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.

AEMA’s Website: www.ATLEMA.org

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President’s Message

It was a cold, wet evening last Thursday. And rising from that gloomy atmosphere came the magical sounds of Voices and Viols. Alison Crum, one of world authorities on music of the English Renaissance, came through Atlanta. AEMA sponsored her leadership in a most lovely mini-workshop for one of my favorite musical combinations, (you guessed it) Voices and Viols.

We sang and played mostly motets by Ferrabosco the Elder. The music was so beautiful and as the evening went on our music making, under Alison’s guidance, grew and developed into something quite beautiful.

I felt fortunate to be a part of this. I also felt grateful to AEMA for making this evening and other music making possibilities (like our Mid-Winter Early Music Workshop) available.

I look forward to seeing you at the next Early Music event.

Susan Patterson

Beautiful Baroque Opera performances available in DVDs

1) Jean Philippe Rameau’s <Les Indes gallants> (The Indians in Love). A flamboyant interpretation by the Paris Opera, with soloists, Baroque instruments, chorus and ballet.

Available from Netflix in 2-parts on 2 DVDs. A “must-see” creation!

2) Jean Philippe Rameau’s <Zoroastre>. A moving rendition, with innovative staging and intricate ballets by the Drottningholms Slottsteater of Stockholm, Sweden.

Available from Netflix in 2-parts on 2 DVDs. Warmly recommended.
Dr. Gerald Moore

Dr. Gerald L. Moore, retired professor of music, directed the Early Music Consort, the Jazz Vocal Ensemble and the Chorale while teaching full time at Lipscomb University. He also taught music theory and related courses. Previously, Dr. Moore served as a band director and choral director at various levels while teaching in Texas. He received the D.M.E from the University of Oklahoma and the M.M.E and B.M. from the University of North Texas.

He has received a special award from the American Society of Composers, Authors, and Publishers for his arrangements for a variety of ensembles. He also received the Baker Award from Lipscomb University for excellence in teaching. In the summer of 1998 he received a grant from the National Endowment for the Humanities to travel to Brandeis University for an intensive workshop in the analysis of medieval and Renaissance music. In 2001-2002 he received a sabbatical in order to focus on acquiring and arranging new music for the Early Music Consort.

Dr. Moore has served as a regular instructor in early music for several workshops, including the Mountain Collegium, a summer early music workshop held on the campus of Western Carolina University in Cullowhee, North Carolina. He has also published arrangements of church music and music for early instruments; his hymn arrangements appear in the hymnal, *Praise for the Lord*.

We are very sad that we have lost a great friend and teacher of early and ethnic music. We can look back at having known a true friend, a gifted mentor, arranger and composer. Dr. Moore participated in a number of our Mid-Winter Workshops as one of the recorder teachers.

Jorg Voss
Mountain Collegium, Early Music and Folk Music Workshop  
June 28 - July 4, 2009, Western Carolina University, Cullowhee, North Carolina

Why do musicians of all levels continually return to the western mountains of North Carolina each summer? Is it to participate in a wealth of Early Music and Folk Music classes? Is it for the challenge of learning a new musical form/instrument and/or perfecting ones technique on an old favorite? Is it to rub elbows with and gain knowledge from top musicians and instructors from throughout the country? – and to hear remarkable concerts given by same? Is it to have verbal and musical conversations with friends made at past and current Collegiums? Is it to enjoy the scenic beauty of the mountains that surround Western Carolina University? It is all of the above with the additional ingredient I call the “Brigadoon” effect. If you are a multiple returnee, it’s as though you haven’t left. This magical grouping of friends and musicians picks up where it left off in previous years, gathering in new participants and experiences as the week unfolds. It is comparable to a gathering of family, one that always welcomes new members.

This year’s faculty, Pat Petersen (Mountain Collegium Workshop Director), Martha Bishop, Lorraine Hammond, Atossa Kramer, Lisle Kulbach, Holly Maurer, Jody Miller, Gail Schroeder, Ann Stierli, John Trexler, and John Tyson presented a full slate of classes. These included consorts (viol and recorders), tin whistle, plucked strings (harp, guitar, lute, psaltery), German consort music, Sephardic music, Franco-Flemish favorites, introduction to improvisation, Bach for viol, English country dance band, traditional Appalachian folk sessions, survey of Celtic and other European traditional music, singer’s sessions, voices and viols, crumhorn (and other capped reeds), plus hurdy-gurdy.

As always, the Thursday night Faculty Concert was a mixture of virtuosi playing as well as creative fun. Composers and works represented included Senfl, “Tandernac,” Schein “Suite 3 from Banchetto Musicali,” and Jacques Hotteterre, “Troisième suite”. Who will ever forget the viol trio “Ciaconi Adagio” by Johann Michael Nicolai played by Gail Schroeder, Martha Bishop, and Ann Stierli. The hurdy-gurdy viol duet, John Trexler and Holly Maurer, was amazing as was the finale, “Take Los Caminos à 5” by the Sephardi Brew – an incredible old and new combination – you had to be there!

