President's Message

Hello and welcome to another update for our beloved early music community! So much has happened since our last message. From coping with COVID-19 to changes of leadership and important conversations on equality, this has been a trying time for many. I will start, however, with an enthusiastic farewell to two incredible leaders within our community: David Lawrence and Barbara Stark. I know all in our community wish them the best as they move to Texas to care for their new grandchild! David and Barbara have been an incredible part of AEMA, and to quote Mickey Gilmore: “We are going to have to replace you with about twelve people!” I will be doing my best to fill the role that David has left as President of AEMA, and I hope to continue his vision for our community.

As you are aware, our mission at AEMA is to foster enjoyment and awareness of the historically informed performance of music. We are an arts support organization that encourages concert attendance, promotes local musicians, and maintains a community for early music enthusiasts. Not the least of these roles is financially supporting musicians in need. With the ongoing pandemic, many musicians have lost a tremendous portion of their income stream. Therefore, AEMA is introducing the AEMA COVID-19 grant to assist Atlanta musicians suffering financial stress due to cancellation of events where early music was the focus. If this is you or someone you know, please review the PDF accompanying this Broadside for more specific information on the grant.

I’ll conclude this message with an invitation for contributions to our organization. If you would like to support local musicians that have been impacted by the pandemic, please consider donating any amount. The easiest way to do this is through the PayPal link on our website when you are renewing your membership as well! AEMA has decided that it is necessary to contribute a significant portion of our budget to this grant so that we may help as many local musicians as possible. Your continued membership and additional donations will be necessary to sustain this grant for as long as musicians are out of work. Thank you for working with us to support early music in Atlanta!

Jacob Bitinas, President
Atlanta Early Music Alliance
News from the Board of Directors

The Atlanta Early Music Alliance board of directors has reduced the number of board members to seven from nine and has set up a COVID-19 grant to help early music musicians who rely on performance for income.

Four board members have retired: David Lawrence, who served as president for three and now is moving to Texas with his wife, Barbara Stark, also a former AEMA president; Thom Culbreth; Kurt-Alexander Zeller, and Jens Korndorfer.

The two new board members are Dr. Wanda Yang Temko, a well-known and respected singer, voice teacher and arts advocate in the Atlanta area; and Dr. Sean Vogt, director of choral activities and director of music Clayton State University, and director of music at Holy Innocents’ Episcopal Church. Before moving to the Atlanta area, he was choirmaster at the Cathedral of Saint Paul in Minneapolis.

Jacob Bitinas, who becomes the AEMA board president this month, said the board decided to reduce the number of board members because 1) membership is down some and 2) AEMA doesn’t have a lot of members. Currently, it stands at about 74 individual and group members.

The board also has set up a grant program to support Atlanta area-based early musicians who rely on performances for income. Bitinas said the AEMA program is modeled after the relief fund that Early Music America set up earlier this year. Each grant will be a payment of up to $500. See pages 3 and 4 for more information and the application.

Because of COVID-19 concerns, there will not be an annual meeting or member playing session afterwards in July. Instead, the board decided to open the annual meeting, now scheduled for October 8 at 8 p.m., to all members. It will be a digital meeting. Details will follow later. Bitinas said the board is currently working out the specifics of any membership participation (playing or otherwise) in the coming weeks.

Still in play, although delayed by the COVID-19 pandemic, is the Early Music Series that Francisca Vanherle has been working on. “No one is scheduling concerts now, so [planning] has taken a back seat,” Bitinas said. “It could still happen in the beginning of next year.”

AEMA, Lauda Musicam of Atlanta, and Atlanta Recorder Society collaborated in presenting David Lawrence and Barbara Stark a plaque honoring their immense contributions. After many years in Atlanta creating music and providing leadership within the early music community, Barbara and David are moving to Austin, Tex., to live...
closer to their new grandchild. The presentation was made during the June 8 Lauda Musicam Annual Member Meeting. You can watch the video using this link ([https://youtu.be/NCP8D0QbtOE](https://youtu.be/NCP8D0QbtOE)) or you can scan the QR code from your device. Best of luck to this irreplaceable duo!

