



THE ATLANTA EARLY MUSIC ALLIANCE BROADSIDE

Volume XI, # 5

May, 2011

President's Message

The Board of Directors of the Atlanta Early Music Alliance is elected to serve in staggered terms of three years, and no Board member may serve for more than two terms. Thus we need to wave good-bye to two of our "old" members and welcome two new members. Thanks go to Gisela McCellan and Brad Hughley for their various contributions! Gisela served as our valuable treasurer! Our membership reelected Paula Fagerberg and elected David Buice and Chrissy Spencer. We welcome them.

Your organization has been active in the following in support of early music in and around Atlanta: We continue to disseminate concert announcements to Early Music aficionados whenever we become aware of such events. We have been cosponsoring the annual Mid-Winter Workshop with the Atlanta Recorder Society and supported a Voices & Viols evening with Alison Crum from Britain. Also cosponsored was a recent workshop for the study of Sephardic music held by Lauda Musicam of Atlanta. We are awarding grants in support of early music events. Please see later pages in this newsletter. Scholarship grants for young musicians desiring to attend the Mountain Collegium Early Music summer workshop are provided for the first time this year. Of course, you are reading this because we continue to publish AEMA's quarterly BROADSIDE.

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We want to invite more organizational groups involved wholly or partially in Early Music activities to become members of the Atlanta Early Music Alliance and take advantage of our grant programs outlined in later pages of this issue.

Please refer to page 2 to read, and respond to, the invitation to our musical Annual Meeting on June 11th, to which all members are welcome.

We hope to see many of you !!

Musically, Jorg Voss

AEMA's Website: www.ATLEMA.org

AEMA on Facebook : See Atlanta Early Music Alliance

The Atlanta Early
Music Alliance

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BROADSIDE.....to*

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**Early Music
Concerts or Events:**

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

Jorg Voss,
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or

jorgvoss@gmail.com
for e-mail distribution

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The 2011 Annual Membership Meeting

We are planning to continue our tradition of a musical Annual Meeting, potluck style, and we invite all of our members to participate.

Place: St. Mark United Methodist Church, Atlanta
781 Peachtree Street Northeast, Atlanta, GA [\(404\) 873-2636](tel:4048732636)

Parking is at the church (off 5th Street) and on the gravel parking area behind the church off Juniper Street.

Date: June 11, 2011

Time: 4:00pm to 6:00pm for all members
(The AEMA Board will meet there at 3:00pm)

Please bring:

Your instrument(s) and /or voice (please indicate what you will bring)
Your music stand

Agenda:

We will start with a brief “state of the organization” and introduction of new Board members. Following that will be singing/playing fairly easy Early Music.

There will be a **pot-luck supper** after we play music.

If you would like to bring a food dish or paper plates/cups/plastic silverware or drinks, please let Gisela McClellan know by June 8th what you plan to contribute. gismac@cs.com
AEMA will also provide drinks, cups and glasses, napkins and condiments.

Yes, you may bring a guest.

Please respond to me (Jorg Voss) by June 4th about your attendance plans, so that we can prepare the necessary sheet music, etc. Jorg@JFV.com

We hope to see all of you on June 11th!

The AEMA BOARD Meeting

**Our next Board Meeting will be on June 11th at 3 pm
Same place as the Annual Meeting**

A Tale of Two Harpsichords, by David Buice - Part I: The Trebel/Kingston Harpsichord at Church of the New Covenant, Doraville

In 1976 the Trebel Piano Company built a single-manual harpsichord for the Philippine Presidential Palace. Ferdinand and Imelda Marcos were known for their love of music, including that of the Baroque. The case, interior bracing, stand and bench were all made from native Philippine mahogany, and the case and stand were elaborately decorated with traditional Philippine carvings.

Trebel pianos and harpsichords were manufactured at the Trebel factory in the Taytay municipality of the Rizal province. The company name comes from that of its chairman, the late Robert "Bert" del Rosario: "Bert" spelled backwards, plus the first two letters of his wife's name (Eloisa).

Trebel keyboard instruments were exported worldwide. The company was known for its ornate harpsichords as well as for the OMB or One-Man-Band, a combination piano/synthesizer with bass pedal keys. A music school - emphasizing microphone singing - developed by the company in the late 1970s led to the invention of the Karaoke machine; interesting "degrees of separation" between Baroque-inspired keyboard instruments and a sing-along system that still inspires passionate enthusiasts (and detractors!).



