



## President's Message

### Parting and new Board members

As we near the end of our 2011-2012 year, we give our thanks to our parting Board members, Jane Burke and George Lucktenberg. Jane has served you organization for 6 years as Board member and membership chair and in many other ways so necessary for an organization. George has also served on the Board representing harpsichordists and their interests. (The bylaws of AEMA limit Board membership to two 3-year terms).

We now welcome our new Board members, Brenda Lloyd and Daniel Pyle. You may recall their candidate statements enclosed with the recent ballots. Brenda has already worked with us, behind the scenes, in editing our BROADSIDE newsletters, a truly appreciated service. Daniel will join us with his treasured experience with so many aspects of Early music.

### State of AEMA

On May 12th we held our Annual Membership meeting, hosted by David Buice at the Presbyterian Church of the New Covenant. We enjoyed the potluck luncheon and finished with a music session in the lovely sanctuary under the leadership of Robert Bolyard. It was a true delight to sing and play the selections:

*Martha Bishop: "Ceremonial Dance"*

*Orlando Gibbons: "The Silver Swan"*

*Claudio Monteverdi: "Ave Maris Stella "*

*Giovanni Perluigi Palestrina: "Tu es Petrus"*

*Josquin des Prez: "Missa Pange lingua Agnus Dei"*

*John Wilbye: "Sweet honey-sucking Bees"*

### In this issue:

AEMA Annual Meeting	pages 1-2
Giovanni Gabrieli	pages 3-4
The Cries of London	page 5
David Buice	pages 6-7
Armonia Celeste	page 7
EMA announcement	page 8
Name that Composer	page 9
Charlotte Waites	page 10
Membership	pages 11-12

### I gave a brief State of the Organization:

#### 1) Membership

AEMA now has the following group memberships

The Atlanta Camerata

The Athens Chamber Singers

Festival Singers of Atlanta

Lauda Musicam of Atlanta

New Trinity Baroque

Harmony Universelle

The Presbyterian Church of the New Covenant

Individual members: 75

Of course, we invite other Early music groups to become organizational members. We can help disseminate concert information and provide limited financial grants.

The Atlanta Early  
Music Alliance

**2011 / 2012 Board of  
Directors**

Jorg Voss,  
President  
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David Buice  
at large

Paula Fagerberg  
at large

George Lucktenberg,  
representing Keyboard  
interests within AEMA

Barbara Stark  
Web Master

*Submissions for  
BROADSIDE.....to*

*Wanda Yang Temko*

[wanda@yangtemko.com](mailto:wanda@yangtemko.com)

**Early Music  
Concerts or Events:**

*AEMA wants to help  
spread the word!  
If you want to make  
announcements, contact:*

Jorg Voss,  
[jorg@JFV.com](mailto:jorg@JFV.com)  
or  
[jorgvoss@gmail.com](mailto:jorgvoss@gmail.com)  
for e-mail distribution

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**2) Activities throughout this last year:**

Quarterly BROADSIDE publications  
Numerous Early Music concert announcements  
The 9<sup>th</sup> annual Mid-Winter Early Music Workshop with 65 participants plus faculty  
A Voices and Viols workshop with Alison Crum from England

**3) A resourceful Website, [www.atlema.org](http://www.atlema.org),** created and strengthened  
by Barbara Stark. Our members are able and welcome to access it.

**4) Our financial status is strong,** reported our treasurer, Chrissy Spencer.  
AEMA is a not-for profit, 501(c)(3) organization. We submitted a form 990  
EZ to the IRS. Any donations and grants are welcome and tax deductible.

**5) AEMA provided grants** in support of musical performances and for scholarships  
to the following

The Presbyterian Church of the New Covenant  
New Trinity Baroque  
The Athens Chamber Singers  
The Alison Crum Voices and Viols workshop  
The Gerald Moore workstudy Scholarship fund of the Mountain Collegium Music Workshop

Jorg Voss

## Concert Conflict management - AEMA Calendar

It happens too often! Let's face it: There is a limited audience for our esoteric Early Music performances. Why are they often scheduled on the same day and sometimes at the same time?

AEMA wants to help!!! We will appoint a Calendar Coordinator for our member groups, which will utilize the calendar on the AEMA website, [www.atlema.org](http://www.atlema.org). Let's try it, and see whether we can prevent at least some schedule conflicts in the Atlanta Metro area!

