AEMA MISSION
It is the mission of the Atlanta Early Music Alliance 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.

President’s Message

Well, this will be my last President’s Message before Barbara and I move to Austin. I am just sorry that we are finding ourselves in a time where listening to live music, performing for a live audience, and playing music with friends is not allowed. Hopefully things will start getting back to normal soon. Rest assured that the Atlanta Early Music Alliance (AEMA) will be there to help support local early music groups and to provide information about early music happenings in the Atlanta area.

In the meantime, there are things that we can do to help our community, such as donating to the Early Music America Relief Fund, the American Recorder Society Relief Fund, etc.

Another way you can help is to volunteer to run for a position on the AEMA Board. Elections will start in May and will run through mid-July. We will have three vacancies that we will need to fill. As a member of the Board, your responsibilities will include attending (if possible – either in person or by zoom) the four yearly Board Meetings (about one hour each), responding to email Board Votes regarding grant requests and policy changes, and helping to keep the Board informed of area early music activities. The time commitment is minimal; however, the impact to our community is great. If you would like to volunteer to run for a position on the Board, please send an email to Jacob Bitinas at jakob903@att.net.

I hope that you are all staying safe and I look forward to seeing you again before I head off to Texas.

David Lawrence, president
Atlanta Early Music Alliance
Thanks to COVID-19, the spring concert season has taken a whopping hit. Cancellations started in Atlanta and many other places in mid March and have advanced since then. Schola Cantorum, the group in which I sing, suspended rehearsals on March 13 and later cancelled its May 14 concert in early April. My church choir at Episcopal Church of the Epiphany suspended rehearsals about the same time in March, then suspended church gatherings entirely, switching to online services on Zoom. My folk music group, Redwine Jam, was lined up to perform Irish music on March 14. Cancelled.

That’s just my personal experience. Many concerts that we wanted to attend were cancelled: Playdate with Lauda on March 28 with no alternate date given. New Trinity Baroque cancelled its March 28 concert, Musical Delirium, and said it would try to reschedule in the future – probably the 2020/2021 season. It did, however, also announce that its cellist Andre Laurent O’Neil’s new double CD, featuring J.S. Bach’s Cello Suites, was released on the same day (see www.newtrinitybaroque.org for more information).

The Cathedral of St. Philip cancelled its March 23 concert by the Choir of St. John’s College, Cambridge, England, because of concerns over international travel. The Festival Singers of Atlanta cancelled its concert, Motets Ancient and Modern, which would have been April 19, but will use the same program for Spring 2021. The Goliards, based in Savannah, cancelled its March 29 Medieval and early Renaissance concert. And Savannah Baroque had been invited for a festival at Rice Creek Elementary School on March 12 – cancelled. The Clayton State College April 17 and 18 production of Cavalli’s 1653 La Calisto was also cancelled.

Even the ever-popular Mountain Collegium has cancelled its 2020 workshop scheduled for June 27 – July 3 on the campus of Western Carolina University. Mountain Collegium will pay faculty a 25 percent stipend, but is asking for donations to increase this. It was also updated its faculty page to include information on connecting with a teacher who can help with Skype lessons or whatever platform works best. Check the Mountain Collegium website.

Early Music America (EMA) launched a relief fund for musicians affected by the COVID-19 virus. Musicians can apply for a mini grant or donate to the fund, and EMA membership is not required. So far, EMA has raised more than $50,000. On its website, EMA states, “It’s hard to comprehend the impact this moment will have on the arts in the U.S. We know we don’t have the resources to help everyone and that these mini-grants can’t make up for a couple of months of loss of performance income. But we can do something, and, in doing so, set an example of community spirit and provide some hope in this time of unprecedented challenge to livelihoods, artistic expression and security.” Check www.ema.org for updated information.

The American Recorder Society also set up a recorder artist relief fund (grants up to $1,000) and is accepting donations for this. Check americanrecorder.org for more information.

And check musiciansfoundation.org for grant information for professional performers, educators and composers.
Making early music in the time of COVID-19

By Chrissy Spencer

If the dull substance of my flesh were thought,
Injurious distance should not stop my way;
For then despite of space I would be brought,
From limits far remote where thou dost stay.
No matter then although my foot did stand
Upon the farthest earth removed from thee;
For nimble thought can jump both sea and land
As soon as think the place where he would be.

But ah! thought kills me that I am not thought,
To leap large lengths of miles when thou art gone,
But that so much of earth and water wrought
I must attend time's leisure with my moan,
Receiving nought by elements so slow
But heavy tears, badges of either's woe.
- William Shakespeare, Sonnet 44

We are living in unprecedented times, with our lives transformed from our usual face-to-face interactions into a new normal of social distancing, stay at home directives, and shelter in place. Parents and their children are home from work and school, and we all worried about limiting our interactions with extended family, friends, neighbors, and those flocks of strangers we now encounter on the neighborhood sidewalks on the way to the park.

