President’s Message

Well, it looks like the weather has finally turned a corner and we will get a chance to cool off some, but while the weather may be cooling, the early music concert season is just heating up. We have already had offerings from Les Trois Voix, Amethyst Baroque, and Atlanta Baroque Orchestra, and coming up during the next couple of months are: Lauda Musicam – November 24 at St. Bartholomew’s Episcopal Church, and Festival Singers of Atlanta – December 1st at Northside Drive Baptist Church.

Fall is usually a very busy time, with lots of family activities, sporting events, school, and holidays, as well as getting together with friends to make and enjoy music. I know that I seem to be going in three directions at once, but I hope that you will take time out of a busy Fall/Holiday Season to enjoy all of the musical offerings that Atlanta provides.

Please check page 2 for my update on the progress being made towards our own Concert Series.

Thanks,

David Lawrence, president
Atlanta Early Music Alliance
AEMA Early Music Concert Series

By David Lawrence

I would like to update you on the progress being made towards our own Concert Series as well as to give you more information as to what we are envisioning.

Thanks to those of you that participated in our Doodle Poll, we have determined that a series of concerts, spaced a month apart over the course of three or four months, is what we will strive for. We considered putting all of the concerts into a long weekend or over two consecutive weekends as a “festival”, but the vast majority of Doodle Poll respondents preferred the concerts be spread out over a longer period of time. We have also located a home for the concert series, Morningside Presbyterian Church. Morningside has a beautiful sanctuary with great acoustics and should be a wonderful venue for the Series.

One of our former AEMA Board Members, Francisca Vanherle, has agreed to head up a committee to work on the Series. She, along with what we hope will be several more members of the committee, will search for performers, arrange for advertising, coordinate between the performers, AEMA, and the Church, and see to all of the fine details. If you are interested in helping out with the Concert Series Committee, please let me know at: sigmund@bellsouth.net, and I will get you in touch with the correct people. We would love to have your help.

We hope to spotlight a mix of Early Music talent during the series. One concert will feature a young professional group from the Metro Area, one will feature a combination of Graduate Student performers from our local colleges, and, hopefully, one or two will feature a national touring group. We will also arrange a master class or workshop with one or more members of the national groups that will take place in conjunction with the concerts.

Our target for the start of this series is the 2020/2021 concert season.
Light of Hope

The three-woman choral group Les Trois Voix began their concert, *Gilded in the Light of Hope*, with the ringing of a bell and then sang modern composer Abbie Betinis’s beautifully haunting chant “Lumen,” starting as one voice and then breaking into harmony, just as dawn breaks into day.

Held September 15 in the chapel at Northside Drive Baptist Church, the concert featured singers Katie Sadler-Stephenson, Erin Garrad, and Jenna Gould. They chose music from a wide array of sources from Hildegard von Bingen chants to the dissonant “I Saw Eternity” by Alexander Campkin to African-American spirituals. The variation in music made for an entertaining afternoon.

The program was divided into three sections – hope, joy, and light – and each was preceded by a Hildegard chant. The choice of Hildegard, the remarkable 12th century abbess, mystic, composer, visionary, philosopher, and naturalist, seemed appropriate as her feast day is September 17.

I love to hear women’s voices, and this concert confirmed why I do. When the three sang melody, they sounded as one voice, and when singing harmony, their voices were well-blended, fitting like glove and hand. Sadler-Stephenson and Gould traded off singing first and second soprano, while Garrard, also a soprano, sang a solid alto.

The first section, hope, started with Hildegard’s “O Virtus Sapientiae” with Garrard singing an octave below the others. This was followed by Carlotta Ferrari’s “All Shall Be Well,” with words by medieval English anchorite Julian of Norwich. Then they returned to Betinis with her pretty “Be Like the Bird,” which, after Sadler-Stephenson’s opening solo, was sung as a round. Next was “Salve Regina,” a modern and somewhat dissonant piece by Timothy Jon Tharaldson. They ended the set with “O Salutaris” by Andre Caplet, the song that Sadler-Stephenson said was the inspiration for the program. Caplet intended for this final movement from his *Messe a trois* to be sung in a church filled with the bright sunshine of early summer. Sadler-Stephenson said that, when she heard the phrase “gilded in the light of hope,” which was taken from a letter written in the mid-19th century to describe Wesleyan College, she knew she had the theme for the concert.