Jorg Voss

### From your AEMA Board:

At a recent Board meeting we discussed that most of us have exceptional "Early Music" experiences during a year, which ought to be shared with our members. And we decided that we should start with a few of our Board members. Beyond that, **we would like to invite all of our members** to share theirs in upcoming BROADSIDE issues. **We also encourage you to suggest who in your opinion should be interviewed for an article in BROADSIDE.** Please contact **Wanda Yang Temko, [wanda@yangtemko.com](mailto:wanda@yangtemko.com).**

**AEMA on Facebook : See Atlanta Early Music Alliance**

## Giovanni Gabrieli (1555 to 1612)



This year we remember and celebrate Giovanni Gabrieli who died 400 years ago.

Giovanni Gabrieli was born in Venice shortly after his father had moved from Carnia to that important city. We know little about his younger years. We surmise that he studied music with his uncle, Andrea Gabrieli, another significant composer of that era. Orlando di Lasso (de Lassus) was his teacher when he stayed in Munich, and Gabrieli's musical style was imprinted by that master composer.

In 1585, back in Venice, he was able to get the position of "principal organist" at Saint Mark's Basilica (San Marco), following the departure of Claudio Merulo. After his uncle Andrea died, Giovanni also became the "principal composer" at St. Mark's, and we owe the survival of Andrea's music to Giovanni's diligence, since he documented that music for publication.

Giovanni also became organist at the Scuola Grande di San Rocco, which he also held his entire life. San Rocco was an important confraternity dedicated to artistic performance in music, second only to St. Mark's, attracting some of the best known musicians in Italy. He composed much music for this establishment, as well as for St. Mark's.

San Marco had a long tradition of musical excellence and Gabrieli's work there made him one of the most noted composers in Europe. The vogue that began with his influential volume *Sacrae symphoniae* (1597) was such that composers from all over Europe, especially from Germany, came to Venice to study. Evidently he also made his new pupils study the madrigals being written in Italy, so not only did they carry back the grand Venetian polychoral style to their home countries, but also the more intimate style of madrigals. Heinrich Schütz and others helped transport the transitional early Baroque music north to Germany, a trend that decisively affected subsequent music history. The productions of the German Baroque, culminating in the music of Johann Sebastian Bach were founded on this strong tradition, which had its roots in Venice.

His music is transitional between Renaissance and Baroque styles; like that of other Venetians, it is mostly homophonic, much of it multi-choral (*cori spezzati*). Gabrieli utilized voices, sackbuts, cornetti and viols, antiphonally placed and heard in the cathedral. He wrote for 2, 3, 4 and 5 choirs. He was one of the first composers to designate definite instruments for certain musical lines, and he established the "pian" and "forte" dynamics for musical performance.

Gabrieli's health declined from 1606, and he died in 1612.

## Links to some of Giovanni Gabrieli's music on YouTube

### Jubilate Deo - Balanced Voices

<http://www.youtube.com/watch?v=1KCj3SDrpG8>

### Intonazione nel nono tono per organo e Motetto In ecclesis

<http://www.youtube.com/watch?v=r86RSzqvrTg&feature=related>



### Sonata pian e forte

<http://www.youtube.com/watch?v=Jx2xgbBkjbjg>

### Magnificat a 14

<http://www.youtube.com/watch?v=mSc03CyyoPg&feature=related>

### In Ecclesiis

<http://www.youtube.com/watch?v=q2BOBnAD1Es&feature=related>

### Canzon duodecimi toni

[http://www.youtube.com/watch?v=nx47RD7NZ\\_g&feature=related](http://www.youtube.com/watch?v=nx47RD7NZ_g&feature=related)



### Dulcis Jesu patris imago

<http://www.youtube.com/watch?>

### Hodie Christus natus est

<http://www.youtube.com/watch?v=yhaSbHWuy1g&feature=related>

### The Renaissance Singers, Magnificat octavi toni

<http://www.youtube.com/watch?v=pjaIFQ5pafA&feature=related>

### Ricerca VIII tono - Simone Stella

<http://www.youtube.com/watch?v=TukQEu0x8qM>

## One of our member groups,

### the Athens Chamber Singers under the direction of Kevin Kelly

recently performed a concert entitled CRIERS, RINGERS & AUCTIONEERS, supported by Viola da Gamba players from the Atlanta area: Greg Armijo, Martha Bishop, Robert Bolyard, Chrissy Spencer and Susan Whaley.