After the departure of the Marcos family from the Philippines in 1986, the Presidential Harpsichord joined the many items that, over time, continue to be auctioned by the Philippine government. In the mid to late 1990s, an investor from North Carolina was bidding on caches of correspondence between Ferdinand Marcos and Imelda Marcos, with an eye towards turning the material into an *Evita*-type opera or musical (love letters from Ferdinand to Imelda were described by the investor as "like poetry"). Along with the correspondence lots, the investor bid on the Presidential Harpsichord; bidding successfully on the instrument, the investor shipped the harpsichord to the North Carolina *atelier* of master harpsichord builder Richard Kingston.

In 1998, while awaiting rebuilding by Richard Kingston, the Trebel harpsichord was sold by the investor to Atlanta harpsichordist David Buice. The *refait*, or rebuilt harpsichord, was completed in the summer of 2000, in time for David Buice to begin concerts, recitals and master classes the following season.

According to Richard Kingston, the Trebel builders "got the case dimensions right for a late eighteenth-century Parisian instrument, but beyond that, they had no idea what they were doing." Kingston rebuilt the harpsichord "from the ribs up," retaining the intricately hand-carved case, stand and bench. (No, none of Imelda Marcos's legendary 2,500 pairs of shoes were discovered inside the instrument when the original soundboard was removed.)

The resulting *refait* instrument is a single manual harpsichord in the late eighteenth-century Parisian style, with two eight-foot choirs of strings and two mutes; one mute, for the "front eight" (the choir of strings plucked closer to the player), is split at middle c, allowing for two-keyboard effects on a single-manual instrument.

The range is five octaves and two notes, FF - g", and the keyboard shifts as needed to play at "modern" pitch, at one half step below modern pitch, or at one whole step below modern pitch.

As this *refait* harpsichord approached its tenth birthday, Richard Kingston has claimed it as "one of my masterpieces. When I told Willard Martin that it turned out to be one of the best sounding instruments I had built, his comment was, 'See, it just goes to show, we don't really know what we're doing.' He was, of course, referring to those aberrations that defy our empirical knowledge gained through much trial and error. For instance, a heavy, dense wood like mahogany for the case is not supposed to sound good. So much for that idea. Actually, it turned out the way I expected, but better, even though I was flying by the seat of my pants!"

The Trebel/Kingston harpsichord is in residence in the Sanctuary of Church of the New Covenant in Doraville, where it is used regularly in worship services, and in concerts and recitals on the church's Concerts With a Cause series (www.cncdoraville.org).

Coming this fall: Part II of *A Tale of Two Harpsichords* - the Ronald Carlisle harpsichord at Oglethorpe University Museum of Art.

David Buice

The Secular Cantata in the French Baroque: A Brief History

“Cantata, (from Italian cantare, “to sing”), originally, a musical composition intended to be sung, as opposed to a sonata, a composition played instrumentally; now, loosely, any work for voices and instruments.” -- Encyclopaedia Britannica



The secular cantata originated in 17th century Italy. Its roots were founded in the style of the monodie and the early opera, and the cantata quickly developed into a form of mini-opera. In turn, it served as an example for the other main musical centers in Europe and, gradually, composers sought to develop their own style in the genre. In this endeavour, none were as successful as the French, and the *cantate française* knew a period of high popularity in the first half of the 18th century. During the reign of Louis XIV (1661-1715), Versailles had been the focal point of all musical activity in France, with elaborate orchestras and theatres to dominate the scene in operas, symphonies and ballets. Yet as the reign of the Sun King declined, opportunities for more moderate compositions surfaced. In addition, the spirit of Enlightenment already stirred among the French intellectuals. Symbols of absolutism, such as Versailles and all it entailed, had to make place for the academic, artistic and socio-cultural accomplishments of the individual.

Unlike its Italian model, the French cantata can scarcely be considered a miniature opera. French opera at the time included a variety of instrumental pieces and extravagantly staged ballets, which the cantata lacks. Yet the cantata owes its popularity precisely to this. The performance of a cantata did not require a full orchestra or theatre, as had much of the French (vocal) repertoire until then. It was a simple composition for a small group of singers and players. Consequently, amateurs and professionals alike were able to partipacte in their performance, be it in the comfort of their own home, or at public salons and academies.

The literary themes of the solo cantatas draw on the mythology of the Antiquities and on newly created poetry regarding love, life and nature. Once put to music, the text is divided into recitatives (*récitatifs*) and arias (*airs*.) During the recitatives, the character in question usually describes how an emotion, situation or action progresses. In the arias, just one or two ideas will be addressed and illustrated by the music. The character of the recitative will henceforth be speech-like with the purpose of informing the listener, while the arias will be more melodious and emotive, intending to affect the audience.