![QR Code](https://example.com/qrcode)

David Buice Plays Favorite Couperins

David Buice, a former AEMA member who moved to Seattle, Wash., some years ago, presented an online harpsichord concert for members of his church, Faith Lutheran Church, where he is director of music and worship. I wasn’t able to listen to the livestream, but fortunately the concert was archived. His favorite Couperin selections provided for a comforting and lovely interlude for yet another evening at home during these times of COVID-19.

Buice began by explaining his instrument, a harpsichord by Richard Kingston 2000 after late 18th century Parisian examples. He then launched into the charming Prélude non Mesuré and Allemande, La Piémontaise (or The Girl of the Piedmont) and then the spirited Passacaille in C Major by Louis or Charles Couperin (it’s not know which brother wrote these).

The next selections were by Francois Couperin le Grand, who was the grandson of Charles Couperin. (Louis and Charles were his sons.) Francois, who was harpsichordist and organist to kings Louis XIV and Louis XV, and was the most famous of the talented Couperin family.

The first of the selections by Francois was Allemande, La Ténébreuse (or the shadowy one), followed by Rondeau, Les Maillotins. Buice then played the L’âme-en-peine (translated as “the soul in pain,” “the troubled soul,” or “the lost soul.” Next was the Rondeau, Les Baricades Misteriéuses (or “Mysterious Barricades”) that has harmonic progressions. Buice closed with Rondeau, La Favorite, which may refer to a favored paramour of the king.

If you hear of any online concerts, please let us know.

Brenda Lloyd
AEMA COVID-19 Grant

The current global health crisis is having a severe impact on arts and culture. Performances and productions have been canceled for months, with the result that many musicians are suffering severe financial stress.

We know AEMA doesn’t have the resources to help everyone and that an AEMA COVID-19 Grant can’t make up for 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.

How do I APPLY for an AEMA COVID-19 Grant?

Fill out the simple form at the bottom of the page. We need your name, address, and telephone number. Please email one document, such as your resume, a recent concert program, or notice of cancellation, to show that you are actively engaged in early music performance as your source of income, and use the text box if you need to provide additional explanation. All submissions should go to subsidies@atlema.org.

AEMA membership is NOT required.

Open to residents of the metro Atlanta area only.

What will I receive?

Early musicians will receive, on a first-come-first-served basis, a payment of up to $500. The money will be distributed by check.

How can I CONTRIBUTE to the AEMA COVID-19 Grant Fund?

This fund is supported by donations from those of us with the means to help. And we can only offer as many grants as the fund allows. Please make your donation in any amount. Your funds will go directly toward helping early musicians in need.

You can donate using the Donation link on the AEMA website (www.atlema.org). If you prefer to mail a check, please make it payable to “AEMA” with “COVID-19 Grant Fund” in the memo line, and send it to AEMA, P.O. Box 663, Decatur, GA 30030. Your donations are tax-deductible to the extent permitted by law.
Application for AEMA COVID-19 Grant

Name:

Address:

City, State, Zip:

Specific amount requested up to $500:

Reason for needing support (please provide documentation if possible):

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Please submit this form and all documentation to subsidies@atlema.org
Making Music in the Age of COVID-19

By Jody Miller

The use of terms such as “unprecedented,” “social distancing,” “isolation,” “quarantine,” and “PPE” (personal protective equipment) have surely redefined online search algorithms for the foreseeable future. People have learned how to “Zoom” each other for work meetings—and for happy hour—while not quite commanding control of muting and unmuting one’s self. The progression of the 2019 novel coronavirus hit the country (and the world) quite hard and people have been scrambling to adapt ever since.

March 2020 served to prove that our computer literacy and our understanding of technology in general may have sometimes been modest, at best. On the other hand, society was left little choice except to adapt. Where did you start in your journey? Where are you now? What’s next? We’ll take some column space to explore music-making opportunities and some basics for making your participation in them more satisfying.

