, Medley’s voice was perfect for the “Domine Deus, Agnus Dei.” He also sang the solo “Que sedes ad dexteram Patris.” The final chorus, “Cum Sancto Spiritu” was chillingly exquisite.

The program was performed again the next day at St. David’s Episcopal Church in Roswell.
This month’s composer (ca. 1485–1490 – 10 April 1545) was an Italian composer of the Renaissance. While he is best known for his madrigals, he also wrote sacred vocal music. He was the first native Italian polyphonist of international renown, and, with Philippe Verdelot, one of the first to write madrigals in the infancy of that most popular of all sixteenth-century Italian musical forms.

Not much is known about his early life. He was probably born in the Piedmont near Turin, but the evidence for this is not certain, being based mainly on later documents referring to him as a *clericis secularibus*, i.e. not a monk, from that region. His birth date has been given as early as 1480 and as late as 1495, but recent scholarship has tended to narrow the range to the late 1480s.

In early 1514, this composer wrote a motet, *Quis dabit oculis*, on the occasion of the death of the Queen of France (Anne of Brittany). Anne's funeral was an extensive affair, lasting 40 days; Johannes Prioris also composed music for it. This motet is the earliest dateable composition of this composer and the first record of his activity.

In 1514 he visited Ferrara, bringing some motets with him; he seems to have been an established composer by this time, as indicated by the reception he received. This motet appears in a manuscript copied between 1516 and 1519, which also contains music by a possible relative since the manuscript is thought to have been copied in northeast Italy and one or more of the motets it contains may have been those he brought to Ferrara. Most likely after his visit to Ferrara, but certainly between 1510 and 1517, he lived on Ischia, an island in the bay of Naples, where he served as a music teacher to the aristocratic d’Avalos family. In 1517 he moved to Rome and began employment with Pope Leo X as a singer where his association with the Sistine Chapel choir was to continue uninterrupted for almost 30 years. In September 1536, he wrote to Filippo Strozzi, his patron, for help finding a Venetian printer willing to print a book of his liturgical music similar to the ones being printed in Rome by Andrea Antico.

---

**Name that Composer**

This month’s composer (ca. 1485–1490 – 10 April 1545) was an Italian composer of the Renaissance. While he is best known for his madrigals, he also wrote sacred vocal music. He was the first native Italian polyphonist of international renown, and, with Philippe Verdelot, one of the first to write madrigals in the infancy of that most popular of all sixteenth-century Italian musical forms.

Not much is known about his early life. He was probably born in the Piedmont near Turin, but the evidence for this is not certain, being based mainly on later documents referring to him as a *clericis secularibus*, i.e. not a monk, from that region. His birth date has been given as early as 1480 and as late as 1495, but recent scholarship has tended to narrow the range to the late 1480s.

In early 1514, this composer wrote a motet, *Quis dabit oculis*, on the occasion of the death of the Queen of France (Anne of Brittany). Anne's funeral was an extensive affair, lasting 40 days; Johannes Prioris also composed music for it. This motet is the earliest dateable composition of this composer and the first record of his activity.

In 1514 he visited Ferrara, bringing some motets with him; he seems to have been an established composer by this time, as indicated by the reception he received. This motet appears in a manuscript copied between 1516 and 1519, which also contains music by a possible relative since the manuscript is thought to have been copied in northeast Italy and one or more of the motets it contains may have been those he brought to Ferrara. Most likely after his visit to Ferrara, but certainly between 1510 and 1517, he lived on Ischia, an island in the bay of Naples, where he served as a music teacher to the aristocratic d’Avalos family. In 1517 he moved to Rome and began employment with Pope Leo X as a singer where his association with the Sistine Chapel choir was to continue uninterrupted for almost 30 years. In September 1536, he wrote to Filippo Strozzi, his patron, for help finding a Venetian printer willing to print a book of his liturgical music similar to the ones being printed in Rome by Andrea Antico.