Among the main composers of the French baroque cantata were André Campra (1660-1744) and Louis-Nicolas Clérembault (1676-1749.) Their works were performed all over France, in the most splendid venues and by the most esteemed professional musicians. By the 1740s, however, the French regained an appreciation for the courtly *Grand Opéra*, and cantatas slowly fell out of fashion. To boot, secular vocal music of the second half of the 18th century became increasingly dominated by the well-established design of the Italian opera. So, although operatic music had been the inspiration for the cantata in and outside of Italy, ultimately, it would also destroy it.

Francisca Vanberle
April 2011



Troubadour Raimbaut de Vaqueyras

Raimbaut de Vaqueras lived from 1180 to 1207. He was a troubadour from the Provence. His life is aptly described by Wikipedia.

Of his many poems and songs only 33 survive and of those only eight with music. The best known is “Kalenda Maia”, “The beginning of May”.

You may listen to and view the lovely lyrical version on YouTube at <http://www.youtube.com/watch?v=dHGabSJel9E>.

or you may enjoy an instrumental version at <http://www.youtube.com/watch?v=MZpuzb6cbJU>

The lyrics and translation can be found at http://www.trobar.org/troubadours/raimbaut_de_vaqueiras/raimbaut_de_vaqueiras_15.php

Shown below are the first two of six verses

Kalenda maia	<i>Neither calends of May,</i>
Ni fueills de faia	<i>nor leaves of beech</i>
Ni chans d'auzell ni flors de	<i>nor songs of bird, nor gladiolus flowers</i>
glaia	<i>are of my liking,</i>
Non es qe.m plaia,	<i>o noble and merry lady,</i>
Pros dona gaia,	<i>until I have a fleet messenger</i>
Tro q'un isnell messagier aia	<i>of your beautiful person to tell me</i>
Del vostre bell cors, qi.m retraia	<i>of new pleasures love and joy</i>
Plazer novell q'amors m'atraia	<i>are bringing;</i>
E jaia,	<i>and I repair</i>
E.m traia	<i>to you, true lady;</i>
Vas vos, donna veraia,	<i>and let me crush</i>
E chaia	<i>and strike</i>
De plaia	<i>the jealous, before I depart from here.</i>
.l gelos, anz qe.m n'estraia.	

Ma bell' amia,	<i>My beautiful friend</i>
Per Dieu non sia	<i>by God, this never be:</i>
Qe ja.l gelos de mon dan ria,	<i>that out of jealousy one scoffs at my</i>
Qe car vendria	<i>harm,</i>
Sa gelozia,	<i>he'd command a dear price</i>
Si aitals dos amantz partia;	<i>for his jealousy</i>
Q'ieu ja joios mais non seria,	<i>if it were such as to part two lovers;</i>
Ni jois ses vos pro no.m tenria;	<i>Since never again I'd be happy</i>
Tal via	<i>nor would I know happiness, without</i>
Faria	<i>you;</i>
Q'oms ja mais no.m veiria;	<i>I'd take</i>
Cell dia	<i>such a way</i>
Morria,	<i>that I'd never be seen by men again;</i>
Donna pros, q'ie.us perdria.	<i>that day</i>
	<i>I'll die,</i>
	<i>brave lady, in which I lose you.</i>

REHEARSING RENAISSANCE MUSIC

All that is necessary to develop a deep understanding of Renaissance music and how to play easily from unbarred parts is simply to get to know thoroughly a few pieces.

GANASSI

One of the richest sources we have for understanding Renaissance music is the 1535 treatise on recorder playing by Sylvestro Ganassi. His “Fontegara”, in addition to being a brilliant compendium of improvisation examples, makes utterly clear the ideals of the Renaissance musician. Chapter 1 begins by acknowledging that the human voice is superior to all instruments and therefore instrumentalists should strive to learn from and imitate the voice. He inspires us by explaining, “I have heard that it is possible with some players to perceive, as it were, words to their music.”

After giving more than 2,000, often stunningly virtuosic, improvisation examples, Ganassi sums it all up by explaining to instrumentalists: “Know that your teacher should be a good singer and that you understand that when you approach a piece for the first time, the first and most important thing to consider is the **words**.”