Long time AEMA members Mickey Gillmor and Henry Kahn are taking appropriate social distancing measures, which means they are cut off from the kids next door, for whom they are surrogate grandparents. Missing them and missing the usual music making with among others Lauda Musicam of Atlanta has led to front porch concerts every evening at 6 p.m. They play an impromptu session with the kids from their two porches, making an informal concert featuring recorder, frog, sackbut, trumpet, and percussion. For a few minutes each day they are connecting by music at a distance, and dog walkers and stroller pushers have stopped to listen and ask about the instruments.

We lovers and players of early music are used to concerts and to musical gatherings to play and sing, and Shakespeare’s “injurious distance” takes on a new interpretation in the dangers of close proximity rather than sad separation. “Injurious distance should not stop [our] way,” but these days, consorting spreads infectious disease instead of good music, so we look for alternative ways to share our music with each other.

In this new reality, I took my first remote lesson with a teacher in North Carolina. Lessons for us have always the ideas and then the reality of a remote lesson. I imagined that a lesson over Zoom would be a pale imitation of meeting in person, lacking spontaneity and the ability to play together. While playing duets is not an option in been sporadic, given the long drive, but for some reason it took a global pandemic for us to get around to first

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the ideas and then the reality of a live remote lesson, I was pleasantly surprised at how present and intimate a lesson over the internet was. Because we were both carefully framed on camera, teacher and student could clearly see each other, not distracted by all of the other things in the room. The camera and screen made the fundamentals of the lesson—discussion, critique, and improvement of technique—very approachable and rewarding.

Taking the time to set this up ahead was critical to a good lesson experience. I referenced a blog article from the Bulletproof Musician on Optimizing Audio for Online Music Lessons (https://bulletproofmusician.com/optimizing-audio/) to adjust my Zoom settings and my own computer audio settings for music sound production, which is very different than the typical spoken sound settings we use for meetings and non-musical classroom instruction on the internet. As a surprise perk, the app can serve as a mirror to help you self-correct technical issues. Sessions can also be recorded if you want to go back to listen to an explanation again or watch how the teacher handled a certain passage or motif.

In a world where the internet brings us close from those “limits far remote,” many musicians have generously produced videos, podcasts, blog posts, and more than can bring us together. As summer early music workshops around the country cancel to prevent disease spread, many of us are looking for ways to replace our week at Mountain Collegium, or Conclave, or Amherst Early Music, to name a few workshops that have cancelled or postponed until summer 2021. Look to these workshop websites in a few weeks for a range of musical offerings, including contact information for teachers available for Internet lessons, virtual events that may happen the week of the originally scheduled workshop, and more ways that you can both be a musician and support working musicians in a time when concerts and classes are cancelled.

Instead of attending time’s leisure with moans and woe, what are the options for playing the repertoire we love so well? For those in need of music, one of many places to find solo and consort music online is the Werner Icking Music Archive on the International Music Score Library Project (IMSLP), home to downloadable parts and scores as well as links to professionally produced recordings. With those in hand, a very fun way to while away time is to play along with consorts or solos. Doubling, especially with a high caliber musician, is such a great way to learn technique and musical style. If the pros play a little too fast for comfort or they recorded in a different key or tuning than you are set up for, well, there’s an app for that! If you have a set of 440 recorders and find a recording in 415, the Amazing Slow Downer (ASD and ASD Lite) can playback those recordings at adjustable pitch, making the ASD spectacular for playing with early ensembles in different tunings. The ASD can also slow the tempo to make a fast performance more approachable for practice and play-along. Or it can also speed up the recording, if that is your jam.

Many of us love early music because we love gathering socially to play consorts with our friends. While even videoconferencing tools such as Zoom cannot accommodate so much as a live duet from players in two locations, a recipe of apps with multi-tracking and time can bring others to your home. The Acapella app by PicPlayPost includes a multi-track tool that will allow you to record all the parts of a polyphonic piece yourself or in a game of musical "telephone" with friends. The app is a free download and then you buy a subscription to access the features, which are many. The Mac app GarageBand also has multi-tracking.

The connectedness of internet can bring us the pain of instantaneous news as it allows us to watch the entire world struggle through this pandemic. But the internet—or the front porch—also can provide us the solace of seeming togetherness when “nimble thought can jump both sea and land” to bring us together virtually we must stay physically apart.
Snapshots from Music on the Mountain, 2020

By Jacob Bitinas

Thinking back on the most recent viola da gamba workshop, Music on the Mountain, I cannot help but remember the wonderful camaraderie that took place. Though we attend these workshops for the enlightening knowledge that our wonderful faculty imparts on us, the lasting memories come from a variety of faculty interaction, social music-making, and conversation with other early music enthusiasts. These memories are accentuated by the isolation that many of us find ourselves in today with the current pandemic. We did not realize at the time (March 1) that MotM would be the last workshop to happen for the foreseeable future, but I know all attendees would agree that it came at the perfect time.