Martha was apparently spellbound appeared in the lyrics of several bar (ca 1500), John Dowland Richard Dering, 1599 and Orlando Kevin Kelly sent us the lyrics of the nouns. Here are the ones by not to have been carried into at

Kevin Kelly explains:

"I appended the beginning of Gibbering, that way providing a conclusion of the Dering. Dering lack sir', whereas Gibbons begins morrow.' I thought it made good the piece was bookended with the



by the archaic English words which featured composers, William Dun- (1600), Henry Aldrich (1673) and Gibbons (1583-1625).

several with explanations of some of Richard Dering, some words appear least recent American English.

bons' Cries to the beginning of the 'morning' opening to the 'evening' begins right off with 'What do you with the town crier saying 'Good sense to open with the Gibbons, so town crier."

### The Cries of London

#### Richard Dering, 1599

Pins, points [*laces for tying garments*], garters, Spanish gloves, silk ribbons,  
 Cabinet, scarf, girdle, hangers [*decorative cloths*],  
 Cobweb lawn [*sheer fabric*], cambric, bone [*bobbin*] lace,  
 Silk stocks [*scarves*], hat of the French block [*fashion*],  
 Oysters, mussels, mackerel, haddocks, cockles, periwinkles [*snails*],  
 Plaice [*flounder*], eels, sprats [*herring*], salt, milk,  
 Ends [*odds & ends*] of gold or silver, kitchen stuff [*fat*],  
 Mat for a bed, brooms, boots, shoes,  
 Pouchrings [*for closing purses*], buskins [*house shoes*],  
 Pudding pies, apple pies, mutton pies,  
 Black [*paste for shining shoes*], rock salt, samphire [*used for pickling*],  
 Cake of ginger bread,  
 Cheese, creams, strawberries, cucumbers, walnuts, nuts, chestnuts,  
 Respise [*raspberries*], artichokes, cherries, pips, meddlers [*apple-like fruit*],  
 Aqua-vitae [*brandy*], Rosasolis finea [*liqueur*],  
 Cony [*rabbit*] skins, laces, points, pins, St. Thomas onions,  
 White radish, white lettuce, white cabbage, white turnips, white parsnips,  
 Marking stone [*crayon for marking linen*],  
 Seville oranges, lemons, pomgranats, potatoes,  
 Ink, pens, doublets [*men's upper garment*],  
 Rosemary, bays [*laurel berry*], almanac, brush,  
 Juniper, garlic, coal, sausage, tinder box

#### Other groups' performances on YouTube:

Orlando Gibbons: <http://www.youtube.com/watch?v=Yu9PU8OXHGc>

Richard Dering: <http://www.youtube.com/watch?v=HPsXTYHzSnI>

## Performing Early Music “Period Pieces” of the Mid-Twentieth Century

We have come a long way from my student days when it was still commonplace to find anachronistic editions being used in performances of seventeenth and eighteenth century keyboard music as well as chamber music of those centuries; today, by contrast, it is not at all unusual for our best players to utilize facsimiles of manuscripts or period editions.



Antonio Vivaldi

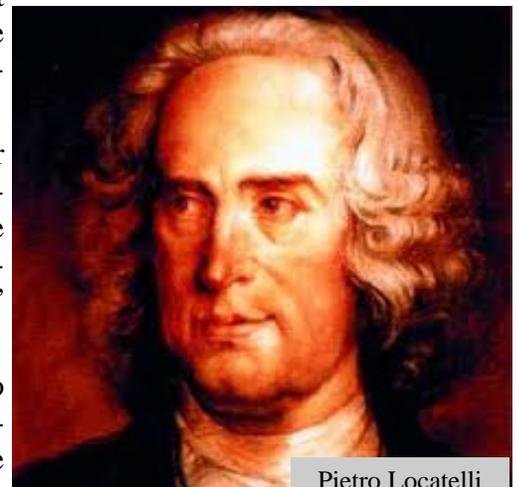
Nevertheless, early music editions from the nineteenth and twentieth centuries are still to be found in abundance, and today’s performer may be confronted with an edition that clearly reflects the sensibilities of a later generation editor as much or more than the sensibilities of the composer.

