



THE ATLANTA EARLY MUSIC ALLIANCE BROADSIDE

Volume XI, # 3

October, 2010

President's Message

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

The Atlanta Early Music Alliance has very clear Bylaws for the governance of the organization and its Board. These prescribe the election and term limits for Board members and officers. As the result, we can now introduce the current Board and new officers.

Yet before we do that, let me give our thanks to those who have served with enthusiasm and their manifold ideas and contributions: **Susan Patterson** as president, guiding the affairs with her charming personality and wit; **Gray Crouse** who contributed from his vast experience at Emory University and **Vicki Porter-Fink** for her secretarial work. We will miss them!

As I now assume the presidency of AEMA, I am delighted to have on my side **Wanda Yang Temko** as vice president, **Gisela McClellan** - continuing as treasurer - and **Robert Bolyard** as secretary. The other Board members are **Jane Burke** - continuing as membership chair, **Darcy Douglas**, **Paula Fagerberg**, **Brad Hughley** and **George Lucktenberg** as resources with their many and diverse talents and musical interests.

Last, but never least, thanks go to our strong supporter of AEMA, **Barbara Stark**, who has been doing behind-the-scenes work to keep our ATLEMA.org website going and up-to-date.

As we convened our first meeting recently, all sensed the enthusiasm and sprouting of new and exciting ideas, and we all promise to continue offering our membership and community continuation of the good programs which have worked and building new approaches in pursuit of our mission to further the understanding, performance and enjoyment of Early Music.

Jorg Voss

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In this issue we cover a delicate subject of music history, very well presented by Dr. Francisca Vanherle (DMA): **Castrati, the Story of an Extraordinary Vocal Phenomenon.**

Yes, it is part of Early Music, even if it offends our contemporary sensibilities. Dr. Vanherle is herself a Soprano Vocalist, who has, among many other music, performed a variety of Castrato parts in 18th century operas. She has recently moved to Atlanta and is a member of AEMA.

The Atlanta Early
Music Alliance

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If you want to make
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Jorg Voss,
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Atlanta Early Music Alliance

“Harmonie des Universums”
“Harmony of the Universe”

“A long night of English Choral Music”
in the Basilica of Monastery Knechtsteden, Germany.

We visited friends and family west of Cologne, Germany and were treated to an evening of exceptional choral singing, presented by the Yorkshire Bach Choir of England and the Rheinische Kantorei, Germany, directed by Peter Seymour.

The setting was a Romanesque Basilica built in the 12th century for the Premonstratensian monastic order. The architecture lends itself perfectly for choral music, effortlessly reverberating in its tall nave, around its columns and from the lower flanking aisles.

There we experienced the musical greatness of Thomas Tallis’ “Spem in alium” for 40 voices, wafting ethereally through this medieval space in the beginning and - fortunately as a reprise - at the end of the program. This magnificent work led to John Taverner’s “Missa Gloria tibi trinitas” and John Sheppard’s “Media vita”, both set for six voices.

“Spem in alium” also encircled a contemporary work, “The great learning, Paragraph 3” by Cornelius Cardew (1936-1981), written for Singers, Harp, 2 Violone and Organ Positive, reciting three verses of Daoism. All musicians sang and played to the metronomic arpeggios of the harp, all attempting to reach a synchronous A-major chord, finally found after the space of 15 minutes of peaceful movement of choir members around the colonnades and through the church.

The spell of such beautiful music in this magnificent edifice persists in our memories.

Jorg Voss

For a recording of Tallis’ “Spem in alium” by another choir (?), listen to:

<http://www.youtube.com/watch?v=7Cn7ZW8ts3Y>

For a recording of Taverner’s “Missa Gloria tibi trinitas”, by another choir (?), listen to:

<http://www.youtube.com/watch?v=jvLO-IZris0>



The Castrati

The Story of an Extraordinary Vocal Phenomenon

“His beautiful supernatural voice cannot be compared to that of any woman: there can be no fuller and more beautiful tone, and in its silver purity he yet achieves an indescribable power...”