Music is an aural art. Just recently I had to remind a consort to talk less in rehearsal and play more. Hearing a phrase or articulation is worth much more than attempting to follow verbal information to achieve the desired effect. Similarly, your digital experience becomes much more musical when the sound reproduction is of a high quality. This checklist is a good starting point for helping create a satisfying online experience:

- What computer equipment or device are you using? Does it run all the programs or applications you need? If using a tablet or similar device, do you lose features that are necessary for your online experience? Knowing your operating system, device memory, and compatibility with external hardware are all important. In general, stay up to date with operating system updates, but make sure all the software you need to use are compatible with these updates.

- Does your equipment set up help or hinder your participation and progress? First, your internet connection speed is crucial. While you may have limited choices for internet service in your area, keep in mind that internet speed affects video quality and sound quality. Faster service will likely freeze up less and you should hear fewer of those little skips and blips.

  Next, you should consider an external microphone. This can be tricky, as the prices range from just a few dollars to thousands of dollars. For my own use, I chose the Blue Microphones YETI model, which retails for about $140 and is designed to stand on a table or desk in front of you. The mic stand is a built-in component, which minimizes desk space used for equipment. This microphone is versatile in that one can record in a cardioid pattern (most sensitive at the front of the microphone), a figure-8 pattern (the front and the back of the microphone are equally sensitive), and omnidirectional (the microphone records equally no matter which side of the microphone you are on).

  As you can guess, each of these can be useful. The cardioid type won’t pick up as much ambient noise around the room since it is designed to pick up sounds from a narrow area. A careful internet search will show you many options of microphones. Consider a USB microphone, though, so that you don’t have to run your mic through other devices. External speakers and quality headphones are equally important as a good microphone. After all, good musicians want to hear the nuance in sound. Usually, these connect to your computer with a 3.5 mm auxiliary cord, but there are also USB options and these may actually work better for your purposes.

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• Physical set-up is important. Take some time to test your microphone placement (and your gain setting) by re-
cording yourself playing or singing. Listen to your recording through both your speakers and your headphones.
You should listen for a clear sound without excessive ambient noise (a hiss, for instance). Teachers, workshop
leaders, and ensemble partners really need to SEE you, too. Make sure your camera placement for online video
conferences is at eye level. If you are an instrumentalist, your fingers, bow, and embouchure may need to be visi-
table. You should be in a well-illuminated environment and make sure the light is on the front of your body and
instrument; the backlit “angelic” effect creates an unflattering silhouette and may impede constructive feedback.

• Set the sound preferences on your applications. Many of the applications we may need to use for music purposes
need special settings, and you can usually set this in your “preferences” menu within the application itself. You
may see options for sound input (microphone or internal speaker), sound output (headphones, external speakers,
internal speakers), and recording levels. You may need to go into the sound settings in your operating system,
too, and make some adjustments.

• “Nest” your online interaction area. A music stand, instrument stand, any instruments you may need, a glass of
water, and a pencil are some of the items you may want nearby before a session starts.

Are you already overwhelmed? Don’t be! Even if you don’t upgrade to a better mic or speakers, you can still have a per-
fectly functional online session. The headphones are still important for many online music making uses, though.

Once you are satisfied with your set up, look for online opportunities. Consider this your nudge to interact with much
more of the world without leaving the “nest” you created. We all look forward to the time we are safely able to assemble
for our traditional workshops, playing sessions, concerts, and lessons. Until then, though, one can find some parallel of-
ferings.

Neither Amherst Early Music Workshop nor the San Francisco Early Music Society wasted any time in adapting to the
online world. As models for early music workshops throughout the country, the organizers quickly put in place plans for
virtual classes. A series of weekend sessions helped normalize the online experience for Amherst and SFEMS workshop
fans. These workshops have been presented through the Zoom online conferencing platform, which quickly became the
standard for these types of sessions. Teachers (who have been as nervous as the participants!) have been teaching the sub-
ject matter in a variety of ways, as Zoom allows the teacher to share their computer screen, play along with students one-at
-a-time, share recorded examples, and provide feedback based on what can be seen. You can check out Amherst offerings

Lauda Musicam of Atlanta held its annual member meeting at the beginning of June. During the meeting the group mem-
bers were able to vote for board members, share organization financial information, play a video tribute, and even have a
group playing session. The director utilized a few volunteers to record the consort music in advance. The session was a
play-along with these pre-recorded tracks. The software allowed tempo changes and turning musical lines on or off.
Lauda Musicam is holding off on planning the 2020-21 concert season, but the option of future online playing sessions
remains on the table. You can find out more about Lauda Musicam of Atlanta at www.laudamusica.org.

