President’s Message

I hope everyone is enjoying their summer and avoiding the worst of the heat. I have been doing this by travelling, first to a Double Reed Workshop in Indiana, and then by attending the Mountain Collegium Workshop in North Carolina (see article inside). There is nothing better than travelling to someplace with better weather and then enjoying the company of wonderful people while playing music. Even if you don’t attend a workshop during your travels, you can take along an instrument and then locate someone in the area to play with by checking with the ARS, EMA, VdGSA, etc.

On another note, I would like to take this opportunity to congratulate the winners of our recent AEMA Board Election: Charles Shapiro, Chrissy Spencer, and Stan Vitebskiy. I would also like to thank Jenna Gould for running. As the runner up, Jenna will be asked to fill any unforeseen vacancies that occur on the Board during the next year. A big thank you also goes out to Francisca Vanherle Maxwell for her many years of service as a Board Member. I am looking forward to working with the Board in the coming year and am very excited by the projects we are pursuing.

Thanks,

David Lawrence, president
Atlanta Early Music Alliance
New Leadership for Mid-Winter Music Workshop

By Brenda Lloyd

After 15 years of planning and organizing the Mid-Winter Music Workshop, Jorg Voss is turning his leadership over to Barbara Stark,

Stark has been webmaster for AEMA for several years and served on the board of directors from 2011 to 2017. Her role with the workshop over the last seven years has been to manage the website and audit financial information. She said she doesn’t expect any changes at this point, especially after some structural ones this past year, including adding Sunday (until noon) to the traditional Friday evening/Saturday format. And Friday evening has been changed to an informal session directed by leaders of the Atlanta Recorder Society (ARS), a co-sponsor of the workshop.

Further, Stark will explore opportunities to market the workshop, particularly with the Early Music America and American Recorder Society publications. She also plans to change the AEMA website platform to WordPress, which is more updated than what AEMA has been using, and she will immediately begin to line up workshop faculty members for 2020.

Voss was on the board of directors in 2003 when the question arose about what direction the group wanted to take to make it more attractive and meaningful to members and potential members. AEMA was 10 years old at that point.

“I suggested that AEMA was founded to support the early music community—to have performances and teach others about early music,” Voss says. “I asked what could we do to help the amateur early musicians. And, we had nothing going on in the winter. So I asked for permission to start an early music workshop.”

Voss will continue to stay on the planning committee indefinitely and will prepare the music books for the workshop and support that effort. However, as many already know, the music book format changed at the 2019 Mid-Winter Music Workshop. In the past, Voss had taken on the task of provid—
Continued from p. 2

ing the music ahead of time — in December, a few weeks before the workshop in January. Some of the music books had up to 170 pages, including an index and color, according to Voss. He provided these from 2004 until 2018. Beginning with the workshop this past January and going forward, AEMA will provide music books on-site, and the ARS will provide the music for the Friday evening session. For the upcoming workshop, as much music as possible will be made available online.

The first faculty members were Martha Bishop, Jody Miller, Susan Patterson, Patricia Petersen, Eckhard Richter, Ann Stierli, and Kurt-Alexander Zeller. The first site was at the Clayton State University’s music department, thanks to Lyle Nordstrom, who was head of the department. When the workshop outgrew that space, it moved in 2011 to its current location at McClesky Middle School in Marietta, thanks to Jody Miller, who is director of bands there.

The first planning committee members with Voss were Susan Patterson, Kurt-Alexander Zeller, Mickey Gillmor, and Jane McLendon. Subsequent members also included Kathleen Carroll, Gisela McClellan, Patsy Woods, Jody Miller, Joanne Mei, Barbara Stark, Vaneesa Little, Erik Voss, Chrissy Spencer, Emily Collette, and Gayle Melton.

“The approach I took to managing the workshop was from my management experience, plus I had a committee that stuck with me for many years, and one of those is Barbara,” said Voss. “She brought her skills in website development and computer technology. She brought us into a new age, so to speak.”