So writes a young Arthur Schopenhauer in his diary about one of the last thriving castrati on the European musical stage, Girolamo Crescentini (1762-1846.) By the early 19th century the halcyon days of the castrati were rapidly decaying. The previous two centuries, however, had seen them dominate the theatre in Italy, where the concept was developed, and abroad. Their art, reputation, allure and no less their musical and dramatic magnetism characterized one of the most remarkable episodes in operatic history. From about 1600 until the second half of the 18th century, castrati were revered and adored by composers and spectators alike. They were considered the most accomplished and virtuosic of all singers, and in this venerated state they remained the focus of opera as well as church music throughout the baroque era.

It is difficult for a 21st century mind to understand how the practice of castrating young boys for the purpose of preserving their voice could be condoned or justified. It is even harder to comprehend how this practice came to be established in the first place. Yet there is no doubt that it was popular, prevalent and that its outcome was in high demand. A closer look at life and music in Italy at the time and some background on the education and career of the castrati might shed a little light on this curious phenomenon that inspired so many composers and mesmerized countless audiences all over the European continent.

Reasoning and Justification

The ecclesiastic circumstances of the day were clear: the church was omnipotent, and the pope was entitled to establish laws in the clerical institutions and as political leader of the Papal States. In the years 1586-1590, Pope Sixtus V completely banned women from playing or singing not only in church, but also in theatres and even in private. Although some popes took a more relaxed attitude towards women, the following 200 years saw a continued rejection of female performers, especially singers and actresses. It is not clear, however, whether this ban was invented to justify castration and favor a male-dominated religious institution, or whether castration became a solution to a problem which erupted by imposing this ban.

Nevertheless, without women, who was to sing the soprano? With counter-tenors being mostly suited for alto parts, a natural choice was to enlist young boys in the church schools and educate them to become choristers, such as was the tradition in other parts in Europe. Yet this presented major practical and financial setbacks: boys lacked experience, and they lost their high voices as they physically matured, making them an expensive and unreliable investment. Castration eliminated this “problem”. It presented an opportunity for uninterrupted training from childhood through adolescence to become accomplished adult vocalists, who could then in turn support the younger boys in the choir.

Another, more ethereal reasoning behind the Church’s endorsement of castrated singers lies in the interpretation of musical scores. The high part was considered divine, being symbolically closer to heaven and therefore more important than the lower parts. Castrati hence became associated with angels (an idea which got additional backing from their assumed androgynous qualities). Surely, it is not hard to accept this concept of angelic music when hearing Gregorio Allegri’s astonishing *Miserere*, a piece composed for castrati by a castrato.

A third potential reason behind the custom of castration is that the musical style of the day demanded singers to be ever more proficient. The 17th century saw a strong trend towards a more florid musical style with virtuosic embellishments and intricate ornamentations. If they were educated without disruption for 8 to 10 years, a steady supply of skilled singers would be assured. Although outside the Papal States, girls were allowed the same sophisticated musical instruction as boys, their status in society often stood in the way, and they were still not allowed to sing in church. As such, the lack of schooled female voices might have encouraged the use of castrati.

The First Castrati

There are no surviving documents to tell us when the custom of castration for voice preservation started, nor is there much evidence as to where or how. The first mentions are made in the 1550s, and they concern Spanish singers coming to Italy to be in service of the Church or nobility. As of the 17th century, however, they suddenly appear in the records of every major court in Europe. As far as is known, they were sent there from Italy, the country with which the eunuch singers became chiefly associated. They performed in the chapels, but also in private and public concerts, staking their claim in all facets of vocal music. Even at the birth of opera, they were at hand. Monteverdi’s “L’Orfeo” premiered in Mantua in 1607 with the prologue (*La Musica*) and both female roles (*Euridice* and *Prosperina*) performed by castrati. The male lead was sung by a tenor. It would take a few more decades before the castrato stood out as *primo uomo* and conquered the stage in both female and male protagonist roles.