The performer in such cases is in a position to make some choices, from putting the edition aside in favor of searching out a more “period informed” edition, to using a bottle of white-out to mask nineteenth century-inspired slurs, fingerings and octave doublings, to embracing – to a greater or lesser degree – the edition as it stands, treating it as a “period piece” in its own right, as representative of a sub-genre of the Early Music Revival of the twentieth century.

This was my choice in a recent performance with my friends Kellie Rose (flute), Susan Matteson (flute) and Laura June McDuffie (cello), playing music of Vivaldi and Locatelli from editions of the early 1950s. Accepting the editions as products of sincere musicians more concerned with engaging their contemporary audience than with fidelity to any conception of “original” sound, I used my “early twenty-first century” ears and appreciation for all that has transpired in the early Music Revival over the past hundred years to find an approach to performance that recognized the efforts of those 1950s editors without appreciably suppressing my natural inclinations in playing continuo.

As a result, there were some passages in which I omitted lower octaves doublings – clearly, these had been added with piano performance in mind – or played the bass line an octave higher to match the pitch being played by the cello. With few exceptions, that choice resulted, to my ears, in a bass keyboard line that simply sounded “right” in its unison doubling of the cello or viola da gamba line.

On the other hand, there were some passages that seemed to reflect an effort by the editor to make the keyboard part “more interesting” than a generally straightforward continuo realization might have seemed to the average performer of the early 1950s. With a strong shadow cast over the mid-century by nineteenth and twentieth century pianos, their composers and performers, it is not difficult to imagine the thought in those years that a straight continuo part might be considered boring to performers and audiences alike; an editor of the 1950s would have been acting from perhaps an understandable prejudice, a feeling that “early music that sounds more like later music” would be met with a more positive reception by performers in the market to buy early music, and audiences hearing performances of early music. It is little wonder that in those years, the young Gustav Leonhardt was perceived as radical in some quarters!



Pietro Locatelli

The most extreme examples of these attitudes were found in passages of the Vivaldi and Locatelli in which the keyboard part “left the ground” figuratively and literally, both hands playing an independent, editor-composed part in the top half of the keyboard range while the bass continuo string part continued to make its

way along, playing the originally composed bass line. Initially, I had the sense that I was suddenly playing Schubert instead of Vivaldi or Locatelli!

In rehearsals this could be more than a little distracting, particularly in the absence of the cellist when I was practicing with the treble instruments alone. More than once I found myself playing, with my left hand, the bass continuo part – written above the keyboard “realization” – while maintaining the right hand part as written.

Once our rehearsals were consistently including all the ensemble members, I gradually moved to something of an amused acceptance of the editor’s efforts to make this music more interesting than he may have thought possible if played with a straightforward approach that most harpsichordists today take for granted as a part of “informed” performance practice.

At our concert in May, I made some mention to the audience regarding these “period piece” editions, offering them as an opportunity to hear a distinctly mid-twentieth century take on early chamber music. The proof of success is perhaps to be found in audience response; this particular audience, comprising a broad range of early music experience and understanding, seemed to enjoy what it heard.

And, I must say, I enjoyed it, too! There was the natural pleasure a performer experiences in playing to a receptive audience, as well as feeling continuity with an earlier generation of keyboardists in its efforts to find an audience – a playing audience and a listening audience – for music worth hearing.

Looking ahead to another concert with my friends, I’m interested in a return to more recognizably “informed” editions of the music we choose to play, but I think I will also keep my ears and mind open to the musical possibilities presented by those editions I might previously have been ready to eschew without a hearing; I like to think that, from our vantage point in the second decade of a new century, it’s an openness we can afford to develop and maintain.