Voss said he realized at the 2019 workshop that it was time to retire from managing the event. “It was getting to be too much for me, and I wanted to do other things,” he said. “Barbara was the first person I thought of to take over, and she said yes.”
I just returned from the 48th annual Mountain Collegium workshop, which was held on the campus of Western Carolina University in Cullowhee, N.C., from June 30 to July 6. In my opinion, this was the best Mountain Collegium yet! We had over 90 participants and 18 faculty, with classes in everything from voice, double reeds, harps, and viols to recorders, early brass, and mountain dulcimer. This was the largest Collegium to date, which meant that not only were there lots of class choices to choose from, but that there were lots of new people to meet and play music with.

The Collegium opened on Sunday evening with a catered dinner, followed by a large group “Bow and Blow”, where several of the faculty led the entire group in a playing session.

Monday morning we started our class rotations, which involved having two classes in the morning and two classes after lunch. I took a brass and double reed technique class, a class that utilized a wonderful matched set of renaissance recorders, a dulcian consort class, and a mixed instrument class (recorders, brass, and viols) that focused on multi-choir music by Michael Praetorius. I had a great time in all of my classes, as the instructors were top notch in all, but my favorite was the dulcian consort class. It is not every day that you get to play in a six-piece dulcian consort.

Evening events for the week included: A short student-led playing between the last class and dinner time, a faculty-led playing session for the whole group after dinner, and later, a session of English Country dancing on Monday. I took the opportunity during the student-led session to join Craig Kridel, Doug Young, Don Boekelheide, and Barbara Stark in what surely has to be a world’s first: a quintet composed of two alp horns, a lyzarden, a cornetto, and an alto shawm, playing Guillaume DuFay’s *Gloria*. This went so well that we decided to perform during the student recital, because everyone needed to hear this!

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We had a wonderful presentation by a folk musician and story teller (Lee Knight) on Tuesday night, a bunch of student led playing sessions on Wednesday night, a truly beautiful faculty led playing sessions on Thursday evening, and a final faculty led playing session for the entire group on Friday night.

Faculty Concert

Friday afternoon is the highlight for many participants as this is when they get to show off what they have learned during the week by performing in the Student Recital. All of the performers did an amazing job! It was great to hear so many different instruments, vocalists, and styles of music all in one place.

If you did not attend the workshop this year you really missed something special. I highly recommend that you attend next year, regardless of your skill level, as there is something for everyone at Mountain Collegium. Not only great classes and faculty, but great people as well.
Music of Earth, Territory and Climes

After a two-year absence from the Atlanta early music concert scene, Uncommon Practice, directed by Robert Bolyard, performed its Et Set Terra concert, or music related to earth, territories, and climes, at St. Bartholomew’s Episcopal Church on May 18, then traveled to Jasper, Ga., for a repeat performance at the Episcopal Church of the Holy Family.

This is an exceptional group of 10 singers, all of them soloists, and their music was beautifully performed with laudable blend and dynamics. They are sopranos Chrissy Spencer and Kelly Thomas, mezzo soprano Holly McCarren, alto Kathleen Poe Ross, tenors William Green and Andrew Miller, baritones Robert Bolyard and Jason Maynard, and bass Brandon Odom. Depending on the song, the group sang as a whole or as quartets or other group sizes. The music was a pleasing mix of early and modern, including “Kokomo” by the Beach Boys and “Africa” by Toto.

The concert was divided into four parts: Earth/World, Terra, Climes, and Locales, with music related to each subject. It began with Philip Stopford’s heartfelt “For the Beauty of the Earth,” a sweet song sung by the group with a tender tenor solo by Green. Next was the haunting “Earth Song” by Frank Ticheli. Then the group switched to the Renaissance with “When I am laid in earth” from Purcell’s Dido & Aeneas with Spencer as soprano soloist. This included an arrangement by Bolyard in which a quartet sang the usual four-piece string accompaniment.

Next, it was back to the 20th century with “Mundo Novo” by Alano Menceno from the Disney movie Aladdin (in English it’s “A Whole New World”). A quartet started the piece, then McCarren and Odom stepped in and sang the duet. Bolyard said he had it translated into Latin. “We sang it in Latin for the first time, as far as I know,” he said.