The second section, joy, opened with the Hildegard chant “Karitas Abundant,” followed by “Ave Verum” by Francis Poulenc. “Oh, Be Swift to Love,” a lovely round, was written by Nancy Grundahl as a response to the 2016 election with the words “Oh, be swift to love, and make haste to be kind.” Next came what Garrard called the “Americana segment,” beginning with a stunning arrangement by Russell Robinson of “Deep River.” Stephen Hatfield’s creative arrangement of “Amazing Grace” was nothing like the tune we know but was, should I say, amazing and something I want to hear again. This was followed by the joyful “How Can I Keep From Singing,” arranged by Judith Herrington, and the group wrapped up this section with Rihards Dubra’s “Laudate Dominum.”

Continued on p. 4
The three-part “O Frondens Virga” (meaning “O verdant branch”) arrangement by Drew Collins based on a Hildegard chant, opened the final section on light – birth and rebirth. Next was Alexander Campkin’s “I Saw Eternity,” a difficult piece with its persistent dissonance but which was performed very well by the group. “O Oriens” (Oh Morning Star), a sweet song by Thomas Juneau, was another modern composition but returned us to regular harmonies. This was nicely followed by Carlotta Ferrari’s “Ave Regina,” but one of my concert favorites was “Bright Morning Stars,” an American traditional folk song arranged by The Wailin’ Jennys. It was beautiful with just women’s voices.

As the concert began, it ended with the ringing of a bell, and the three sang Andrew Miller’s “Alleluia Incantation”, which opened with Garrard’s alto voice, followed by Sadler-Stephenson’s soprano as Garrard became the drone, and then Gould’s soprano as Garrard and Sadler-Stephenson both became the drone voice. Absolutely lovely.
Practicing with Purpose: a review

By Charles Shapiro

Practice informs a musical life. For most of us, the more we practice music the better at it we become. Practice lets us put the music we hear in our heads out into the real world. Over time, the technical proficiency developed with practice translates into more understanding of the music we are trying to play. Practice is to a musician as exercise is to an athlete. Given these facts, it's surprising how little attention most of us pay to making sure our practice sessions actually align with our musical goals.

Practicing With Purpose: An Indispensable Resource to Increase Musical Proficiency by David Kish (Meredith Music Publications, Delray Beach, Florida 2017) is a set of 50 short essays which detail specific ways to make your practice sessions more efficient and enjoyable. Each numbered essay begins with an inspirational quote (which I could have done without), then continues for two or three paragraphs and perhaps an illustration on a technique for practicing music. Many of them are focused on techniques for working on a specific piece of music, but there are interesting thoughts on organizing practices over time and ways to work with teachers and accompanists as well. The essays are divided into three sections: "Philosophies," "Strategies," and "Tools."

Some of this book is useful in the same way as Dale Carnegie's How to Win Friends and Influence People -- simply as a clear compendium of things which are obvious once you think about them. Essay number 5, for instance ("Time is your Enemy, Progress is the Goal") argues that you should have a specific goal in mind when you sit down to practice. Essay number 2 ("Motivation") says that one way to develop a strong practice habit is to reward yourself with mindless amusement (video games, TV, social media) afterwards.

The "Strategies" section of Kish's book is longest and most interesting. This section contains ways to improve your playing when working on a specific piece of music. I recognized myself with embarrassment in essay 20 ("Slower is Faster") and have tried mightily to resist the temptation to attempt to play a new piece at tempo the first time. Essay 11 ("Chunk It") is also a useful reminder that the most productive way to approach a piece isn't necessarily to play it from beginning to end a bunch of times. Other parts I keep bookmarking for later reference ( number 13, "Learn it Backwards" seems especially promising ).

Some of these tips have actually changed the way that I practice. I make a point of not playing on my 3DS until after I've put in at least 30 minutes on the dulcimer, and I always begin recorder practice with scales and Rooda (Essay 43, "Fabulous Fundamentals").