---

**Clément Janequin** (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 Claudin 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.
### Composer Birthdays: April–June
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>Alessandro Stradella</td>
<td>4/3/1639</td>
<td>2/25/1682</td>
<td><a href="https://www.youtube.com/watch?v=A3tD-vzccw4">https://www.youtube.com/watch?v=A3tD-vzccw4</a> Sinfonia in D minor (violin, gamba, cembalo)</td>
</tr>
<tr>
<td>Claudio Merulo</td>
<td>4/8/1533</td>
<td>5/4/1604</td>
<td><a href="https://www.youtube.com/watch?v=VS6xerCFr7M">https://www.youtube.com/watch?v=VS6xerCFr7M</a> 2 Canzone a 5: #23 and #18</td>
</tr>
<tr>
<td>Johann David Heinichen</td>
<td>4/17/1683</td>
<td>7/16/1729</td>
<td><a href="https://www.youtube.com/watch?v=cQTE2vQtd8k">https://www.youtube.com/watch?v=cQTE2vQtd8k</a> Concerto in D, S. 226</td>
</tr>
<tr>
<td>Sebastian Durón</td>
<td>4/19/1660</td>
<td>8/3/1716</td>
<td><a href="https://www.youtube.com/watch?v=qs2ImaXgO8">https://www.youtube.com/watch?v=qs2ImaXgO8</a> Diferencias sobre la gaita</td>
</tr>
<tr>
<td>Robert Fayrfax</td>
<td>4/23/1464</td>
<td>10/24/1521</td>
<td><a href="https://www.youtube.com/watch?v=vW89TN2rVP8">https://www.youtube.com/watch?v=vW89TN2rVP8</a> Motet: “Maria plena virtute”</td>
</tr>
<tr>
<td>Giambattista Martini</td>
<td>4/24/1706</td>
<td>8/3/1784</td>
<td><a href="https://www.youtube.com/watch?v=a-7FOAeNK-g">https://www.youtube.com/watch?v=a-7FOAeNK-g</a> Toccata for Trumpet and Organ</td>
</tr>
<tr>
<td>Marco da Gagliano</td>
<td>5/1/1582</td>
<td>2/25/1643</td>
<td><a href="https://www.youtube.com/watch?v=XAhjRz4CedQ">https://www.youtube.com/watch?v=XAhjRz4CedQ</a> excerpt from La Dafne</td>
</tr>
<tr>
<td>Alessandro Scarlatti</td>
<td>5/2/1660</td>
<td>10/22/1725</td>
<td><a href="https://www.youtube.com/watch?v=goofn_OX_DA">https://www.youtube.com/watch?v=goofn_OX_DA</a> Toccata in la minore</td>
</tr>
<tr>
<td>Jean-Frédéric Edelmann</td>
<td>5/5/1749</td>
<td>7/17/1794</td>
<td><a href="https://www.youtube.com/watch?v=s_DgMuaOK-c">https://www.youtube.com/watch?v=s_DgMuaOK-c</a> Sonata in D, Op. 5, no. 4 “L’invocazione spirituoso”</td>
</tr>
<tr>
<td>Jean-Marie Leclair</td>
<td>5/10/1697</td>
<td>10/22/1764</td>
<td><a href="https://www.youtube.com/watch?v=Zaz2jZg90Y">https://www.youtube.com/watch?v=Zaz2jZg90Y</a> Violin Concerto in D major, Op. 7 no. 2</td>
</tr>
<tr>
<td>Johann Baptist Wanhal</td>
<td>5/12/1739</td>
<td>8/30/1813</td>
<td><a href="https://www.youtube.com/watch?v=eblfHeaT3BQ">https://www.youtube.com/watch?v=eblfHeaT3BQ</a> Concerto for 2 bassoons in F major</td>
</tr>
<tr>
<td>Claudio Monteverdi</td>
<td>5/15*/1567</td>
<td>11/29/1643</td>
<td><a href="https://www.youtube.com/watch?v=i2TURdBeEQ">https://www.youtube.com/watch?v=i2TURdBeEQ</a> excerpt: L’Orfeo (René Jacobs/Trisha Brown production) Entire opera (Jordi Savall/Gilbert Deflo production) <a href="https://www.youtube.com/watch?v=3oSsnrtQeVw">https://www.youtube.com/watch?v=3oSsnrtQeVw</a></td>
</tr>
<tr>
<td>Marin Marais</td>
<td>5/31/1656</td>
<td>8/15/1728</td>
<td><a href="https://www.youtube.com/watch?v=HJuR9WJ1iRY">https://www.youtube.com/watch?v=HJuR9WJ1iRY</a> Chaconne in A major</td>
</tr>
<tr>
<td>Johann Stamitz</td>
<td>6/18/1717</td>
<td>3/27/1757</td>
<td><a href="https://www.youtube.com/watch?v=xyKjtP1dDMPs">https://www.youtube.com/watch?v=xyKjtP1dDMPs</a> “Tunc acceptabis” from Miserere mei Deus Entire 45-minute oratorio: <a href="https://www.youtube.com/watch?v=zBBQV7uMnt4">https://www.youtube.com/watch?v=zBBQV7uMnt4</a></td>
</tr>
<tr>
<td>Johann Christoph Friedrich Bach</td>
<td>6/21/1732</td>
<td>1/26/1795</td>
<td>“Tunc acceptabis” from Miserere mei Deus Entire 45-minute oratorio: <a href="https://www.youtube.com/watch?v=zBBQV7uMnt4">https://www.youtube.com/watch?v=zBBQV7uMnt4</a></td>
</tr>
<tr>
<td>Francesco Manfredini</td>
<td>6/22/1684</td>
<td>10/6/1762</td>
<td><a href="https://www.youtube.com/watch?v=2eIyB47vZaQ">https://www.youtube.com/watch?v=2eIyB47vZaQ</a> Concerto pastorale per il Santissimo Natale</td>
</tr>
<tr>
<td>Jean-Jacques Rousseau</td>
<td>6/28/1712</td>
<td>7/2/1778</td>
<td><a href="https://www.youtube.com/watch?v=mB08gwA8oYc">https://www.youtube.com/watch?v=mB08gwA8oYc</a> Le devin du village in a 1962 TV broadcast that is its own sort of “historic performance practice” item</td>
</tr>
</tbody>
</table>