“Gloria in excelsis Deo” by Nabuo Uematsu (from his Missa Fantasia terminalis) sung by a quartet started off the Terra section of the program, and this was followed by a sextet performing another “Gloria in excelsis Deo,” this one by Palestrina. A quintet then sang “Facta est” by Vittoria Aleoto, followed by another quintet performing “Terra tremuit” by William Byrd.

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Fanny Hensel’s “Lockung” started the Climes section, a sweet song of nature sung in German by a quartet. But one of my favorite pieces of the evening was a fabulous arrangement of “Loch Lomond” with various soloists singing a verse, including McCarren, Thomas, and Ross. Next was the playful “Kokomo” with a special second verse about Kokomo, Ind., written by Bolyard who now lives in Indiana. Thomas’s voice as soprano soloist was perfect for this piece, and you could see that she loved singing it.

“Asia” by William Billings started the Locales section, and the whole chorus gave us a rousing performance. Based on Psalm 19, it begins “Behold, the lofty sky,” and, indeed, it is a lofty song. Different quartets then stepped out to sing “Asia felice,” “Et io piu all’hor Affrica,” and “Felice Europa” by Andrea Gabrieli. A group of six performed “Thule, the period of cosmography” and “The Andalusian merchant” by Thomas Weelkes.

Different small groups sang three settings of “Innsbruck”: one by Heinrich Isaac, one by J.S. Bach, and the third by Robert Lucas de Pearsall. The section ended with Billings’ “Africa sung with exuberance by the ensemble. Neither “Asia” nor “Africa” have anything to do with their titles, but are considered arbitrary title choices by Billings. “Africa” is based on a hymn setting by Isaac Watts.

The concert ended with a surprise not noted on the program, and it was an absolute joy to hear the ensemble sing “Africa,” recorded in 1981 by Toto. An audience pleaser, it particularly showed off the men’s voices.

As for future concerts in Atlanta by Uncommon Practice, Bolyard said he would like to get the group together once every two years. “But it’s hard to find the time when everyone’s available,” he said. So, be sure to mark their next date on your calendars when they’re in town for a not-to-be-missed concert.
The Violin
A Brief History

The direct ancestor of all European bowed instruments is the Arabic rebab, which developed into the Byzantine lyra by the 9th century and later the European rebec. The first makers of violins probably borrowed from various developments of the Byzantine lyra. These included the vielle (also known as the fidel or viuola) and the lira da braccio.

Most violins have a hollow wooden body. It is the smallest and highest-pitched instrument in the family in regular use. Smaller violin-type instruments exist, including the violino piccolo and the kit violin, but these are virtually unused. The violin typically has four strings tuned in perfect fifths with notes G3, D4, A4, E5, and is most commonly played by drawing a bow across its strings, though it can also be played by plucking the strings with the fingers (pizzicato) and by striking the strings with the wooden side of the bow.

The violin was early recognized for its singing tone, especially in Italy, its birthplace, where the earliest makers—Gasparo da Salò, Andrea Amati, and Giovanni Paolo Maggini—had settled its average proportions before the end of the 16th century. During its history the violin has been subject to modifications that have progressively adapted it to its evolving musical functions. In general, the earlier violins are more deeply arched in the belly and back; the more modern, following the innovations of Antonio Stradivari, are shallower, yielding a more virile tone.

In the 19th century, with the advent of large auditoriums and the violin virtuoso, the violin underwent its last changes in design. The bridge was heightened, the sound post and bass bar were thickened, and the body became flatter. The neck was angled back, giving greater pressure of the strings on the bridge. The result was a stronger, more brilliant tone in place of the delicate, intimate tone of the violin of the 18th century.

The earliest violins were used for both popular and dance music. During the 17th century it replaced the viol as the primary stringed instrument in chamber music. The Italian composer Claudio Monteverdi included violins in the orchestra of his opera Orfeo (first performed in 1607). In France the king’s orchestra, les 24 violons du roi, was organized in 1626. Arcangelo Corelli, a virtuoso violinist, was among the earliest composers to contribute to the new music for the violin, as did Antonio Vivaldi, J.S. Bach, and the violinist Giuseppe Tartini. Most major composers from the 18th century on wrote solo music for the violin, among them Mozart, Beethoven, Robert Schumann, Johannes Brahms, Edvard Grieg, Paul Hindemith, Arnold Schoenberg, and Alban Berg. Such virtuosos as Francesco Geminiani, Niccolò Paganini, Joseph Joachim, Fritz Kreisler, David Oistrakh, Yehudi Menuhin, and Isaac Stern stimulated the composition of fine violin music.