This is one of the few books which actually has potential to change your behavior. It is definitely worth a look if you're interested in making your practice time more efficient and enjoyable.
Music by German Baroque Masters

By Brenda Lloyd

The Amethyst Baroque Ensemble opened its second season with *Eine Kleine Kammermusik*, a delightful program of music by German composers at St. Bartholomew’s Episcopal Church in Atlanta on Sept. 28 and at St. Stephens Anglican Catholic Church in Athens, Ga., on Sept. 29.

The talented group of four included Alexandra Dunbar on chamber organ and on a beautiful Hubbard Flemish single manual harpsichord with a striking Albrecht Dürer woodcut print of the Triumphal Arch on the inner lid. Jody Miller performed on alto recorder, voice flute, and tenor recorder, all boxwood copies of 17th/18th century originals. Marcy Brenner played six-string bass viola de gamba, and counter-tenor Adrin Akins sang.

The ensemble started their concert with one of the more influential of German composers, Johann Sebastian Bach, performing the slumber song “Schlafe, mein lieberster” from the second part of Bach’s Christmas Oratorio. Akins sang but his voice, especially on the lower notes, was off-key due to, I learned later, to sinus problems.

The instrumental trio next played Telemann’s Trio Sonata in F Major, allowing Miller to display his virtuosity in the lively Vivace and brisk Allegro, as well as in the more soothing Mesto. Miller’s mastery of the recorder was evident throughout the concert.

Dunbar beautifully performed C.P.E. Bach’s Württemberg Sonata No. 1 on harpsichord. It’s a stunning piece that is dramatic and intense in the Moderato, expressive and lyrical in the Andante, and full of twists and turns in the Allegro assai.

Next was Johann Christian Schickhardt’s Sonata in A minor, Op. 17 No. 12 with viol, recorder, and harpsichord. The Adagio opened with viol, followed by the other instruments in lengthy and exposed solos, while the Allemanda, Corrente, and Giga are all brisk, especially the Allemanda, and the peppy Giga . . . This was followed by Dietrich Buxtehude’s “Jubilate Deo” featuring Akins, accompanied by organ and viol.

Johann Melchoir Molter was one of the most prolific composers of instrumental music in the 18th century, and he wrote his very enjoyable Sonata in A Major for flauto traverso. Miller played tenor recorder, which plays the same range of notes of the flauto traverso.

Telemann’s “Durchsuche dich, o stolzer Geist” about the sin of human pride was next with Akins strong on the opening aria and throughout the long recitative and the concluding aria that humbles man and praises God. The music was in Akins’ higher range, as was the final piece of the evening, Gottfried Heinrich Stölzel’s “Bist du bei mir. This is a gorgeous aria long attributed to J.S. Bach, and it was passionately sung by Akins.

The group’s next concert, Baroque and Beyond, is Nov. 16 at Morningside Presybyterian Church, Atlanta, and features rarely-performed gems by CPE Bach, William Flackton, and Johann Gottfried Braun.
The Clarinet

A Brief History

About 2700 B.C., the Egyptians created an instrument called the puyth (sometimes referred to as the memet). The zummara was a single-reed instrument, much like the modern day clarinet, but it had a double bore like the double-reeded Greek instrument aulos. The zummara’s two pipes were parallel so that with each finger the player covered two holes, one on each pipe. The pipes were said to be out of tune with each other and produced a very dissonant beating sound.

Invented around 1690, the clarinet is a single-reed woodwind instrument with a cylindrical tube. The clarinet evolved from an earlier instrument called the chalumeau, the first true single reed instrument. Johann Christoph Denner of Nuremberg with the help of his son Jacob improved the chalumeau, creating a new instrument called the clarinet. Denner added two keys to the chalumeau and increased that instruments range by over two octaves. He also created a better mouthpiece and improved the bell (end) of the instrument. In India, there was an instrument people now call the double-clarinet but in India it was called the pungi or the magudi. The difference between this instrument and the zummara was that the reed was enclosed in a wooden chamber and the left-hand pipe was drone, and the right-hand pipe was melodic. Single reed instruments of this type have been found in many cultures throughout the world, as it is a simple way of producing sound.