The workshop met capacity well in advance of the event, so we were thrilled to be able to have a five-member faculty again this year. The other core members of our faculty included Alison Crum, Roy Marks, Gail Ann Schroeder, and Martha Bishop. Larry Lipnik joined as our guest faculty member. His addition to our workshop was a perfect complement to the existing line-up. I had not had many conversations with Larry prior to this workshop, but I was amazed and inspired by his teaching methods, musicality, anecdotes, and vocabulary! His pedagogy is clearly refined to such a professional level that I could have spent weeks gleaning new information from him if I had recorded the lessons. Each sentence he spoke in my coaching was clear, articulate, and often poetic.

Music on the Mountain always begins with dinner followed by a full group playing session where each faculty member takes turns rehearsing the group on a different piece. This is always one of the highlights: As I set down my instrument to take some pictures, it was easy to find the participants laughing and enjoying themselves. Moments of concentration and intense music-making were often broken up by bursts of laughter from participants and faculty alike!

The social music-making aspect of a workshop is without a doubt biggest draw for me. I was happy to find plenty of enthusiastic viol players to join me in exploring unfamiliar consort repertoire in our down time. Over my six short years as a workshop attendee, I have determined the most delightful part of a workshop is this act of musicians coming together to, informally and free of judgment, make music. The isolation we are currently plagued by only helps me reflect on these memories and how crucial it is to seek out friendship among musicians. I look forward to being able to meet up with fellow musicians again soon; however, our memories of fellowship must tide us over.
Listen to the full interview at https://youtu.be/bYNZibftZYM

Jody Miller: Wanda, start off by telling us a little bit about you.

Wanda Yang Temko: I was born in Taiwan and my family immigrated to Gwinnett County when I was in the middle of fourth grade. In 1979, Gwinnett County did not have many immigrants. My siblings and I were the first English As a Second Language students in our elementary and middle schools. I went to Rockbridge Elementary and my sister went to Lilburn Middle School. I graduated from Berkmar (High School) and decided to go to Emory University for my undergrad (where I actually have a double major in psychology and liberal studies). While at Emory, I took voice lessons, sang in choirs, did a lot of musicals, so life there was always centered around music and being creative and a performer. Then a masters at Georgia State, then doctorate at Indiana University.

Jody Miller: When you immigrated from Taiwan, did you come with zero English skills, or had you learned a few in school already?

Wanda Yang Temko: I had zero English skills. My parents, though—back in 1979, the first year you were taught English was sixth grade. My sister had about two months of English instruction before we moved because she was in sixth grade. My parents did send us to English tutorial classes. So, here’s a nine-year-old and an 11-year-old getting on a city bus. We went together and you know, after these English tutorial sessions, the only two words I could say because they were so difficult for the Chinese mouth to get around were “lamp” and “handkerchief.” Very useful words (laughing)!

Jody Miller: What linguistically about those words made them very difficult for you?

Wanda Yang Temko: I think it was the consonant combination. Of course, we don’t ever say “hand-ker-chief,” so this is what we were taught and came to America with those two words. I think my father tried to drill if we were asked, “Where are you from?” we would reply, “I am from Taipei, Taiwan, Republic of China.” Those are the things that we drilled. Not helpful in school.

Jody Miller: I just remember on my trip there most of the people who I think we would consider young now—many of them were adults to me when I was a kid—probably anybody under the age of 30 was really fluent in English and by the time you got to about the 40-year-old generation and older, they generally did not know English. That must have been something implemented around the time you must have started school [here].

Wanda Yang Temko: Exactly. It became earlier and earlier. So now, English is mandatory in Taiwan as it is in China in first grade. At least you’re taught, even if it’s not fluent conversation, you are taught to read and write English from a young age. I didn’t benefit from that, but Gwinnett County was okay.

Jody Miller: When you were in Gwinnett County and you were moving along through your school career and you got in high school, did you get any formal voice training at that point, or was that all later?

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WYT: I had my first voice lesson in junior year. I studied with Tomi Talley who lived a mile-and-a-half from our house. I didn't know anybody. I think it was a recommendation, maybe from my choir director at Berkmar. She mostly prepared pageant girls. She had a pool in her backyard and she was a wonderful keyboardist. We worked on a lot of musical theater repertoire and the first oratorio aria, though I didn't know it was called an oratorio aria. The first classical piece that she gave me was “O, rest in the Lord” from *Elijah*, which is for mezzo, but at that time we were just working and singing so it was fun and I did a lot of singing. But I did not go into Governor’s honors in music at all. It just occurred to me a few months ago when a colleague was asking, “So, when did you go to Governor’s honors in music?” I didn’t go in music. I went in communicative arts; so, as much music as I did and valued in high school and middle school, I didn't really seriously think of music as a career until I graduated from Emory.

JM: Can you pinpoint or generalize whatever made you change that path?