Many folks in the recorder community know of Anne Timberlake’s blog (Anne’s method of thinking and working through
technical and pedagogical issues out loud) and her webinars (which are presented in a lecture format). Her website is
www.annetimberlake.com and she provides opportunities to improve playing and to improve one’s introspection. If you
have another favorite teacher, now would be a great time to investigate how they are providing online help. You could
study with just about anyone around the world!

Former Atlantan and current American Recorder Society board member Phil Hollar recently published an article in the
ARS Nova. “The Socially Distanced Recorder Player” offers suggestions applicable to any musician. Especially notable

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are the reminders of the *Music Minus One* recordings that have been around for decades. This is the right time for Phil to remind us that sometimes the old becomes the new! You can check out the full article at [https://americanrecorder.org/ars_nova_e-mag_archive.php](https://americanrecorder.org/ars_nova_e-mag_archive.php). In addition to this article, the ARS website ([www.americanrecorder.org](http://www.americanrecorder.org)) includes a calendar of playing opportunities. Many of these are not only for recorder players. As you visit the website, consider making a donation to their Recorder Artist Relief Fund that seeks to assist the many professional musicians with limited income during this time.

Early Music America ([www.earlymusicamerica.org](http://www.earlymusicamerica.org)) maintains a list of teachers who offer online instruction. Another helpful resource EMA offers is a section on current COVID-19 health information. A small sampling of resources from the EMA website includes “Learn how to use Zoom in 5 minutes for small groups,” “Art is Alive: Connecting Fans to Artists in a Stay-at-Home Climate,” and “How to Film Yourself With your Lute.” You may find that exploring one of these resources leads you to find many others that are also helpful. You’ll also find information at EMA for donating toward their EMA Relief Fund.

Bay Area recorder players Tish Berlin and Frances Blaker, also former Atlanta residents, were offering a six-week challenge before the pandemic. Built around the premise of setting specific goals and sticking with them for a specified amount of time, Tish reports that the program has been a success since it began several years ago. These two inventive musicians adapted their challenge for 2020 and have a tiered system—one free with no extra support, the other paid with the benefit of resource materials. Participants have access to play-along recordings of trios with a part missing, recordings of chamber pieces with harpsichord accompaniment, and instruction that includes some music theory (but with a pedagogical slant). If you want to learn more about this practice challenge program, Tish welcomes an inquiry at [tishberlin@sbcglobal.net](mailto:tishberlin@sbcglobal.net).

Another Bay Area musician, Hanneke van Proosdij, has helped put together a different experience altogether through her organization Voices of Music ([www.voicesofmusic.org](http://www.voicesofmusic.org)). If you need to know the nitty-gritty of copyright law, video recordings, and other legal issues that have become even bigger concerns in this day of sharing material online, you may find this an indispensable offering. Most of us aren’t aware of all the legal issues that can arise. For instance, that shirt with a designer logo in the video you share could be a legal issue waiting to happen! This project has grown into a five-part webinar through Early Music America ([https://www.earlymusicamerica.org/resources/webinars-interest-sessions/](https://www.earlymusicamerica.org/resources/webinars-interest-sessions/)).

Only a decade ago we were relishing in the fact that we could leave much of our technology elsewhere while we made our music. Whereas we opted for the old-fashioned way of studying and performing ancient music, much of the world adapted. It seems it is now our turn. After all, wouldn’t Josquin in all his compositional prowess have embraced the tools at his fingertips? Digital technology is now commonplace, but it still may be daunting. Feel confident in your efforts and go easy on yourself. You have chosen to make music with people who are encouraging, empathetic, and (most of all) supportive of our own community. Each journey does begin with that one step. You will likely find that the process is easier than you expect. You have explicit permission to set your own pace and take the path that feels right for you!
The Absence of Choral Singing

By Brenda Lloyd

This has been a tough year for choral singing. Midway through rehearsing for spring concerts, everything came to a screeching halt as the effects of COVID-19 gripped the musical world, and choral directors have been trying to figure out how to deal with it ever since.