By the 1640s, castrati were part of everyday musical life. As the reinforcement of the papal ban on female performers became more extreme, the demand for castrati to sing in the theatre escalated. The castration of young boys became customary and was silently encouraged by the public mania to hear these vocal virtuosi perform. Surely, their unrivaled success was to blame for the fact that by the second half of the 17th century, the demand for castrati was largely predisposed by the needs of the theatres.

Recruitment and Education

How many boys were recruited each year is impossible to tell, as records are sketchy. Despite the castrati's sensational success, the custom remained taboo, and no one wanted to take responsibility. Estimates fluctuate between a few hundred to several thousand per year. Ideally, the boy would be between 7 and 10 years old. The search for young talent went on all over Italy, but especially in the deprived south. Scouts traveled to seek out beautiful voices and convinced the parents to give up their child. Many poor families did so gladly, in the hope that a successful career might ensure some future fortune. In many cases, this opportunity was considered much more appealing than the prospects bestowed on the boy at birth.

Once released into the care of the Church, the recruiter would take the boy to a "cutter." An intricate (underground) network of recruiters, cutters and voice tutors ensured that the business was kept running in all discretion. Sadly, operations were sometimes performed in abominable conditions, and some boys did not survive the opium sedation, or died of post-operative complications and infections.

Yet, if all went well after the procedure, and the boy was sufficiently recovered, he would be taken to one of the conservatorio to start a lengthy education in general subjects and music. Conservatorios existed all over Italy and were under the protection of the Church. The most famous ones were in Naples. The city boasted no less than four of these institutions by 1600, among them the Pietà dei Turchini and the Poveri de Gesù Cristo. These schools were originally built to receive poor, abandoned and orphaned children and to raise them with the promise of a thorough education in literature and religion. A need for skilled musicians and competent composers, which was regarded as a vital contributor to a city's eminence, turned these schools into music academies, expecting nothing less than excellence from its students.

The young castrati resided alongside the other boys, but the young singers enjoyed special privileges. They were given better food than the instrumentalists, such as provolone cheese and chicken broth. They were allotted warmer clothing in the form of woolen undergarments to avoid catching colds, and they were often allowed to sleep in the warmest rooms. All boys observed a strict schedule of lessons, study, practice, individual and collective prayer sessions, mass and meal times. Recess only happened twice a day, for half an hour. The boys were expected to follow orders and regulations with the strictest discipline and observe utter decency and serenity at all times.

When the castrati were deemed ready for professional life, a decision that was made by their *maestro*, they left the conservatorio to sing in a church choir or in the theatre. Typically, they would have been 16 to 18 years of age. Although castrati were encouraged to enter priesthood and remain in the service of the Church, the theatre offered a far more lucrative and attractive lifestyle. Only the best were fit for the opera stage, though, and many who did not possess the necessary talent or skill to compete for the better church jobs ended up in remote villages as priests or teachers, far from the elegant life in the big cities. The saddest cases, without doubt, were the castrati who ended up with no voice at all. There was no guarantee that the "adult voice" would preserve the same quality it had in childhood. Some singers turned out mediocre, or even completely lost their voice. Thankfully, the conservatorio also provided instrumental and theoretic lessons for all boys, so their training was not completely wasted.

The demand for singers and musicians was great in all Italian states. Other leading cities in music education were Bologna, Florence and Rome. Throughout the 17th century, many conservatorios were established to accommodate the musical needs of the city or region, and they became thriving enterprises of great international reputation.

Life, Career and Success

The social company of opera singers was well liked in high society. The most famous enjoyed a standing that is comparable to pop and rock stars of today. Having celebrities in your entourage was considered a status symbol which the nobility eagerly upheld. The singers would be invited to hunting parties, gallant soirees, dinners and balls. Life was far from dull for the popular opera stars. They were lavished with gifts, flattering poetry and flowers and regarded as idols. A striking execution of a popular aria regularly created scenes of mass hysteria, and women were known to throw themselves at singers' feet.