Added to the fun on campus were highlights from the area community. When desiring a change from campus cafeteria fare (which was fine), nearby Silva had several restaurants to choose from, including my favorite, Lulu’s. Also, when leaving the Norton Residence Hall on Saturday, site of Mountain Collegium, I went to the other side of campus where a large craft show was being held in the sports complex field house. Inside was a great representation of local and nearby craft artists. It was a great way to cap off a musical treasure in the mountains.

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Joan Meixell
Your Atlanta Early Music Alliance and the Atlanta Recorder Society held its seventh annual Mid-Winter Workshop in January. The response from “early musicians” from all over the southeastern States is remarkable. Over 90 of them gathered at Clayton State University to engage in classes with their fabulous faculty. (One lady even came from Colorado). They brought their historical instruments, including, besides Recorders, Baroque Flutes, Chalumeau, Cornamuse, a Cornetto, Crumhorns, Dulcians, Harps, a Psaltery, a Quinton, Sackbuts, a Serpent, Shawms, Viols and, yes, their Voices to sing and play from selected music of the last 600 years.

We experienced the continuation of the very popular “Seven Minutes of Glory”, intended to give groups and individual musicians an opportunity to perform their favorite music selections before and in between class sessions.

On Friday evening additional Singers joined in the fun of Voices and Viols, a very English tradition of musical activity. This year, by popular demand the workshop offered full sessions for Early Brass and Reed Instruments. The workshop culminated in a double choir performance of Ludovico Grossi da Viadana’s Sinfonia “Padovana” and a four-choir Finale of Tiburtio Massaino’s “Canzon trigesima quinta a 16”. These composers lived in Italy 1560-1527 and 1550-1609 respectively and wrote in the musical style of the late Renaissance.

Jorg Voss
Harp Session

Recorders

The FINALE (chorus three of four shown)
Name that Composer

Resvelons nous, resvelons, amoureux
Alons en bien tos au may

Composer (1397-1474)

We revel! Revel lovers, let’s got to the woods to pluck the maypole,
And we’ll sing a virelai for our ladies, and have a joyful time with them.

(rondeau a dieux):
Come, all good people to the May!
So much of Early Music surviving from the Renaissance is music for dancing. The invention of movable type printing allowed several publications of 15th and 16th century dance forms and music. Among the publishers were Pierre Attignant in Paris (1530) and Tielman Susato in Antwerp (1551). We thus know their collection of dance melodies and harmonies. Yet, how did the people actually dance to these beautiful strains? It was this French Dancing Master who published a book in which he showed a variety of steps and movements with woodcut pictures. Thanks to him we can still reconstruct how people enjoyed Pavanes, Branles, Basse-dances, Gaillardes, Volte, Courante, Allemande, Morisque, Canarie and Bouffons in social dancing.

**Name that Dancing Master (from last issue)**

This Dancing Master published “Orchésographie” instructions for social dancing in the 16th century. His pen name is Thoinot Arbeau, the anagrammatic name of French cleric Jehan Tabourot (March 17, 1519, Dijon – July 23, 1595, Langres). He uses a conversation with his pupil Capriol and woodcut pictures to give precise instructions to dancers and musicians.

To find an on-line facsimile of “Orchésographie”, search Google/ Wikipedia with “Thoinot Arbeau” and look for “External Links”

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**Name that Composer**

This composer lived from 1397 to 1474, a member of the Franco-Flemish School of composers.

He was among the most influential composers of the 15th century, and his music was copied, distributed and sung everywhere that polyphony had taken root. Almost all composers of the succeeding generations absorbed some elements of his style. The wide distribution of his music is all the more impressive considering that he died several decades before the availability of music printing.

He wrote in most of the common forms of the day, including masses, motets, Magnificats, hymns, simple chant settings in fauxbourdon, and antiphons within the area of sacred music, and rondeaux, ballades, virelais and a few other chanson types within the realm of secular music. None of his surviving music is specifically instrumental, although instruments were certainly used for some of his secular music, especially for the lower parts; all of his sacred music is vocal. Instruments may have been used to reinforce the voices in actual performance for almost any portion of his output. In his lifetime, he wrote seven complete masses, 28 individual Mass movements, 15 settings of chant used in Mass Propers, three Magnificats, two Benedictamus Domino settings, 15 antiphon settings (6 are Marian antiphons), 27 hymns, 22 motets (13 are isorhythmic) and 87 chansons. Assigning works to him based on alleged stylistic similarities has been a favorite pastime of musicologists for at least a hundred years, judging from the copious literature on the subject.

from Wikipedia
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, minus $10 for the newsletter, 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 ($20)                        ___ Family Membership ($30)
___ Group/Institutional ($45)                                ___ Supporting ($100)
___ Sustaining ($200)

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

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CONCERT V, Saturday, April 24, 2009:
THE GRAND TOUR - BEST OF EUROPEAN BAROQUE
Chamber music by Bach, Vivaldi, Telemann, et al
St. Bartholomew’s Episcopal Church, 1790 LaVista Rd NE,
Atlanta, GA 30329 and begin at 8 p.m.

Music of Johann Sebastian Bach
March 14th, 2010, 4 p.m.
Roswell Presbyterian Church
755 Mimosa Boulevard
Roswell, GA 30075-4407