WYT: It was the fall of 1992. I had graduated from undergrad and I had a temp job answering phones at the Japan-America Society office in downtown Atlanta. It paid well for a temp job and I answered phones for eight hours a day. I was there as a maternity leave sub, but sometimes those days I might answer three phone calls. I was bored to tears and it gave me a lot of time to think about what I wanted to do. I did an equal amount of singing and acting in undergrad and I debated between auditioning for acting apprenticeship programs or pursuing a masters degree in music. I decided music was something I needed to do when I was young. There are some fundamental skills I knew I was missing and I wanted to improve. In the fall of 1992, I then contacted Georgia State just to take a serious voice lesson, going into it wanting to see if it was something that I wanted to study as a career. It happened in the studio of Betty Boone, who actually wanted me to sing with vibrato and I was not happy about that. Having sung a lot of musical theater and choral music, I was suspicious of vibrato. So it took me about a month.

JM: Were you suspicious of the vibrato because you felt it took you out of the realm of being a serious musician, a serious classical and early musician, or had you even considered early music at this point?

WYT: I had not even been exposed other than maybe singing a hymn when our church choir went to sing at a church and we would sing at a service. Lutheran chorales weren’t even a concept in my mind at the time. Choral music required so much straight tone singing, or as I’ve come to call it “straighter tone,” that I was uncomfortable and didn’t understand the purpose of vibrato or its presence. It took me about a month and once I settled into “Ah! This is what it feels like to pursue music” on a full-time basis, then I formally auditioned for the masters program. At the audition were Walter Huff and William Fred Scott, and the voice faculty at the time. I was doing a masters at Georgia State when it was just still a small program. I look at it 25 years later and it's a powerhouse, so I feel very honored to have been at Georgia State then.

JM: The music department has certainly come a long way since then, so it sounds like you were probably coming in right when Georgia State was starting to gain a bit of notoriety. Did you enjoy your time at Georgia State? Do you feel like you got what you needed from that to propel you into the next step?

WYT: I did, but to return to the topic of early music, Georgia State was not known for historically-informed performance practice when it comes to early music. I had an inkling of what that was about, but I really became immersed in it when I went to Indiana. But the very first exposure to what early music could mean was when I was an undergrad at Emory. At the time Robert Shaw had a very strong connection and relationship to the music department. I remember my junior year Dr. Alfred Calabrese prepared us for a concert of two Bach cantatas that were to be conducted by Robert Shaw. The orchestra were all players from the Atlanta Symphony. It was
Bach’s cantata 106 (Gottes Zeit ist die allerbeste Zeit) and 4 (Christ lag in Todesbanden). What a privilege. We were 22 members strong about to sing under Robert Shaw’s baton and I didn’t really know what was happening, but I remember watching and being mesmerized by Jonathan Dlouhy, his playing. I think it must have been the first impactful early experience with Bach.

That was in Atlanta, back in 1991. Period ensembles were not in my radar but I began to listen more to recordings. By the time I got to Indiana in 1997, I had heard that Paul Hillier was the director of the Early Music Institute and he had a choir. Doctoral students didn’t have to sing in a choir, but I knew I wanted to sing with him. I asked if I could audition. I had a friend who was his assistant for Pro Arte Singers so off we went. I auditioned and got in, and through that choir then became immersed in both the Early Music Institute but also the regular modern music part of Indiana and that’s where my love and knowledge really grew. I realized that I loved early music. It spoke to me in a deeply powerful way.

JM: I think it’s interesting that you said you elected to be in the choir because I will say that some of my most memorable experiences, not just for fun but for learning and for understanding, have been interactions with singers—whether I was sort of being put in the position to sing a little bit or whether I gear my instruction toward what singers do. I think that’s very important for people to know, that you should sing when you get the opportunity, even if it’s something that you think your strength is not in. People like you make it really fun because you have such a beautiful voice and people can aspire to that. What brought you back to Atlanta? Were you so deeply rooted in Atlanta that that was just the place you were bound end up?

WYT: I went to Indiana knowing that I wanted to come home to Atlanta. My parents still live in Gwinnett County and my siblings are here. My thoughts were that with an education I would have the knowledge to teach anywhere. The race to get an academic job—I participated. I was a finalist for a tenure-track position in the Atlanta area but didn’t get it. That was okay. I was an early participant in the gig economy, but I always knew I wanted to come back to Atlanta. It’s where my family was and my friends. It always felt like home and actually one of the factors is that, when I finished my undergrad at Emory, I immediately wanted to sing in the Atlanta Symphony Orchestra Chorus. That is also an integral part of the decision to come home.

JM: And if people don’t know this already, people should know that the draw to have any influence by Robert Shaw was just at the top of any singer’s list. And actually conductors, likewise. When I was studying instrumental music, Robert Shaw’s influence came up a lot because he did make such an impact. So what about the Atlanta early music scene? What do you like about it? What do you wish were different? Tell us about early music life in Atlanta as a performer and as a teacher.