Instrumentalists reading Ganassi will realize that he is saying nothing short of: “Make all the sounds and all the expression of the human voice with your instrument.” (!) Writing in the confident heyday of humanism, Ganassi elucidates the Renaissance belief in the power of language and the quest to achieve an ideal communication--a perfect, heightened speech so cherished by the ancient Greeks and Romans.

POLYPHONY

Renaissance music is made of many individual voices each telling its own story. It is the ultimate musical democracy in which each individual is free to express his own ideas and all voices are equally important. It is like having several actors present the same role simultaneously but miraculously it all works out. This makes Renaissance music particularly satisfying for the performer since one is never merely accompaniment. Every voice is “the melody”. In fact, the compositional structure of a polyphonic piece depends on each voice making its own independent shapes, dynamics, etc. If we play vertically with everyone making the same tones and dynamics together, we lose the entire construct of the piece.

Remember that in Renaissance music the most important thing is the words. Renaissance composers chose their notes to illuminate the text, enabling us speak our mother tongue more beautifully and with more meaning. “**If you don’t know the text you cannot fully understand the piece**”. Like Renaissance painting, Renaissance music is grand, elegant, endlessly complex - but not difficult to understand. The simple key to understanding Renaissance melodies is that they are like our spoken language:

- They are horizontal, not metered.
- The coherency is in the movement and shape of the horizontal line, not in the beat or the chords.
- They typically tend to flow forward, often speeding up.
- The rhythms are often astonishingly complex.

HOW TO REHEARSE

Since Renaissance music consists of independent voices, we must first get to know all the personalities in the piece. Let’s begin with Thomas Morley’s lovely duo, “When loe by break of morning”:

1. First, all members of the ensemble should simply read together the words as normal language; tell the story. For now let’s begin with the Superius voice. Of course, reading the words two or three times is a great aid in helping to internalize what’s being said. Enjoy also the sound of the words themselves; it is very much a part of the beauty of the poem. Keep in mind that Thomas Morley was a highly respected composer and a musician at the court of Queen Elizabeth I. He could choose any poems he wanted, so it’s our job to understand the interest he found in this text.

2. When you understand the story, read the words again being influenced a little by the shapes and rhythms of the melody. For all the artistry in Renaissance music, we must never forget that the goal is heightened **Speech**. Be sure to sing or play at a tempo that sounds like you are speaking naturally (often much faster than you might think). Notice which syllables are stretched out, which are repeated. Remember: you already understand this! It’s how you speak normally--if you linger on a syllable, it’s to give it more emotion. If you repeat words, it’s to reflect, to say them differently and get more meaning out of them. Be sure to enjoy also how normal this looks on the page. It would be confusing and misleading to force our language into little boxes of four beats. The single biggest problem with most performances of Renaissance music is the unnatural, plodding rhythm resulting from reading over-edited modern editions. You don’t want barlines in your novels and you certainly don’t want them in this music! It just makes it harder.

3. Sing it! Even if you are not much of a singer, experiencing the piece with your voice is the best practice and it becomes so

much easier to do if you simply try singing a little from time to time. Remember to enjoy the sound of the words as well as the story.

4. Play it. Most importantly: **Hear the words as you play.** If you do this you will understand the piece!

5. Sing the Tenor Voice. In Morley's setting there are many similarities between the Tenor and Superius voices, but they are definitely not the same, and through singing each voice we develop a feeling of the personality of that voice. This enables us to begin developing a sense of all the characters that make up the piece. To truly understand a polyphonic composition, it is vital to get to know each voice individually. Taking time to get to know each voice may seem a slow method at first but it's fun to realize that we are already artists with language, and we quickly realize that through understanding the words, we are truly understanding the composition. As a result, we actually learn faster and subsequent rehearsals move quickly and easily.