~ David Buice

## Armonia Celeste



Armonia Celeste, the ensemble co-founded by AEMA historical harpist Paula Fagerberg, is booking several concert tours for the 2012-13 season...including one that promises to bring the ensemble to Atlanta. (Paula is the only member of the five-piece recording and touring ensemble to live in the Southeast.) Watch this space for an Atlanta concert announcement! Other tours include one of the D.C./Maryland area in June 2012, one of Ohio/Michigan/Indiana in October 2012, and a wide swath of the South in January/February 2013. For a complete list of upcoming concerts, please visit [www.armoniaceleste.com](http://www.armoniaceleste.com), or join AC's Facebook group to get the latest details: [www.facebook.com/ArmoniaCelesteEnsemble](http://www.facebook.com/ArmoniaCelesteEnsemble)

## AEMA is a member of EMA, Early Music America

You may be interested in this information which they sent us recently:



### **Maria Coldwell, Executive Director of Early Music America, to step down in September 2012**

May 29, 2012—[SEATTLE, WA]—Maria Coldwell, Executive Director of Early Music America, has announced her decision to step down in September 2012, after ten years of leading the national arts service organization. A musicologist by training, as well as early music performer, educator, and concert presenter, Coldwell has brought Early Music America to new programmatic and financial heights over the past decade. “Maria’s vision, leadership, organizational and administrative skills, knowledge of our field, ability to build important relationships, and so much more, are beyond mere praise. The Board’s debt to her is enormous, as is our gratitude,” said Bob Johnson, EMA Board President.

In 2010-11, Early Music America celebrated its 25th Anniversary, with special publications and a new Young Performers Festival, presented in Boston in June 2011. The Festival included 15 concerts by college and university early music ensembles, as well as special presentations and networking events for the 250 student participants. “Supporting young people and building up the future of early music in North America has been my top priority,” said Coldwell. Over the past decade, EMA has presented 5 national competitions for emerging artists. Under Coldwell’s leadership, scholarship programs have increased fivefold, and several new educational and outreach grant programs have been established. *Early Music America* magazine, EMA’s quarterly publication, has increased significantly in size and circulation. The organization’s small endowments have also increased substantially over the past decade, in spite of the financially challenging times.

Maria Coldwell received her Ph.D. in music history from Yale in 1979 and is a medievalist who has published various scholarly articles. She won the Noah Greenberg Award of the American Musicological Society in 1981. She taught music history at Yale University and the University of Chicago. After moving to Seattle in 1987, she served for three years as Executive Director of Seattle Camerata, a “chamber music in historic sites” series, and then as Executive Director of the Early Music Guild of Seattle for eight years (1991-99). She returned to academia for 3 years as Program Manager for the University of Washington’s Division of Educational Outreach, administering programs in nonprofit management and various arts areas, before taking the E.D. position with Early Music America in 2002. Coldwell plays Baroque flute and has sung with St. Mark’s Cathedral Choir for 25 years. She is currently a member of the Vestry at St. Mark’s, and she has served on the boards of the Early Music Guild, Seattle Baroque Orchestra, the Tudor Choir, and Early Music America; she has also served as a panelist for the National Endowment for the Arts.

### **About Early Music America**

Early Music America serves and strengthens the early music community in North America and raises public awareness of early music. EMA was founded in 1985 and provides its 3,000 members with publications, advocacy, and technical support. EMA publishes the quarterly magazine *Early Music America*. “Early music” includes western music from the Medieval, Renaissance, Baroque, and Classical periods, performed on period instruments in historically-informed styles. For more information, contact Early Music America at [206-720-6270](tel:206-720-6270) or 888-SACKBUT, or visit our web site at [www.earlymusic.org](http://www.earlymusic.org).

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## ??? "Name that Composer" ???



He was born at Fusignano, in the current-day province of Ravenna. His master on the violin was Giovanni Battista Bassani, while Matteo Simonelli, the well-known singer of the pope's chapel, taught him composition.

He gained his first major success in Paris at the age of nineteen, and to this he owed his European reputation. From Paris, he went to Germany. In 1681 he was in the service of the electoral prince of Bavaria; In 1685 he was in Rome, where he led the festival performances of music for Queen Christina of Sweden. From 1689 to 1690 he was in Modena; the Duke of Modena was generous to him. In 1708 he returned to Rome, living in the palace of Cardinal Ottoboni.

The style of execution introduced by this composer and preserved by his pupils, such as Francesco Geminiani, Pietro Locatelli and many others, was of vital importance for the development of violin playing. It has been said that the paths of all of the famous violinist-composers of 18th-century Italy led to this composer who was their "iconic point of reference".

However, he used only a limited portion of his instrument's capabilities. Nevertheless, his compositions for the instrument mark an epoch in the history of chamber music. His influence was not confined to his own country. Johann Sebastian Bach studied his works and based an organ fugue (BWV 579) on his Opus 3 of 1689.