WYT: Atlanta has seen an ebb and flow of early music. It’s still mostly practiced by the choirs, and that I love. They uphold a tradition and Lauda [Musicam of Atlanta], which you lead, gives instrumentalists an outlet. But what I wish is that for an ensemble to be called Atlanta Baroque Orchestra that it would have a more “Atlanta” focus.

JM: More Atlanta performers or more Atlanta performances?

WYT: I think more Atlanta performers or help to grow that level of musicianship in early music performance in Atlanta. I know that the years I spent on the board of Atlanta Early Music Alliance is that that was a missing element. I think there are performers here who would love to learn more about historically-informed performance. I think that is crucial to growing the amount of performances and the audiences as well.

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JM: I moved here in 1992, so we sort of align a little bit in our professional lives, although my professional performing life, which is very different from yours, it really took off much later. I found during the entire time that I've been in Atlanta that I've had to do a lot of community service because people here love music and people here love to do more. Atlanta is just not overflowing with professional musicians who are able to devote so much time into guiding others. Have you put any thought into what a good solution for that might be? What are some steps to take in the Atlanta area to bring early music more to our audiences and to educate people more about why is early music “early music?” Why was your Bach performance of 106 so much more impactful than listening to a cassette tape of Bach when you were in tenth grade?

WYT: Once we survive through this pandemic and are able to get out of our homes, I think we need an early music festival in this city, to start. It doesn't even have to be a week long. It could be one Saturday where we have professional performances with some workshops. I'm discovering that the Atlanta Symphony’s principal bassoonist [Andrew Brady] loves recorders and he has made these videos with him playing all the instruments. WYT: So there are performers that love early music on all levels in Atlanta. I would love to see a festival that honored the gamut and really celebrated. Finding a host—that's the difficulty. It's a big job and you want to have a lot of passion, but also a lot of time to organize something like that. To bring Atlanta Baroque Orchestra and New Trinity Baroque together, along with the other ensembles. Amethyst [Baroque Ensemble] is a new ensemble in town, and Jody you have your own....

JM: Well, Amethyst is my group. Well, not mine personally, but mine with my ensemble partners. There's Riteornello, but we're a little bit in transition. Cal Johnson has decided he's going to spend more time traveling so we don't have any real quick upcoming plans. You know, there are a lot of early music vocal groups here, too. I'm like you. You're starting to name groups and the list is fairly short before then you have to stop and think. But then when I start naming groups I start thinking of vocal groups. I'm so happy that vocal music here is already, at least to some degree, a little bit prolific in the Atlanta area.

WYT: Absolutely. Now if we can grow from that, featuring the vocal ensemble, wrap in the instrumental ensembles to make it more... I wish early music could be on the radio more. That would help people understand that early music is not just harpsichord, that it is... I love when I teach classes when I can highlight two different performances of, let's say, a Bach Brandenburg Concerto—one by a modern orchestra and one by a period ensemble—and to compare and contrast the textural differences. That is very illuminating and I would love to do that on a bigger scale for people to really fall in love with early music, not as something that is less than, but in its more transparent textures that actually illuminate the music.

JM: That's interesting that you point that out. You know I love Bach but for years the best Bach performances I had were the Philadelphia Orchestra conducted by Eugene Ormandy. I just don't think they were going for historically informed performances there. I think there are probably tons of people who don't know how to seek it out. I'm with you. I really wish that early music were more accessible through the radio around here. Hopefully, somebody who has a little bit of decision-making power can take that opinion into mind when they are programming. Let's go back to your preparation to be an early music performer. So, if you don't mind take a couple minutes and cover for me first of all how well do you think your college life—undergraduate and graduate—how well did it prepare you for what you do now? What do you wish could have been done differently and what do you think people studying to be a performer really need to take more seriously during their college life?

WYT: I am so thankful for my own trajectory and ending up at Indiana. Indiana kicks your butt. As a musician going to school at Indiana, you must have all of your foundational skills honed to the highest level. Otherwise, you will not survive. Learning how to prepare yourself independently is crucial, perhaps the most crucial skill to build as a musician. And understand when you have achieved the highest level of preparation. That is often
not being taught to young performers—that the expectations are not held high enough. Because notes and rhythms, it’s the starting point, and if you cannot repair those on your own to the highest level of accuracy, then the musical part—the expressive part—can never happen fully. You will always be limited. But conversely to that, music is not just notes and rhythms and accuracy. The ability to learn what expressiveness is and the palette. That takes a lot of time listening and doing. That is what I am most thankful for my Indiana University education. You were expected every day to do your best at the highest level and there is not that much help. You are expected to be able to achieve on your own and then the professors are there to help hone you and to challenge and to advance you.

JM: At that level there’s just no hand-holding, is there?

WYT: No. I think of it as boot camp, where they kind of tear you down. By virtue of wherever you’ve been, whenever you go to Indiana you become one of 1,600 in the school of music—back in 1997—and 600 of them were singers. So you’ve gone from a school of maybe 50 to now you’re one of 600. To understand your place is to actually look in and really assess and rise up. Never lose your love but also have discipline.