OTHER VOICES

I often get the comment "I understand the benefits of reading from unbarred parts but how can we stay together?" Ironically, it is often easier to stay together with unbarred parts than with a modern score if we understand how to rehearse. We've now reached the second major stage in understanding Renaissance Music. We can appreciate that it is wonderful to hear even one voice sung with Morley's elegant, expressive ideas but now let's experience the multi-layering of Renaissance polyphony and hear different interpretations of the text simultaneously! It is somewhat like a cubist painting presenting a face from several different angles. If we look at the two voices, we see that the Tenor enters one whole note after the Superius. Before the Tenor enters, the Superius sings the words "When loe by break of". Sing or play this first little phrase, just up to the point where both voices have said "When loe by break of morning" two times (Superius ending on e and Tenor on c). Besides helping us see the individual voices as normal language, another very musical benefit of playing from unbarred parts is that it encourages us to hear **phrases**. After the two voices finish together with the word "morning", the Superius, as in speaking, should relax momentarily, breathe naturally and then start a new sentence (without marching rigidly onward!). The Tenor voice can easily hear that both voices end together then the Superius starts the new phrase during the second half of the Tenor's half note, singing "My" and then "love" during the Tenor's quarter rest. Stated simply, the Superius begins the new phrase two notes before the Tenor. As soon as the Tenor hears this, it will always know when to come in and **the two voices will always be together!** Reading from separate parts actually helps us hear the piece. When we learn to hear the imitation at the beginning of every phrase, we will never be out of sync again! To internalize this, let's start this new phrase from where the Superius sings the words "My love" the first time.

SUPERIUS

morn - ing, My love hir self a- dor - ning, My
love hir self a- dorn - ning,

TENOR

break of morn- ing My love hir self a- dor -
ning, My love hir self a- dorn - ning.

Notice how each voice finished the phrase (with the word "adorning") in its own way. The Superius ends with a confident G-F. Meanwhile the Tenor has lyrically settled on the F half note, two notes before the end of the phrase, and while holding this half note it gets hit halfway through by the Superius G half note. The Tenor should bring out this dissonant, expressive moment and linger slightly on the F before resolving gracefully to the E quarter note.

It is very important to enjoy these very different characters in each voice for this is the most typical Renaissance cadence. The majority of all Renaissance phrases end this way.

We heard the phrase “My Love” begin with the Superius singing two notes before the Tenor. Notice that when the words “My love” are said the second time the Superius again begins two notes before the Tenor. Hearing this helps us stay together while feeling free to breathe and speak the words naturally.

After cadencing together on F at the end of the word “adorning”, it is easy for the Tenor voice to hear the Superius begin the new phrase “When loe by” halfway through its F whole note. As soon as the Tenor hears that the Superius sings “When loe by” before it enters, the voices will always be together!

With elegant craftiness, by the time we get to the words “My love” in this phrase, Morley has reversed the two voices so that now the Tenor sings “My love” two notes before the Superius. If the Superius hears this, it is very easy to stay together.

When we end with the word “adorning” the final time, be sure to hear the dissonance on the half note F in the Superius.

You will notice immediately that both voices start the new phrase “Doth walk the woods” together and end this short phrase atypically without the dissonance-resolution figure, which we call a suspension.

In the following phrase, the Tenor voices begins by singing the word “Gathering” (two notes) before the Superius enters. These words are sung a second time, with the same imitation, but this time in a higher range inviting us to sing even more joyously. It is even said a third time but this time beginning with and indulging in the word “sweet”. Notice the suspension on the word “plenty” at the end of this phrase in the Superius voice.

The final section of this story begins elatedly with the “The birds enamour’d...”. The Tenor voice can enhance this enchanting moment by making a short, inviting space before starting the new phrase. This will be no problem for the Superius who simply waits for the Tenor to sing “The birds” (two notes) before entering.

Imagine what the poet must have been feeling to write “The birds enamour’d sing and praise my Flora”. Every word is rich with imagery and there is a dramatic swell of emotion with each word more enraptured than the one before “enamour’d...sing...praise...my...Flora”. As if that were not enough, the phrase is repeated for even more emotion: higher in the Tenor and more rising in the Superius. All this is building to the real climax; the birds themselves are so enthralled by Flora’s beauty that they exalt her as a new goddess of the dawn. Still not finished, Morley repeats this entire section, letting us satiate ourselves with his majestic phrases, and finally ends with the mellifluous word “Aurora”.

Fortunately, we have an entire collection of elegant Canzonettes to Two Voices by Morley. Rehearse several others this way and you will soon find how intuitive it becomes, how desirable it is to play from separate parts, and how soon you begin to feel at home in this repertoire. These Canzonettes are available in clear, modern notation (as used in this article) and may be downloaded for free at www.serpentpublications.org. They are also available in the original facsimile edition.

MOST BASIC POINTS

- * Renaissance music is like spoken language -- expressive, extremely varied, unbarred, moving forward, often speeding up, frequently relaxing on the last note of the phrase and starting each new phrase organically, not markedly on the next beat.
- * Every voice tells its own story.
- * All voices are equally important.
- * When singing, sound like you are both speaking normally and singing beautifully.
- * When playing an instrument, **hear the words as you play**.