Castrati were very popular with the opposite sex. Although their operation would have had influence on their desires, there was no way to tell how it affected any given individual in the long run. Accounts suggest that some were as capable as any man, driving women crazy with passion. Of course, the lack of hormonal development disabled them from impregnating, making them the ideal lovers. Some were notorious lady-killers, such as Cafarelli (1710-1783), who reportedly was engaged in fantastic escapes on several occasions in order to avoid being caught by the husband of a noble lady with whom he had a long-standing amorous liaison. A Bolognese castrato by the name of Siface (1653-1697) was also a renowned philanderer. When he carried on with a local aristocratic widow, her family was so displeased that they brutally assassinated the singer on the road between Ferrara and Bologna.

By and large, however, castrati were destined for a lonely life. As they reached adulthood, the Church forbade them to get married because they could not father children. Many stories survive demonstrating cases of castrati who genuinely fell in love but were never permitted to marry, a favor which only the pope could grant. Very few exceptions were ever made. After all, it was not in the Vatican's advantage to be lenient when they preferred castrati to become priests and enter a life of ecclesiastic service. Indeed, many castrati acquired a post in the Church, as music directors, choristers or as teachers in the conservatorios. It was customary, though not required, for them to enter priesthood.

For those who made it in opera, life was glamorous and exciting. In 1637, Venice opened the first public theatre in Italy, the Teatro San Cassiano. Others soon followed. Even the smaller cities boasted one or two theatres, while some of the larger ones had as much as eight. This created a wide array of prospects for the singers. As a result, impresarios were constantly working to keep the best on their cast. The battle between theatres created ample leeway for the artists to abuse the situation and make extravagant demands under the threat of leaving the show. The impresario was not only in charge of the production, but he was also

the person to sort out tiffs between composers and performers and endure their tantrums when their needs were not met, their costume was not elaborate enough, or when word got out that a rival performer was being paid more.

As much as there was opportunity, rivalry between castrati was also rampant. They had to constantly be on their toes for the competition. An estimated 70 percent of all male singers in the 18th century were castrati. Although female sopranos had gained considerable ground (the ban against female performers was officially lifted in 1769) they did not form a threat. Neither did tenors and basses. Those were still considered unrefined and coarse, and were consigned to minor roles or for special effects.

The opera paid well, though, and the castrati were often given opportunities to travel and work abroad. Their fame traveled before them and their success was unequalled from London to St Petersburg. Many names live on in history. Among the most famous castrati were Pistocchi (1659-1726), Senesino (1686-1758), Farinelli (1705-1782) and Cafarelli (1710-1783.) The last of the great castrati was Giovanni Battista Velluti (1781-1861), and with him, an epoch of a hugely controversial operatic tradition expelled its last breath.

Downfall of the Castrati's Reign

The collapse of the castrati's dominance in opera occurred with surprising swiftness. A culmination of circumstances contributed to this: an increased moral awareness, political changes, and a transformation in musical taste are among the main factors.

From 1798 until 1815, Napoleon occupied much of northern Italy, including the Papal States. The writers of the Enlightenment had been very outspoken about castration, and the French immediately prohibited the practice. However, after 1815, the reinstated pope revived the custom. A more than 20-year hiatus had nevertheless changed the public taste. Composers such as Mozart and Gluck had already expressed a preference for female singers, and in the early romantic period the *prima donna* had suitably claimed the leading position in opera. No longer supported by the crowd's desire to hear the castrati, the Church's contention rapidly decayed.

Another major contributor to the downfall was the gradual folding of the conservatorios. Bad management, corruption and greed by the patrons helped set in motion their demise, which often ended in bankruptcy and scandal. The schools became poorly organized establishments with second-rate singers and musicians who were neither capable nor qualified to teach. With this, the cornerstone of the castrato's training had crumbled.