JM: Well, this has been a very interesting talk. What I would like for you to leave with us maybe is let us know what do you want to do in Atlanta. What performances would you like to be a part of? What are you hoping somebody calls you and says, “Hey, Wanda, we’re going to do ‘this’ and we want you to sing.” What would you love to sing?

WYT: Believe or not, I still haven’t sung the Pergolesi *Stabat Mater*, so that is number one. High on the list are really small ensembles—maybe one-on-a-part performances of Bach’s Passions.

JM: Well, who knows, those opportunities may come up at some point. I’ll tell you, even though it’s not a plug, Amethyst Baroque Ensemble is looking to start bringing in some diverse little chamber groups and some one-on-a-part folks, so who knows. There might be some opportunities in the future for somebody to do something. Well, Wanda, I’ve had a wonderful time talking to you today and all I hope is that we can all be out of our homes in not too many weeks and we can get out and function as musicians again. Meanwhile, we’re mostly within our confines here. Do you know of any performances coming up where people can hear you, or is this just the wrong time to ask that?

WYT: If the date is a go, New South Festival Singers on Sunday, June 14, at 3 p.m. (www.festivalsingers.org). If we’re out of our houses by then, I’m the soprano soloist. Andrew Schmit is the conductor. The work is Beethoven’s *Mass in C Major*, so cross our fingers for June.

JM: I finally got my first call for something next season, so I guess we’re starting to hear the proverbial birds chirp in the morning. Maybe we sense a little life coming back to everything.
The Recorder

A Brief History

**Early Recorders** Internal duct flutes have a long history: an example of an Iron Age specimen, made from a sheep bone, exists in the Leeds City Museum. The true recorders are distinguished from other internal duct flutes by having eight finger holes; seven on the front of the instrument and one, for the upper hand thumb, on the back, and having a slightly tapered bore, with its widest end at the mouthpiece. It is thought that these instruments evolved in the fourteenth century, but an earlier origin is a matter of some debate based on the depiction of various whistles in medieval paintings. To this day whistles, as used in Irish folk music, have six holes. The original design of the transverse flute (and its fingering) was based on the same six holes, but it was later much altered by Theobald Böhm.

One of the earliest surviving instruments was discovered in a castle moat in Dordrecht, the Netherlands in 1940, and has been dated to the 14th century. It is, however, in very poor condition. A second damaged fourteenth century recorder was found in a latrine in northern Germany (in Göttingen): other fourteenth-century examples survive from Esslingen (Germany) and Tartu (Estonia), and there is a fragment of a possible fourteenth-fifteenth century bone recorder at Rhodes (Greece).

The earliest recorders were designed to be played either right-handed (with the right hand lowermost) or left-handed (with the left hand lowermost). The holes were all in a line except for the lowest hole, for the lower hand little finger. This last hole was offset from the center line, and drilled twice, once on each side. The player would fill in the hole they didn't want to use with wax. In later years, the right-hand style of playing became standard.

**The Renaissance** The recorder achieved great popularity in the sixteenth and seventeenth centuries. This development was linked to the fact that art music (as opposed to folk music) was no longer the exclusive domain of nobility and clergy. The advent of the printing press made it available to the more affluent commoners as well. The popularity of the instrument also reached the courts however. For example, at Henry VIII's death in 1547, an inventory of his possessions included 76 recorders. There are also numerous references to the instrument in contemporary literature (e.g., Shakespeare and Milton).

During the Renaissance musical instruments were principally used in dance music and as accompaniment for voices. There are many vocal works with non-texted lines which possibly were written for instruments. In addition, some vocal music was easily playable with instruments, chansons for example. Nevertheless, composers also produced more and more works exclusively for instruments, often based on dance music. (e.g., the Lachrimae Pavans by John Dowland). Often, they did not specify the instruments to use although some, such as Anthony Holborne indicated that their music was suitable for the recorder. However, even when the composer specified, for instance, viols da gamba, the music could successfully be played on recorders. A taste for ensembles of like instruments developed in this era, and so arose "consorts" (groups of musicians playing the same type of instrument) and the families of instruments of various sizes. The diversity of sizes in an instrument family allowed the consort to play music with a very large pitch range. Some of the well-known Renaissance composers who wrote instrumental music, or whose vocal music plays well on recorders, were: Guillaume Dufay,
Many instruments survive from this period, including an incomplete set of recorders in Nuremberg which date from the sixteenth century and are still in a playable condition. Similar to the Medieval recorders, and unlike the Baroque style recorders typically used today, Renaissance recorders have a wide, more or less cylindrical bore.

The Baroque  Several changes in the construction of recorders took place in the seventeenth century, resulting in the type of instrument generally referred to as baroque recorders, as opposed to the earlier renaissance recorders. These innovations allowed baroque recorders to play two full chromatic octaves of notes, and to possess a tone which was regarded as "sweeter" than that of the earlier instruments.