Chris Walters, director of Atlanta Schola Cantorum, director of choral music at Westminster, and organist and choirmaster at Holy Cross Episcopal Church, said in a recent email to Schola Cantorum singers, “I think the world needs—as much as it ever has—an artistic and cultural voice that brings people together solely for the purpose of making beauty. We are singers, and we need to sing in times like these to make sense of it all.”

As we know now, singing is particularly susceptible to the spread of the virus because of airborne particles released from our respiratory tracts by just regular breathing, forced-air breathing, vocalizing, sneezing, loud talking, and coughing. If a person has an infectious disease, such as COVID-19, those particles (or aerosols) are released through those actions. And some persons are infected and don’t know it. It’s the reason we’re wearing masks and socially distancing.

In a webinar on May 5 hosted by the American Choral Directors Association (ACDA), Chorus America, the National Association of Teachers of Singing (NATS), and the Barbershop Society, medical professionals said that singing in the near future wasn’t possible without a vaccine. “It was a shock to the organizations,” Walters said. The American Choral Directors Association (ACDA) followed up releasing guidelines on June 15 based on information from the Centers of Disease Control. Those guidelines can be found on the ACDA website (www.acda.org).

In lieu of wearing masks, the guidelines do offer advice for face-to-face rehearsing: consider rehearsing outdoors; sanitize and prepare the rehearsal space between and for rehearsals; determine distancing of chairs; provide access to hand sanitizing or hand washing before entering the rehearsal space; plan for pre-and post-rehearsal traffic flow (one way in, one way out); clearly communicate protocols to singers and instrumentalists and establish early report times to allow for extra time for needed protocols; no sharing of music, pencils, food, etc., in rehearsal; check temperature when singers arrive; consider meeting in small groups or by voice part; work with church leaders on a testing protocol.

In its guidelines introduction the ACDA said, “Through this document, we endeavor to provide resources for all choral musicians, to advocate for ourselves and our profession, to guide our thinking with sample instructional models, and to point us in the direction of additional information. We claim no medical expertise, nor do we have suitable recommendations for how to assess risk in choral singing at this time.” It added that it monitors local and CDC guidelines, understanding that there is no “one size fits all” approach, and that regions are differentially impacted.

But choirs and choruses are not meeting face-to-face. Churches, where many choirs and choruses rehearse, remain closed, plus it would be difficult to space out a large group of singers. ACDA also provided for online rehearsals, which include providing remote listening/observing of the rehearsal, attending rehearsal via video conferencing platform, recording rehearsals and sharing online, and providing music digitally. The guidelines offer

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many technology suggestions, such as using Zoom, WebEx, Microsoft Teams, FaceTime, and Google Hangout, as well as various interactive learning resources.

Of course, the question is, even if choirs and choruses are able to prepare for a concert or church service, will there be an audience or congregation to hear them. Walker says, “There are so many pieces of the puzzle, it’s hard to know what to do. I feel that the world has been turned upside down and inside out. Now, I’ve been doing long-range planning for programs in the future.”

Meanwhile, choral directors are trying to figure how to keep their choruses singing and are waiting on additional information from continuing research, including “Reducing Bioaerosol Emissions and Exposures in the Performing Arts: A Scientific Roadmap for a Safe Return from COVID-19” from Colorado State University, and “COVID-19 Study Commissioned by Performing Arts Organizations” by the University of Colorado. They are expected to be completed by the end of summer. “Once we have that information in hand,” said Walters, “we’ll have a better understanding of what is good practice and what is not good practice.”

“Singing is one of the highest risk activities we can do,” Walters said. That’s because of prolonged indoor exposure to people expelling droplets and aerosols. “If you’re in a room with little or no ventilation and there’s a lot of talking, singing, laughing [etc.], the air will become concentrated with these droplets. Good ventilation is essential.”