His compositions are distinguished by a beautiful flow of melody and by a mannerly treatment of the accompanying parts, which he is justly said to have liberated from the strict rules of counterpoint. His concerti grossi have often been popular in Western culture.

*Freely adapted from Wikipedia*

## "Name that Composer", from the March quiz

**Christopher Tye** (c. 1505—1573) was an English organist and composer of choral and instrumental music. Apparently a native of East Anglia, he received a doctorate in Music from Cambridge in 1537 and was later associated with the Priory of Ely. He was a contemporary of Thomas Tallis, and contributed to the assimilation of continental structural principles into English music during the first half of the sixteenth century. Rather little survives of his sacred choral music, but what does remain represents an interesting personal synthesis of the older English florid style and the techniques of structural imitation and syllabic text setting. His sparing use of imitation and the general absence of soloist passages gives his music a tighter cohesiveness than that of the previous generation – his Mass "Euge Bone" is perhaps the most impressive example of the period.

Today, Tye is at least as well known as a composer of instrumental ensemble music for viol consort. He left thirty-one such compositions, apparently composed late in his life. These include twenty-one settings of the "In Nomine" type – based on John Taverner's cantus firmus and incorporating all manner of instrumental ideas within a purely polyphonic context. He is credited as the first significant composer of instrumental chamber music, and his examples are of uniformly high quality. They represent a substantial legacy for Western music.  
~ Todd McComb (6/94)

*Adapted from ClassicalNet*

## The Charlotte Waites



L. to r.: John Burns (Dulcian), John Trexler Hurdy-Gurdy), Susan Burns (Shawm) and Don Boekelheide (Cornetto)

The Charlotte Waites have frequently participated in our Mid-Winter Workshop and performed their beautiful early music antics.



Please visit <http://www.newtrinitybaroque.org/>



For Concerts of the Atlanta Baroque Orchestra, see Website  
<http://atlantabaroque.org/>

**The Atlanta Early Music Alliance  
offers**

**Grants up to \$500**

to schools, churches and other qualifying non-profit organizations  
**to host** concerts of professional Early Musicians in the Atlanta area.

The Atlanta Early Music Alliance is a non-profit group focused on supporting and promoting music created before the year 1800. We would love to see more professional Early Music groups perform in the Atlanta area.

To this end we offer \$500 for organizations to host concerts of professional musicians who feature Early music, instruments, styles, composers, etc.

**AEMA will:**

- give you a grant up to \$500
- offer suggestions about finding persons/groups to perform if you wish

**The hosting group will:**

- Provide a playing venue and advertising
- Will meet any/and all other expenses
- Credit the Atlanta Early Music Alliance either in their program or orally during the concert
- Open the concert to the public including members of AEMA
- Allow AEMA to display membership materials during the concert.
- Provide AEMA with a preview or review of that concert for its BROADSIDE newsletter

The person or group applying for this grant needs to be a member of AEMA.

Contact: Robert Bolyard, robertbolyard@gmail.com, to apply for this opportunity.

**Treasures found on the Internet**

Sistine Chapel art and music

[http://www.vatican.va/various/cappelle/sistina\\_vr/index.html](http://www.vatican.va/various/cappelle/sistina_vr/index.html)

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

## Event Subsidies for AEMA-Groups

The Atlanta Early Music Alliance  
 offers its member Groups or Organizations  
 subsidies for their local Early Music concerts with the following stipulations:

- Up to six (6) subsidies between now and June 30th, 2012
- Each subsidy will be a maximum of \$200
- One subsidy per group or organization during this time span
- Each receiving group must be a member of AEMA in good standing
- The subsidy will support an audience event, such as a pre-concert discussion / lecture or reception.
- AEMA must be permitted to display its promotional materials.
  - Both in the program flyer and verbally during the event, it must be stated:
  - This event is cosponsored / supported by AEMA.
  - People are invited to join AEMA.
  - There will need to be two (2) complimentary tickets available for AEMA representatives
- The grantee should provide AEMA with a preview or review of that concert for its BROADSIDE newsletter.

Applications will be accepted immediately. Please send a letter of interest and explain your project.

**Contact: Robert Bolyard, robertbolyard@gmail.com, to apply for this opportunity.**