In the eighteenth century, rather confusingly, the instrument was normally referred to simply as Flute (Flauto) the transverse form was separately referred to as Traverso. In the 4th Brandenburg Concerto in G major, J.S. Bach calls for two "flauti d'echo." The musicologist Thurston Dart mistakenly suggested that it was intended for flageolets at a higher pitch, and in a recording under Neville Marriner using Dart's editions it was played an octave higher than usual on sopranino.

Henry VIII and His Recorders

To support his musical obsession, King Henry VIII amassed an impressive collection of instruments, which were held at Westminster Abbey and kept by fellow composer Philip van Wilder who had been named Keeper of the instruments. In the massive 1547 inventory of Henry VIII’s possessions after his death, among the lavish palaces, ships, and riches, is a long list of musical instruments, including bagpipes, flutes, lutes, organs, and more. Notably, the collection lists some forty-nine recorders made of different types of ivory and a variety of woods, including boxwood and walnut. Many of the recorders are grouped together by material, and probably produced a wide range of sounds and tones. There are also singular instruments listed such as a great bass recorder. He may have had even more than the ones listed in the inventory. The Metropolitan Museum of Art’s website claims that the musical monarch owned seventy-six recorders by the time he died.
This issue’s composer was born in Rome (c. 1560 – 26 or 27 September 1614) was an Italian composer of the late Renaissance and early Baroque eras, and a member of the Roman School of composers. He was the older brother of another important, and somewhat more progressive, composer of the same period and lived his entire life in Rome. He sang as a boy soprano at the Julian Chapel (the Cappella Giulia) from 1568 until 1577 (by which time he was an alto) and then he sang at another church until 1580.

Around this time, he began to compose, especially madrigals; this was one of the few periods in his life during which he wrote secular music. Likely he was influenced by Luca Marenzio, who was hugely popular at the time and who was in Rome at the same time he began composing. By 1584, he had been appointed maestro di cappella at the Collegio degli Inglesi; he also seems to have been the choirmaster at another society of Rome’s leading musicians called the Vertuosa Compagnia de i Musici di Roma. These positions must have given him considerable opportunity to exercise his compositional talents, for he had already written the music, songs, madrigals, and choruses for an Italian Passion Play by this time. In 1594, he replaced Palestrina as the official composer to the papal choir which was the most prominent position in Rome for a composer.

He was a conservative composer, who largely used the style of Palestrina as a starting point, at least after his youthful period of writing secular works. Nevertheless, he achieved an expressive intensity which was his own. Some influence of the Northern Italian progressive movements is evident in his work. For instance, the use of double choirs: quick homophonic declamatory textures, quick melodic passages in the bass line. In addition, he sometimes used quickly changing textures, alternating between full chorus and small groups of two or three voices, another progressive trait of the northern Italian schools – a trait much in evidence in the music of Claudio Monteverdi. In his very last works, the influence of Viadana, who popularized the basso continuo, is evident but he still remained true to the Palestrina style in his melodic and harmonic writing. He wrote no known purely instrumental music.

Juan de Anchieta (born in Azpeitia, Gipuzkoa, Spain, 1462 – died Azpeitia, 1523) was a leading Spanish Basque composer of the Renaissance, at the Royal Court Chaplaincy in Granada of Queen Isabel I of Castile.

Born into a leading Basque family, his mother was a great-aunt of Ignatius of Loyola, founder of the Society of Jesus. In 1489 he was appointed to the chapel of Queen Isabella and in 1495 became maestro di capilla to Prince Don Juan, returning to the Queen’s service after the Prince’s death in 1497, and in 1504 to that of the new Queen, Joanna the Mad. He held various church benefices, from 1518 as Abbot of Arbós, a town located in the province of Tarragona, as a chaplain at Granada Cathedral, spending his final years in a Franciscan convent he had founded in Azpeitia.