The violin was assimilated into the art music of the Middle East and South India and, as the fiddle, is played in the folk music of many countries. The tenor violin, known from the 16th century through the 18th century, was midway in size between the viola and cello. It was tuned F–c–g–d′. The “tenor violin” is also occasionally referred to as a viola.
This Renaissance Spanish composer (c. 1500 – between 4 September and 7 October 1553) is generally considered to be the most influential Spanish composer before Tomás Luis de Victoria. He was born in Seville and, after an exceptional early education there, which included a rigorous training in the classics as well as musical study with some of the foremost composers, he held posts at Ávila and Plasencia. All that is known about his family is that he had a sister, and that his father died prior to his sister's marriage in 1530.

Earlier Spanish popes of the Borja family held a long tradition of employing Spanish singers in the papal chapel’s choir. This had a significant effect on his success. Starting in 1522, there are three different occurrences where he was indicated to be an organist. There is little information of him from January 1532 to May 1534. He is documented three times in Rome as ‘presbyter toletanus’ in May and December 1534. By 1535 he had moved to Rome, where he was a singer in the papal choir, evidently due to the interest of Pope Paul III who was partial to Spanish singers. He remained in Rome until 1545 in the employ of the Vatican; then, after a period of unsuccessfully seeking other employment in Italy (with the emperor and with Cosimo I de Medici), he returned to Spain, where he held a succession of posts, many of which were marred by financial or political difficulties. The Spanish theorist Juan Bermudo declared him “the light of Spain in music,” while in 1559 a Mexican choir sang his music at a service commemorating the death of Charles V. His fame held strong on into the 18th century when Andrea Adami da Bolsena, biographer of many papal musicians, praised him as the papal chapel’s most important composer between Josquin des Prez and Palestrina.

Almost all of his music is sacred, and all of it is vocal, though instruments may have been used in an accompanying role in performance. He wrote many masses, some of spectacular difficulty, most likely written for the expert papal choir; he wrote over 100 motets; and he wrote 18 settings of the Magnificat, and at least five settings of the Lamentations of Jeremiah (one of which survives from a single manuscript in Mexico).

Costanza Festa (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, Festa wrote a motet, Quis dabit oculis, on the occasion of the death of the Queen of France (Anne of Brittany). Her funeral was an extensive affair, lasting 40 days. This motet is Festa’s earliest dateable composition 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.
### Composer Birthdays: July—September 2019