Renaissance polyphony is conceived to work naturally as a conversation. Counterintuitively, if we simply march through the piece keeping a stiff, artificial, steady beat, the phrasing sounds wrong, we lose the conversational quality of the piece and it actually becomes more difficult to hear how the voices work together. Renaissance composers knew what they were doing. If you sing or play as you would speak the words, the music comes alive and it actually becomes easier to stay together because it sounds right! Trust the music and trust your conversational abilities. Above all, have fun!

The great awakening of the Renaissance was made possible largely through a renewed understanding of classical Greece and Rome. After centuries of suppression from the Church, the inspiration of antiquity allowed European Society to make some of its greatest cultural achievements: the discovery of the individual, a heroic belief in human genius, and a sense of harmony between man and his surroundings.

In an age of tragic partisanism, Renaissance Music offers an idealistic alternative: a true musical democracy in which each individual has the freedom to speak in his own voice and tell his own story, yet still work together enjoying the rich harmony of intertwining opinions; a social contract; E Pluribus Unum.

John Tyson

??? "Name that Composer" ???

This composer (~1486 in Basel? to 1542/3 in Munich?) was a Swiss composer of the Renaissance, primarily living in Germany. He was the most famous student of Heinrich Isaac, was music director to the court of Maximilian I, Holy Roman Emperor and was an influential figure in the development of the Franco-Flemish polyphonic style in Germany.

As a 10-year old he joined the Emperor's Hofkapelle as a choir boy in Augsburg and later in Vienna. After Isaac's death he became Maximilian's court composer and leader of the Hofkapelle. Although he studied for the priesthood he sympathized and corresponded with Martin Luther. He gave up his priesthood, but he never became a Protestant.

Eventually he acquired a post in Munich, a place which had high musical standards, a strong need for new music, and which was relatively tolerant of those with Protestant sympathies; he was to remain there for the rest of his life. By 1540 he was ill, judging from his correspondence with Lutheran Duke Albrecht of Prussia, and he probably died in early 1543.

He was an eclectic composer, at home both in the worlds of sacred and secular music, and he modeled his style carefully on models provided by the Franco-Flemish composers of the previous generation, especially Josquin des Prez. In particular, he was a gifted melodist, and his lines are warmly lyrical; his music remained popular and influential in Germany through the 17th century.

His sacred music includes masses, motets, vespers settings, and a Magnificat. Technically his music has many archaic features, such as the use of *cantus firmus* technique, which was more in vogue in the 15th century; he even occasionally employs isorhythm. He also wrote numerous German "Lieder", most of them secular (the handful on sacred texts were written for Duke Albrecht of Prussia). They vary widely in character, from extremely simple settings of a *cantus firmus* to contrapuntal tours-de-force such as elaborate canons and quodlibets.



Adapted from Wikipedia

"Name that Composer", from the February quiz

Loyset Compère (c.1445 – 16 August 1518) was a French composer of the Renaissance. Of the same generation as Josquin des Prez, he was one of the most significant composers of motets and chansons of that era, and one of the first musicians to bring the light Italianate Renaissance style to France.

His exact place of birth is not known, but documents of the time assign him to a family from the province of Artois (in modern France), and suggest he may have been born in Hainaut (in modern Belgium). At least one source from Milan indicates he described himself as coming from Arras, also in Artois. Both the date and probable place of birth are extremely close to those of Josquin des Prez; indeed the area around the current French-Belgian border produced an astonishing number of excellent composers in the 15th and 16th centuries, composers whose fame spread throughout Europe. Often these composers are known as the Franco-Flemish, or as the Dutch School.

In the 1470s he worked as a singer in Milan at the chapel of Duke Galeazzo Maria Sforza, during the time that composers such as Johannes Martini and Gaspar van Weerbeke were also singing there. The chapel choir in the early 1470s grew into one of the largest and most famous singing ensembles in Europe. After the murder of the duke in 1476, he appears to have been "laid off" from the chapel, and he may have returned to France at this time. Sometime during the next ten years he began to work at the French court, and he accompanied Charles VIII on his invasion of Italy in 1494 (in what capacity is not known). He was in Rome in early 1495 during the occupation of the city by Charles and his army. Next he had a series of church positions. By 1498 he was at Cambrai, and from 1500 to around 1504 he was at Douai; his final appointment was at a church in Saint Quentin. Throughout this time he seems to have been in part-time service to the French court, as evidenced by his many compositions for official and ceremonial occasions. He died at Saint-Quentin.

From Wikipedia



**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.