The man universally credited for actually inventing, or making, the clarinet was Johann Christoph Denner (1655-1707) with the help of his son, Jacob, of Nuremberg, Germany. J.C. Denner was well-known and well-respected for the high quality woodwind instruments he made. Denner was said to have a creative mind; he toyed with the instruments he so finely crafted and it would seem the clarinet was the result of such tinkering. There is no documented proof that Denner alone developed the clarinet since two of his contemporaries, Klenig and Oberlender, also made clarinets. However, it must also be mentioned that (apart from a single instrument at Berkley whose attribution is much disputed) there are no extant clarinets by J.C. Denner, only chalumeaux.

Scholars first believed the clarinet was developed around 1690, but further research has lead scholars and music historians to believe it was developed around 1701-1704. It is also believed the clarinet was first called a mock trumpet. There is a music book discovered by a scholar, Thurston Dart, for mock trumpet which was published in 1698, and this was followed by three similar volumes throughout the next decade. Doubt still remains about who made the clarinet and how.

The accepted hypothesis is that Denner crafted the clarinet, and he did so sometime around 1700. What made the clarinet a clarinet was Denner's great improvement to the old chalumeau. The usual material used for early examples of both instruments is boxwood (a common material in instrument making) with a heteroglot reed (that is separate to the instrument) tied to the upper side of the mouthpiece therefore vibrated by the upper lip. To change the chalumeau to a clarinet he added a 'speaker key' (also known as the register key) causing the instrument to over-blow, creating a new and higher register for the instrument. This register is known as the clarion register (a reference to a style of trumpet playing) and is thought to be the origin of the name of the instrument. Many modern clarinettists still refer to the overblown register of the clarinet as the clarion register, and to the lower register as the chalumeau.

In classical music, clarinets are part of standard orchestral and concert band instrumentation. The orchestra frequently includes two clarinetists playing individual parts—each player is usually equipped with a pair of standard clarinets in B♭ and A.

The clarinet was originally a central instrument in jazz, beginning with the New Orleans players in the 1910s. It remained a signature instrument of jazz music through much of the big band era into the 1940s. American players Alphonse Picou, Larry Shields, Jimmie Noone, Johnny Dodds, and Sidney Bechet were all pioneers of the instrument in jazz.
"Name that Composer"

This issue’s composer (c. 1505-c. 1557) was a Franco-Flemish school composer of the Renaissance. While his place of birth is unknown, it was probably within the region loosely known at the time as the Low Countries, and he probably died at Béthune.

Very little is known about his early life. He was a priest and a member of the chapel of Emperor Charles V, but whether he was maître de chapelle or merely a singer is still a matter of dispute; the surviving documents are contradictory. Later he seems to have held a position at Dendermonde, Béthune, Leuven, and Namur. Unlike many of the composers of the Franco-Flemish school he seems never to have left his home region for Italy or other ports of Europe. He was retired by 1555 and most likely died in 1557, probably a victim of the serious outbreak of the plague in Béthune that year. The location of his burial remains a mystery, and though no reliable likeness of this composer is known to exist, the picture shown here is reputed to be him.

This composer’s music was highly regarded by his contemporaries and shows a harmonic and melodic smoothness which prefigures the culminating polyphonic style of Palestrina. He wrote 12 masses, over 100 motets and almost 2,000 chansons. Stylistically, he uses points of imitation in the manner of Josquin des Pres in almost all of his masses and motets.

His secular chansons, unlike most of those by other composers of the same time, also use pervading imitation, although as is normal in a lighter form of music, they make considerable use of repetition of the final phrase. Because they were imitative, it was his chansons which provided some of the best models for the latter development of the instrumental canzona, the instrumental form which developed directly from the chanson. Many of his chansons were arranged for instruments, especially lute.

The printers Petrus Phalesius the Elder (of Leuven) and Tielman Susato published more music by him than any other composer. His music is not often recorded today as that of many of his contemporary Netherlanders.

"Name that Composer", from the July—September quiz

Cristobal de Morales (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.