Directors are not optimistic about regrouping their choirs in the fall. Keith Walker, director of Festival Singers of Atlanta, director of the Dekalb Choral Guild, and director of music ministries at Northside Drive Baptist Church, said he’s looking at other alternatives right now. “Right now, I’m not overly optimistic that we can resume in-person concerts this fall,” Walker said. He points out the demographics of his groups, which are primarily aged 50 and over. “But I’m considering using Zoom for music skills classes for people who don’t read music well or to enhance other music skills.”

In addition to Zoom, two other resources recommended during a recent advocacy conversation with ACDA members and hosted by Lynne Gackle, president of ACDA, are SoundJack and Artsong Central, providing real-time recording with low latency.

Several groups have set up opportunities for singing, including the Michael O’Neal Singers with its Michael O’Neal Online Summer Singers program, June - August using YouTube. Although singers cannot hear each other, it has attracted about 240 participants. Music is provided via email, and singers can listen to recordings in full or for specific parts. Michael O’Neal directs online rehearsals once a week. The Choral Foundation – Music for the Human Grace started a master class from June 27-Aug. 3 with various teachers helping with various topics, such as “7 Healthy Habits of Choral Singing” and “Not Your Average Sectional” (Dr. Jonathan Pilkington is one of the teachers of the latter).

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Early Music America recently announced a five-part series of webinars, “Creating and Sharing Online Video from Home,” presented by EMA and Voices of Music. Check www.ema.org to read about each webinar and to register. Dates are July 13, July 15, July 17, July 20 and July 22.

Most churches have been closed since mid-March, including the Episcopal Church of the Epiphany. Julie Ryder, organist and choirmaster at Epiphany, said her plans don’t involve any singing for some time. “The presumption is to wait until there’s a vaccine, so any in-house worship would not include singing or instruments,” she said. Meanwhile, she and small groups of singers (four just before the church closed to any groups and two more recently) have recorded numerous hymns for several weeks of Sunday morning Zoom worship services for parishioners to sing along.

But she is looking at ways her choirs can get together and sing, including educational tools to enhance singing skills, as well as holding sectional rehearsals to learn music via Zoom so that choirs can be ready for Christmas – just in case.

For now, Walters adds, “I’ve gone through my own grieving process and am trying to get back to a place of searching for a solution to keep our form alive. We need patience and understanding . . . and we need to be flexible and open to learning and adjusting on the fly. I think that will be the way it will be for the following year.”
History of the Crumhorn

The crumhorn is a part of the woodwind family, most commonly used during the Renaissance. In modern times, crumhorns began to played again because of the revival of interest in early music. It is also spelled krumhorn, krumhorn, krump horn, krummhorn, krum horn, and cremorne.

The name derives from the German Krumhorn (or Krummhorn or Krumporn) meaning bent horn. This relates to the old English crump meaning curve, surviving in modern English in 'crumpled' and 'crumpet' (a curved cake). The similar-sounding French term cromorne, when used correctly, refers to a woodwind instrument of different design, though the term cromorne is often used in error synonymously with that of crumhorn.

It is uncertain if the Spanish wind instrument orlo (attested in an inventory of 1559) designates the crumhorn, but it is known that crumhorns were used in Spain in the sixteenth century, and the identification seems likely.
Three Italian terms for the instrument, apart from the equivalent cromorno, are storto, cornamuto torto, and piva torta.

The crumhorn is a capped reed instrument. Its construction is similar to that of the chanter of a bagpipe. A double reed is mounted inside a long windcap. Blowing through a slot in the windcap produces a musical note. The pitch of the note can be varied by opening or closing finger holes along the length of the pipe. One unusual feature of the crumhorn is its shape; the end is bent upwards in a curve resembling the letter 'J'. The curve is decorative only and does not influence the sound.

Crumhorns make a strong buzzing sound and have a limited range, usually a ninth. While it is theoretically possible to get the reed to overblow a twelfth above the fundamental note, this is extremely difficult because the reed is not held in the mouth (and even if done would result in a gap of two notes in the scale on historical instruments), and in practice all playing is confined to the fundamental series. Some larger instruments have their range extended downwards by means of additional holes, keys and sliders, and the pitch of the instrument can be lowered a perfect fifth by dropping the breath pressure (called "underblowing"). Some modern instruments have their range extended upwards to an eleventh by two keys. Crumhorns can be chromatically played by using cross-fingerings, except for the minor second above the lowest note.