Despite public opinion, the Vatican remained diligent about the tradition until 1870, when it lost its sovereign power. The last boy castrated to sing in the Sistine chapel was Alessandro Moreschi (1858-1922). His operation took place in 1865. Eventually, the Vatican suspended the use of male sopranos by papal decree in 1902. A photograph of 1898 still shows seven castrati among the papal choir's members. One by one, they retired and died, ostracized or forgotten. On two occasions, in 1902 and 1904, the Vatican had Moreschi's voice recorded. These historic recordings, which today are combined on one single CD, substantiate one of the most disputed practices of Western musical life and remain an uneasy symbol of three and a half centuries of the Vatican's musical history.

Francisca P. Vanherle, Atlanta 2010



Farinelli

Sources (regarding the subject of Castrati)

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- . **Heriot, Angus**, *The Castrati in Opera*, Da Capo Press: New York (1974)
- . **Milner Anthony**, "The Sacred Capons", *The Musical Times* 114 (1973)
- . **Rosselli, John**, "The Castrati as a Professional Group and a Social Phenomenon 1550-1850", *Acta Musicologica*, Vol. LX (May-August 1988)
- . **Sawkins, Lionel**, "For and against the order of nature: Who sang the soprano?", *Early Music* (August 1987)
- . **Scholz, Piotr O.**, *Eunuchs and Castrati: A Cultural History*, Markus Wiener Publishers: Princeton, NJ (2001)

Suggested listening, reading and viewing

- . **Alessandro Moreschi**, *The Last Castrato*, Pearl Opal CD9823
- . *Sacrificium*, mezzo-soprano Cecilia Bartoli and Il Giardino Armonico, Decca CD000289 478 1522 8

. *A Cry to Heaven*, a novel by Anne Rice, Knopf: New York (1982)

. *Farinelli*, a film by Gérard Corbiau (Belgium/France/Italy, Sony Pictures Classics: 1994)

FRANCISCA VANHERLE

Voice Studio

Centrally located in downtown Atlanta (or in your own home)
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Francisca was born in Argentina but grew up in Belgium, where she started her musical education at the age of 5. She attended at the Royal Conservatorium in Brussels and obtained a Bachelor's and a Master's Degree in Vocal Arts. She continued her training at the University of Texas at Austin from which she received the degree of Doctor of Musical Arts in Voice Performance in 2002.

Francisca works as a free-lance soloist in a versatile repertoire comprising many genres. She specializes in Early Music, with a particular love for the repertoire of the early Italian Baroque. Her concerts have taken her all over Europe, Russia and the United States. She has been teaching voice, chamber music and vocal ensemble for more than 10 years to people of all ages.

An appeal to our musicians by our member, Janie Woods Alexander

Hello Jorg:

One thing I might ask you to put in the Broadside would be an announcement of the following about my therapeutic music certification program (I graduated in Sept 2009.) I am now a Certified Music Practitioner, working part-time for Compassionate Care Hospice and volunteering in Emory University Hospital(s) to play on various units, including the ICU. Some musicians in AEMA might be interested in this program which is a modular format and we are starting in Atlanta September, 2009. Plus, the AEMA ancient instruments and voice are perfect for therapeutic music needs.

May I suggest: Starting September 17, 2010 to be offered in Atlanta, GA: **[sorry for the late notice!!]**

"The Music For Healing and Transition Program (MHTP.org is website) prepares musicians who use acoustic instruments or voice to play at the bedside (or near patients). We play for people across the lifespan, from before birth to death. It is incredibly rewarding to comfort people who are in physical or emotional pain with music.

The program is accredited by the National Standards Board for Therapeutic Musicians and is given in 5 weekend modules over the course of a year, followed by a 45 hour internship playing for patients in a variety of health care settings, of the student's choice. Modules are given in many cities in the USA (see website for scheduled locations), but for those living near Atlanta, taking the classes here could avoid long travel and hotel fees. If anyone is interested, look at the description and application on the MHTP.org website. You may call Janie Woods Alexander, Atlanta area coordinator (and member of AEMA) at janewalex@gmail.com or home 404-240-0598 with questions."