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. 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, most likely written for the papal choir. He wrote over 100 motets and 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).
## Composer Birthdays: October-December 2019

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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<tr>
<td>Francisco Guerrero</td>
<td>10/4?/1528</td>
<td>11/8/1599</td>
<td><a href="https://www.youtube.com/watch?v=xCPuNABmIXU">YouTube</a> Villancico: “A un niño llorando al velo”</td>
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<td>William Billings</td>
<td>10/7/1746</td>
<td>9/26/1800</td>
<td><a href="https://www.youtube.com/watch?v=t7S_07E-9CA">YouTube</a> Hymn: Chester (“Let tyrants shake their iron rod”)</td>
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<td>Giulio Caccini</td>
<td>10/8/1551</td>
<td>12/10/1618</td>
<td><a href="https://www.youtube.com/watch?v=IGESRsAmder8">YouTube</a> Aria: “Amor ch’attendì”</td>
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<td>Domenico Zipoli</td>
<td>10/17/1688</td>
<td>1/2/1726</td>
<td><a href="https://www.youtube.com/watch?v=cYSBmP0rKSc">YouTube</a> Sonata in G minor for cembalo</td>
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<td>Heinrich Schütz</td>
<td>10/18/1585</td>
<td>11/6/1672</td>
<td><a href="https://www.youtube.com/watch?v=9DSK5EcrKU">YouTube</a> “Herr, nun lasset Du deinen Diener” SWV 433</td>
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<td>Guilhem IX de Poitiers</td>
<td>10/22/1071</td>
<td>2/10/1127</td>
<td><a href="https://www.youtube.com/watch?v=n2lEGjnXT4k">YouTube</a> “Pos de chantar m’es pres talenz”</td>
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<td>Philippe de Vitry</td>
<td>10/31/1291</td>
<td>6/9/1361</td>
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<td>Carl Ditters von Dittersdorf</td>
<td>11/2/1739</td>
<td>10/24/1799</td>
<td><a href="https://www.youtube.com/watch?v=wwyRM2DH50Q">YouTube</a> Concerto for Double Bass II. Adagio</td>
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<td>Attilio Ariosti</td>
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<td>1729</td>
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<td>François Couperin</td>
<td>11/10/1668</td>
<td>9/11/1733</td>
<td><a href="https://www.youtube.com/watch?v=STM83fDhyXg">YouTube</a> “Le Tic-Tac-Choc”</td>
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<td>Wilh. Fr. Zachow</td>
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<td>8/7/1712</td>
<td><a href="https://www.youtube.com/watch?v=BE9hxSljJTg">YouTube</a> Prelude and Fugue in G, LV 58</td>
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<td>Leopold Mozart</td>
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<td>5/28/1787</td>
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<td>Wilhelm Friedemann Bach</td>
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<td>7/1/1784</td>
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<td>Jean-Baptiste Lully</td>
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<td>Agostino Agazzari</td>
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<td>4/10/1640</td>
<td><a href="https://www.youtube.com/watch?v=6K_ptpSL62A">YouTube</a> Stabat mater</td>
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<td>Henry Lawes</td>
<td>12/5/1595</td>
<td>10/21/1662</td>
<td><a href="https://www.youtube.com/watch?v=b1jw-5DrG4">YouTube</a> “Gather ye rosebuds while ye may”</td>
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<td>Ludwig van Beethoven</td>
<td>12/17/1770</td>
<td>3/26/1827</td>
<td><a href="https://www.youtube.com/watch?v=7jQIHIrLCRs">YouTube</a> Variations on Handel’s Judas Maccabaeus, Wo 4045</td>
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<td>Louis-Nicolas Clérambault</td>
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<td>10/26/1749</td>
<td><a href="https://www.youtube.com/watch?v=2cTRiJxToYs">YouTube</a> Chamber cantata: Medée</td>
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<td>Joseph Bodin de Boismortier</td>
<td>12/23/1689</td>
<td>10/28/1755</td>
<td><a href="https://www.youtube.com/watch?v=d4D5cSBJZAE">YouTube</a> Concerto, Op. 15, no. 3 I. Allegro</td>
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*Scholarly uncertainty*
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___________________________________________________________________________________

Ad- dress___________________________________________________________________________________

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”