Because of the limited range, music for crumhorns is usually played by a consort of instruments of different sizes and hence at different pitches. Crumhorns are built in imitation of the vocal quartet with soprano, alto, tenor and bass as a family, as was true of most instruments of the Renaissance. There are examples of higher- and lower-sounding instruments, of which the great bass is the only commonly used one. Modern instruments are pitched in C and F (Renaissance altos were usually pitched in g, continuing the distance of a fifth between sizes).

This month’s composer was born (17 March 1665; died 27 June, 1729) into a family of musicians and master instrument makers in the parish of Saint-Louis-en-l'Île, Paris. A child prodigy, she received her initial musical education from her father and performed on the harpsichord at a young age before King Louis XIV. As a teenager she was accepted into the French court where her education was supervised by the king’s mistress, Françoise-Athénaïs, marquise de Montespan. She stayed with the royal court until it moved to Versailles and in 1684 she married. After her marriage she taught, composed, and gave concerts at home and throughout Paris to great acclaim.

She was one of the few well-known female composers of her time, and unlike many of her contemporaries, she composed in a wide variety of forms. Her talent and achievements were acknowledged by Titon du Tillet, who accorded her a place on his Mount Parnassus when she was only 26 years old, next to Lalande and Marais and directly below Lully.

Her first published work was her Premier livre de pièces de clavessin, printed in 1687. It was one of the few collections of harpsichord pieces printed in France in the 17th century, along with those of Chambonnières, Lebègue and d'Anglebert. On 15 March 1694, the production of her opera Céphale et Procris at the Académie Royale de Musique was the first of an opera written by a woman in France. The five-act tragédie lyrique was set to a libretto by Duché de Vancy. In 1707 her collection Pièces de Clavecin qui peuvent se jouer sur le Violon, a new set of harpsichord pieces, was published, followed by six Sonates pour le violon et pour le clavecin. These works are an early example of the new genre of accompanied harpsichord works, where the instrument is used in an obbligato role with the violin. She returned to vocal composition with the publication of two books of Cantates françoises sur des sujets tirez de l'Ecriture in 1708 and 1711. Her last published work was a collection of secular Cantates françaises (c. 1715).

Felice Anerio, 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, Anerio 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. In 1594, he replaced Palestrina as the official composer to the papal choir, the most prominent position in Rome for a composer.