AEMA on Facebook : See Atlanta Early Music Alliance

Mid-Winter Workshop (8th annual)

for Recorders, Viols, Voices, Plucked Strings, Brass and Reeds (and others)

Atlanta, GA area, January 21st and 22nd, 2011

Sponsored by the Atlanta Early Music Alliance (AEMA), the Atlanta Recorder Society (ARS) and encouraged by regional members of the Viola da Gamba Society

Faculty: Stewart Carter, Brass and Reeds; Jody Miller, Patricia Petersen, Claire Rottembourg, John Tyson, Recorders; Gail Ann Schroeder and Susan Patterson, Viols; Jane Burke, Voices; Paula Fagerberg, Harp.

Faculty members are well known in Early Music performance and teaching at workshops.

(Faculty profiles will be posted on the AEMA Website: <http://www.atlema.org>)

*At this workshop, **Recorders and Viols** will play primarily instrumental music. There will be a Friday evening session of Voices and Viols.*

All will also practice a FINALE piece, in which all musicians participate at the conclusion of the workshop.

*There will be sessions for **Harp (bring your own instrument)***.*

*There will also be classes for Early Brass and Reed instruments. Friday evening and Saturday **(bring your instruments)****.*

Music:

Emphasis will be on Early Music, but some newer music for Early Instruments will be featured.

Each participant will receive music with a detailed confirmation letter before Christmas. The music is included in the fee, if registration is postmarked November 30th or earlier. After November 30th, there will be a music fee of \$15. There will be an additional (late) fee of \$15 after Dec. 31st.

If you play a transposing instrument, please be ready to transpose the music yourself.

Dates and Times:

The workshop will start on Friday, January 21st at 6:00 PM. It will continue Saturday, January 22nd at 9 AM and finish before 6 PM.

Place near Atlanta:

**McCleskey Middle School (where Jody Miller teaches)
4080 Maybreeze Rd, Marietta, GA 30066-2734**

Mid-Winter Workshop cont'd

Participants:

Participants should be at least 14 years of age, unless recommended by a music teacher in writing. You should have intermediate or advanced ability for Choral Singing or for playing your recorders, viols, plucked strings, reeds or brass.

Other “early” instruments are welcome! Of course, you should bring your own instruments to this workshop.

We will schedule your class assignments to play your primary instrument. Please indicate if you want to alternate playing your primary and a secondary instrument or participate in choral singing (Voices and Viols, Friday evening only).

Enrollment limit:

The facility may handle **75 participants plus faculty**. Therefore, enrollment will be by USPS postmark.

Beyond 75, a waiting list, again by postmark, will serve, if cancellations occur.

Cost:

the basic fee will be \$99. Members of AEMA and the Atlanta Recorder Society will receive a discount of \$15. Refunds, minus \$35 for provided music and unrecoverable costs, can be granted for cancellations on or before January 10th, 2011, whether you or we have to cancel.

Meals:

A box lunch for Saturday is included in the fee. **Please indicate if you need a vegetarian or vegan meal.**

Housing:

We will send you recommendations for hotels near the venue with the confirmation letter.

We may also be able to provide housing in homes of musicians in the Atlanta area on a first-come-first-served basis.

Emerging Recorder Players: As in 2010, there will be **no** sessions for “emerging” Recorder players.

Scholarships:

A few scholarships for intermediate or advanced players aged 14 or older, are available upon a written personal or teacher request. Fees would be waived, except for a \$15 charge for music and \$6 for the Saturday box lunch. With the scholarship, there is an expectation to help with a few chores before, during and/or after the workshop.

We waive a \$15 music fee, if you register by Nov. 30th, 2010

Register with:

Jorg F. Voss (Registrar, AEMA and ARS-Atlanta), 1495 Ridgefield Drive, Roswell, GA 30075,
by November 30th, 2010. For Questions: e-mail: Jorg@JFV.com or phone: 770-998-3575.

Registration for Mid-Winter Workshop, January 21st and 22nd, 2011

Last Name.....First Name..... Female ♀ Male ♂

Street.....City.....State.....Zip.....