Some thirty of his compositions survive, among them two complete Masses, two Magnificats, a Salve Regina, four attributed Passion settings, with other sacred works and four compositions with Spanish texts. The two Masses and many motets which survived show extensive use of plainsong and much choral writing. Anchieta was among the leading Spanish composers of his generation, writing music for the ample resources of the court chapel of the Catholic Monarchs. He might be the author of the motet Epitaphion Alexandri Agricolae symphonistae regis Castiliae (published in 1538), which contains important details of the Agricola’s biography.
Composer Birthdays: April-June, 2020
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>Jean-Henri D'Anglebert</td>
<td>4/1/1639</td>
<td>4/23/1691</td>
<td><a href="https://www.youtube.com/watch?v=g_jaLFPJ_Mo">YouTube</a> Clavecin works</td>
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<tr>
<td>Claudio Merulo</td>
<td>4/8/1533</td>
<td>5/4/1604</td>
<td><a href="https://www.youtube.com/watch?v=g4FehlqpmTc">YouTube</a> Canzon 18 (cornetto and strings; long preliminary)</td>
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<tr>
<td>Giacomo Carissimi</td>
<td>4/18*1683</td>
<td>1/12/1691</td>
<td><a href="https://www.youtube.com/watch?v=m0IFatQTE6s">YouTube</a> &quot;Plorate filii Israel&quot; from Jephte</td>
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<tr>
<td>Robert Fayrfax</td>
<td>4/23/1464</td>
<td>10/24/1521</td>
<td><a href="https://www.youtube.com/watch?v=YX2oHS3I6C8">YouTube</a> Missa O Quam Glorifica</td>
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<tr>
<td>Giambattista Martini</td>
<td>4/24/1706</td>
<td>8/3/1784</td>
<td><a href="https://www.youtube.com/watch?v=_1xFt3OQGu">YouTube</a> Sinfonia a 4 con corni: Gavotta</td>
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<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=OUOn_hPcxHk">YouTube</a> &quot;Lumen ad revelationem gentium&quot;**</td>
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<tr>
<td>Alessandro Scarlatti</td>
<td>5/2/1660</td>
<td>10/22/1725</td>
<td><a href="https://www.youtube.com/watch?v=gwQENQA65yk">YouTube</a> &quot;Deh vieni t' affretta&quot; from Il trionfo dell'onore Entire production (fair warning: R-rated staging!): <a href="https://www.youtube.com/watch?v=m1NR6ZZKdw">YouTube</a></td>
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<td>Carl Stamitz</td>
<td>5/8*1745</td>
<td>11/9/1801</td>
<td><a href="https://www.youtube.com/watch?v=Du9bs-UhJWg">YouTube</a> Viola Concerto in D, Op. 1</td>
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<td>Jean-Marie Leclair</td>
<td>5/10/1697</td>
<td>10/22/1764</td>
<td><a href="https://www.youtube.com/watch?v=zGJo5rFJrWo">YouTube</a> Allegro, from Sonata for flute, viol, and continuo</td>
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<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=JGUK4EQFauU">YouTube</a> Sonata in B-flat for Clarinet and Pianoforte</td>
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<tr>
<td>Claudio Monteverdi</td>
<td>5/15*/1567</td>
<td>11/29/1643</td>
<td><a href="https://www.youtube.com/watch?v=Ye3F_q2PWYo">YouTube</a> “Hor che'l ciel e la terra” from Madrigals, Book VIII</td>
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<tr>
<td>Johann Bernhard Bach</td>
<td>5/23/1676</td>
<td>6/11/1749</td>
<td><a href="https://www.youtube.com/watch?v=U7x-OoMC8cl">YouTube</a> Ouverture No. 1 in D</td>
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<tr>
<td>Marin Marais</td>
<td>5/31/1656</td>
<td>8/15/1728</td>
<td><a href="https://www.youtube.com/watch?v=qFXQeqLqvol">YouTube</a> “La Reveuse” for 2 violi and theorbo</td>
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<tr>
<td>Georg Muffat</td>
<td>6/1/1653</td>
<td>2/23/1704</td>
<td><a href="https://www.youtube.com/watch?v=SvQV7-bdqD0">YouTube</a> Concerto grosso XII—Grave, Ciacona</td>
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<tr>
<td>Francesco Bonporti</td>
<td>6/11/1672</td>
<td>12/19/1749</td>
<td><a href="https://www.youtube.com/watch?v=JeW7nsX9RaZQ">YouTube</a> Aria cromatica e variata in A minor</td>
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<tr>
<td>Nathanael Schnitcellbach</td>
<td>6/16/1633</td>
<td>11/16/1667</td>
<td><a href="https://www.youtube.com/watch?v=Im8pd4c5ik">YouTube</a> Ciacona [sic] in A major</td>
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<tr>
<td>Johann Christoph Friedrich Bach</td>
<td>6/21/1732</td>
<td>1/26/1795</td>
<td><a href="https://www.youtube.com/watch?v=D1emmZyIN1">YouTube</a> Sonata in D for traverso, viola da gamba, guitar, and fortepiano</td>
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<tr>
<td>Francesco Manfredini</td>
<td>6/22/1684</td>
<td>10/6/1762</td>
<td><a href="https://www.youtube.com/watch?v=HFldZGmpH4">YouTube</a> Concerto in D for 2 trumpets, 1st movement</td>
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<tr>
<td>Étienne-Nicolas Méhul</td>
<td>6/22/1763</td>
<td>10/18/1817</td>
<td><a href="https://www.youtube.com/watch?v=h3d3AcOeSmg">YouTube</a> Mélodrame et Air d’Ina, from Ariodant</td>
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*Baptismal date
**Normally this rehearsal/performance probably wouldn't make the cut, but in recognition of our current situation, I thought it would be good to see that early music always goes on!
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) Please return to:
___ Family Membership ($35)
___ Group/Institutional ($45)
___ Supporting ($100)
___ Sustaining ($200)

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

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