Anerio 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.
## Composer Birthdays: July-September, 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>Christoph Willibald Gluck</td>
<td>7/2/1714</td>
<td>11/15/1767</td>
<td><a href="https://www.youtube.com/watch?v=L7na0aEPvZs">https://www.youtube.com/watch?v=L7na0aEPvZs</a> excerpts from ballet <em>Don Juan</em>. With dance: <a href="https://www.youtube.com/watch?v=x8bjICzwic">https://www.youtube.com/watch?v=x8bjICzwic</a></td>
</tr>
<tr>
<td>Jacob Handl</td>
<td>7/3/1550</td>
<td>7/18/1591</td>
<td><a href="https://www.youtube.com/watch?v=01-lmLsh2c">https://www.youtube.com/watch?v=01-lmLsh2c</a> Motet: “Ascendit Deus” by Indonesian choir</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=fBRJtscCode8">https://www.youtube.com/watch?v=fBRJtscCode8</a> Canzon: “Pedro y bien te quiero”</td>
</tr>
<tr>
<td>Evaristo Dall’Abaco</td>
<td>7/12/1675</td>
<td>7/12/1742</td>
<td><a href="https://www.youtube.com/watch?v=5NB2wg7lk">https://www.youtube.com/watch?v=5NB2wg7lk</a> Sonata for violin &amp; continuo in G minor, op. 4, no. 12</td>
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<tr>
<td>Giovanni Bononcini</td>
<td>7/18/1670</td>
<td>7/9/1747</td>
<td><a href="https://www.youtube.com/watch?v=3AfldItmQc">https://www.youtube.com/watch?v=3AfldItmQc</a> Duet: “Amor è quel bambin”</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=pawiZd4OhY">https://www.youtube.com/watch?v=pawiZd4OhY</a> “Caligaverunt oculi mei” (<em>Passione secondo Matteo</em>)</td>
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<tr>
<td>Hieronymus Praetorius</td>
<td>8/10/1560</td>
<td>1/27/1629</td>
<td><a href="https://www.youtube.com/watch?v=HVYaTdu4c">https://www.youtube.com/watch?v=HVYaTdu4c</a> Motet: “Tota pulchra es”</td>
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<tr>
<td>Nicola Porpora</td>
<td>8/17/1686</td>
<td>3/3/1768</td>
<td><a href="https://www.youtube.com/watch?v=xm_kvVPemjI">https://www.youtube.com/watch?v=xm_kvVPemjI</a> Cello Concerto in G major</td>
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<tr>
<td>Johann (Jan) Benda</td>
<td>8/30/1713*</td>
<td>1752</td>
<td><a href="https://www.youtube.com/watch?v=5mRfQ7VHQ5w">https://www.youtube.com/watch?v=5mRfQ7VHQ5w</a> <em>Sonata No. 6 in G</em> for flute and continuo</td>
</tr>
<tr>
<td>Georg Böhm</td>
<td>9/2/1661</td>
<td>5/18/1733</td>
<td><a href="https://www.youtube.com/watch?v=CK1wnNK5kw">https://www.youtube.com/watch?v=CK1wnNK5kw</a> Capriccio in D major</td>
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<tr>
<td>Adriano Banchieri</td>
<td>9/3/1568</td>
<td>1634</td>
<td><a href="https://www.youtube.com/watch?v=KtlHgnX0lRo">https://www.youtube.com/watch?v=KtlHgnX0lRo</a> “Capricciata e contrappunto bestiale alla mente”</td>
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<tr>
<td>Joh. Christian Bach</td>
<td>9/5/1735</td>
<td>6/1/1782</td>
<td><a href="https://www.youtube.com/watch?v=xWghMM_T9o">https://www.youtube.com/watch?v=xWghMM_T9o</a> Sonata in C minor, op. 17, no. 2 on clavichord</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=F3Gfggggu8w">https://www.youtube.com/watch?v=F3Gfggggu8w</a> <em>Sinfonia in G minor (1755)</em></td>
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<tr>
<td>Richard I “Lion-Heart”</td>
<td>9/8/1157</td>
<td>4/6/1199</td>
<td><a href="https://www.youtube.com/watch?v=71D1rnYOWhU">https://www.youtube.com/watch?v=71D1rnYOWhU</a> “Ja nuns hom pris” with cornemuse</td>
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<tr>
<td>Joan Cererols</td>
<td>9/9/1618</td>
<td>8/27/1680</td>
<td><a href="https://www.youtube.com/watch?v=w9jztPkMKsA">https://www.youtube.com/watch?v=w9jztPkMKsA</a> “Son tus bellos ojos”</td>
</tr>
<tr>
<td>Friedrich Kuhlau</td>
<td>9/11/1786</td>
<td>3/12/1832</td>
<td><a href="https://www.youtube.com/watch?v=fVjBDLqUGcc">https://www.youtube.com/watch?v=fVjBDLqUGcc</a> Adagio for Harp, Cello, and Strings</td>
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<tr>
<td>Francesca Caccini</td>
<td>9/18/1587</td>
<td>After 1641</td>
<td><a href="https://www.youtube.com/watch?v=U6Nd6O_4a-A">https://www.youtube.com/watch?v=U6Nd6O_4a-A</a> “Antri gelati” with dance</td>
</tr>
<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=SYI4ckm4aEM">https://www.youtube.com/watch?v=SYI4ckm4aEM</a> Tambourins and Chaconne from <em>Dardanus</em></td>
</tr>
<tr>
<td>Josse-François Joseph Benaut</td>
<td>9/30/1741</td>
<td>7/13/1794</td>
<td><a href="https://www.youtube.com/watch?v=l-UckaabU7S8">https://www.youtube.com/watch?v=l-UckaabU7S8</a> Air de “Malbruck” et variations for organ</td>
</tr>
</tbody>
</table>

*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"