Daytime phone.....Evening phone.....e-mail.....

Emergency Contact.....Phone #.....

Do we need to provide a **special** Box Lunch for you?

Offer for Housing: I live in the Atlanta area and am willing to offer hospitality to visiting musicians: 1 Female 1 Male
2 Females 2 Males
Other possibilities.....

Housing: I would like to stay in someone's home in the Atlanta area
I need recommendations for hotels/motels

Fees: Basic Fee: \$99 -AEMA or ARS-Atlanta Members, **subtract** -\$ 15 \$.....
-Scholarship recipients (music and lunch) \$ 15 +\$ 6 \$.....
-Music fee, for registration after November 30th +\$ 15 \$.....
-Late registration fee, after Dec. 31st +\$ 15 \$.....
-Extra Workbooks x \$ 15 \$.....

Total due for the workshop \$.....

Please make your check payable to: Atlanta Early Music Alliance.

Self-Evaluation **(1 = advanced, 5 = novice)*

Years of active musical experience (instrumental _____, vocal _____); Primary Instrument _____

I **only** want to play my **primary** instrument _____. I **also** want to play my **secondary** instrument _____

I'd like to sing Friday eve Yes / No **Please indicate your range and proficiency (1-5)*** __ S; __ A; __ T; __ B

Recorders: Please rate proficiency on each from 1-5*:

__ S  ; __ A  ; __ A up  ; __ T  ; __ B 

Others you will bring: __ Si  ; __ GrBass  or __  ; __ **Contrabass**

Other Wind instruments you will bring and play: _____

Viols: Rate proficiency on each from 1-5*,

__ Tr  ; __ Tn  or __  ; __ B  or __  ; __ **Violone**

Harps: Which type of Harp will you bring: _____ Please rate your playing skill, from 1-5* _____

Other String Instruments you will bring? _____

ALL: Rate your proficiency on each 1-5* regarding:

__ rhythm; __ sightreading; __ C clefs  ; __ familiarity with Renaissance notation

??? "Name that Composer" ???



Triste España, by ???

He was born in 1468 near [Salamanca](#), probably at [Encina de San Silvestre](#). He was of Jewish converso descent. After leaving [Salamanca University](#) sometime in 1492 he became a member of the household of Don Fadrique de Toledo, the second [Duke of Alba](#), although some sources believe that he did not work for the Duke of Alba until 1495. A plausible argument is that his first post was as a Corregidor in northern Spain.

The composer was a Chaplain at the Salamanca Cathedral in the early 1490s. It was here that he adopted his during his stay as Chaplain. He was later forced to resign as Chaplain because he was not ordained.

Wikipedia

"Name that Composer", from the July quiz



Details on the lives and careers of composers born before 1700 tend to be a bit skimpy, at best. For example, we know that this Italian Baroque composer Jacopo Peri was born in 1561, but we're not sure if that was in Rome or Florence.

As a point of reference, remember that William Shakespeare was born in 1564, just three years after Peri. And by the 1580s, around the same time Shakespeare was learning to be a playwright, Peri and some of his Italian colleagues were experimenting with a new art form that we now call "opera."

There was much discussion at the time about what the music of the ancient Greeks must have been like, and how a complete dramatic story might be told from beginning to end in music, utilizing some of the same techniques that composers employed to accompany the much shorter songs and madrigals popular at the time.

Peri was active as a musician and singer at the Medici court in Florence, where early attempts to come up with some answers took place. He was instrumental in the production of one of the earliest operas "Dafne", which premiered around 1597, but sadly that music did not survive [according to Kurt-Alexander Zeller].

He outlived his English contemporary Shakespeare by some 17 years. Shakespeare died in 1616 at the age of 52, while Peri died sometime in August of 1633, at 72 -- a ripe old age for the 17th century.

Composers' Datebook, August 20, 2009

**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.



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



OUR NEXT CONCERT

Please visit

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

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, 2011
- 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.