Compiled by Kurt-Alexander Zeller

<table>
<thead>
<tr>
<th>Composer</th>
<th>Born</th>
<th>Died</th>
<th>Music Sample</th>
</tr>
</thead>
<tbody>
<tr>
<td>Christoph Willibald Gluck</td>
<td>7/2/1714</td>
<td>11/15/1787</td>
<td><a href="https://www.youtube.com/watch?v=iDFnGqi07q8">Act II, scene 3 of <em>Alceste</em> (complete concert performance at Harvard)</a></td>
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<tr>
<td>Jacob Handl</td>
<td>7/3/1550</td>
<td>7/18/1591</td>
<td><a href="https://www.youtube.com/watch?v=IF-0XYfu6dU">“Pater noster”</a></td>
</tr>
<tr>
<td>Juan del Encina</td>
<td>7/12/1468</td>
<td>1529</td>
<td><a href="https://www.youtube.com/watch?v=f9r0xrztzmc">“Levanta, Pascual, levanta”</a></td>
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<tr>
<td>Evaristo Felice Dall’Abaco</td>
<td>7/12/1675</td>
<td>7/12/1742</td>
<td><a href="https://www.youtube.com/watch?v=61etHWMdyA8">Trio sonata in G major</a></td>
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<tr>
<td>Hermanus Contractus</td>
<td>7/18/1013</td>
<td>9/24/1054</td>
<td><a href="https://www.youtube.com/watch?v=mqKH3irkkn8">Sequence: “Grates honos hierarchia”</a></td>
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<tr>
<td>Francesco Corteccia</td>
<td>7/27/1502</td>
<td>6/7/1571</td>
<td><a href="https://www.youtube.com/watch?v=61etHWMdyA8">“Guardan’ almo pastore” on brasses</a></td>
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<td>Guillaume Dufay</td>
<td>8/5/c. 1397</td>
<td>11/27/1474</td>
<td><a href="https://www.youtube.com/watch?v=4dB0FtFlb3s">Rondeau: “Donnes l’assault à la fortresse”</a></td>
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<tr>
<td>Barbara Strozzi</td>
<td>8/6/1619*</td>
<td>11/11/1677</td>
<td><a href="https://www.youtube.com/watch?v=iDFnGqi07q8">Songs, from 2018 EMA Emerging Artist Showcase</a></td>
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<td>Hieronymus Praetorius</td>
<td>8/10/1560</td>
<td>1/27/1629</td>
<td><a href="https://www.youtube.com/watch?v=O9whZQlz7bU">Two versets on “A solis ortus cardine”</a></td>
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<td>Nicola Porpora</td>
<td>8/17/1686</td>
<td>3/3/1768</td>
<td><a href="https://www.youtube.com/watch?v=mSwlpatYu-g">“In braccio a mille furie,” from <em>Semiramide riconosciuta</em></a></td>
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<td>Georg Böhm</td>
<td>9/2/1661</td>
<td>5/18/1733</td>
<td><a href="https://www.youtube.com/watch?v=FaZsRkd6Sao">Praeludium and Fuga in C major</a></td>
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<td>Joh. Christian Bach</td>
<td>9/5/1735</td>
<td>6/1/1782</td>
<td><a href="https://www.youtube.com/watch?v=I8ZH-hOuok">Quintet in D major</a></td>
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<tr>
<td>François-André Danican Philidor</td>
<td>9/7/1726</td>
<td>8/31/1795</td>
<td><a href="https://www.youtube.com/watch?v=jdzXcD6dLks">Act I of <em>Tom Jones</em> from Baroque opera theatre at Drottningholm</a></td>
</tr>
<tr>
<td>William Boyce</td>
<td>9/11/1711*</td>
<td>2/7/1779</td>
<td><a href="https://www.youtube.com/watch?v=6ElBcqQPCH4">Symphony No. 5 in D major</a></td>
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<td>Sébastien de Brossard</td>
<td>9/12/1655</td>
<td>8/10/1730</td>
<td><a href="https://www.youtube.com/watch?v=h34b4lov8VI">Grande motet: Psalm 126</a></td>
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<tr>
<td>Jean-Philippe Rameau</td>
<td>9/25/1683</td>
<td>9/12/1764</td>
<td><a href="https://www.youtube.com/watch?v=8yiJOImd6k0">“La Poule” (“The Hen”) for clavecin</a></td>
</tr>
<tr>
<td>Jacques-Martin Hotteterre</td>
<td>9/29/1674</td>
<td>7/16/1763</td>
<td><a href="https://www.youtube.com/watch?v=Vvv4hZI7fSA">Air de M. de Bousset, “Pourquoy doux rossignols”</a></td>
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*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.

Name___________________________________________________________________________________

Address___________________________________________________________________________________

City________________________________________    State__________    Zip Code______________

Phone: Home___________________________ Work____________________________

Other_________________

E-Mail___________________________________  or______________________________________

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

Instrument or Voice     Beginner     Intermediate     Advanced     Professional
________________________     ________     __________       _________      __________
________________________     ________     __________       _________      __________

Enclosed is payment of _____ for the membership choice checked below:

___ Individual Membership ($25)
___ Family Membership ($35)
___ Group/Institutional ($45)
___ Supporting ($100)
___ Sustaining ($200)

Please return to:
The Atlanta Early Music Alliance
P. O. Box 663
Decatur, Georgia 30030

You can also join online by registering on website www.atlema.org

Additional Donation: $__________, thank you!
Quiz Inside: “Name That Composer”