*Baptismal date
**The Jacobs/Brown Orfeo is an interesting staging that uses modern dance vocabulary; the Savall/Deflo attempts to employ Baroque staging/movement conventions. Both use period instruments and music practices.
Register and pay online
www.mountaincollegium.org
Otherwise, use the registration form below.

Name ____________________________
Address __________________________
City, State, ZIP ____________________
Landline __________________________
Cell phone _________________________
Email ______________________________
Primary instrument __________________
List other instruments played __________
Room preference: single, no linens, single, with linens
(circle one) double, no linens double, with linens
Roommate preference: ________________
[ ] Check here if your roommate will be a non-participating partner paying room/board only.

You will receive confirmation of your registration along with a class choice and self-evaluation form soon. We will use e-mail for communication.

[ ] Please also send materials via postal mail.

I am interested in:
[ ] work-study assistance through the Gerald L. Moore Fund
[ ] continuing education credit

Complete your registration online before June 1 and pay using PayPal (preferred) or return this form with your deposit check of $100 (made payable to Mountain Collegium) to

Mountain Collegium
Christy Spencer, Registrar
648 McDonald Street SE
Atlanta, GA 30312

All but $25 of deposit is refundable until June 1.

Mountain Collegium
Early Music & Folk Music Workshop
June 30—July 6, 2019

What better way to make music than by spending a week with the Great Smoky Mountains as your backdrop? Western Carolina University provides comfortable accommodations and classrooms in an air-conditioned, non-smoking dorm. Double-occupancy and single-occupancy rooms are available. Meals offer a variety of options.

Mountain Collegium, an informal yet intensive workshop, offers study of Medieval, Renaissance, and Baroque music, focusing on recorder, viol, voice, and other early instruments. Mountain Collegium offers plenty of options for early brass and copped reeds. Other featured classes include technique, improvisation, and a variety of consort and repertoires. Participants may also choose classes in folk, Appalachian, Celtic, and contemporary music. Small classes and easy access to faculty create a friendly and relaxed learning experience.

Four class periods per day provide numerous options for recorder players, viol players, brass players, and singers. Loud band and opportunities to study early reeds, mountain dulcimer, harp, and other early and folk instruments give participants an eclectic musical experience that brings them back year after year. Instructors come to the workshop with a wide variety of specialties and backgrounds, providing for a workshop experience that is hard to beat! Free time allows for informal music making evenings include group playing and English country dancing with a live (and lively!) band. An inspiring faculty concert and an informal student recital round out the week.

Registration is on Sunday afternoon, followed by orientation and a large group playing session. Classes begin on Monday morning and run through Friday afternoon. Checkout is on Saturday after breakfast.

Faculty

Chris Armijo, recorder & Renaissance winds
Valerie A. Benson, recorder & Renaissance winds
Martha Bishop, viol
Robert Bolyard, voice
Lorraine Hammond, folk music & plucked strings
Phil Hollar, recorder & hurdy gurdy
Lisa Malamat, early brass
Holy Muñoz, viol
Judy Miller, recorder & Renaissance winds
Will Peebles, folk music & copped reeds
Patricia Peterson, recorder & Renaissance winds
Sue Richards, harp & folk music
Gwyn Roberts, recorder
Gail Ann Schroeder, viol
Katherine Shildiner, viol
Chris Spencer, viol
Anne Timberlake, recorder
Barbara Weiss, recorder, viol, & harpsichord

Faculty bios are listed on our website.
The workshop can accommodate a wide variety of early and folk instruments. Contact us to inquire.

Fees:
Tuition $795
Room & board double (no linens) $395
Room & board single (no linens) $465
Linens package $20
Campus fees for non-residents $50

(work-study assistance through the Gerald L. Moore Fund)

Registrations accepted after June 1 only as space allows

Work-study: We have financial assistance available for participants through the Gerald L. Moore Fund. You may complete the application at www.mountaincollegium.org before the May 15 deadline.

For further information and to register:
www.mountaincollegium.org
info@mountaincollegium.org
404-314-1691
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!
The Atlanta Early Music Alliance
P.O.Box 663
Decatur, Georgia 30030

Quiz Inside: “Name That Composer”