

BROADSIDE

Volume XII, #1

November 2006



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.

In this issue:

President's Message

- page 1

Concert announcements

- page 2

New AEMA Grants Announced

- page 3

Mid-Winter Workshop Details

- pages 4-5

Mid-Winter Workshop Registration

- insert

Future Publications Announcement

- page 5

A Letter from Your Departing Editor

- page 6

A Message from Your President

by Jorg Voss

Just this past week we returned from my boyhood hometown of Güstrow in Northeastern Germany. There, almost exactly 60 years ago, a neighbor lady invited me to the Lutheran Church on the 1st Sunday of Advent. The glorious sounds of the organ, the choir and a children's flute choir touched me emotionally, and my love for the world of Early Music has never ceased.

I have served on your AEMA Board for several years, as treasurer and chair of the education committee and will be the president for the next year. Many of you already know me, at least by name, and I hope that I will meet all of our members at one or more of the fine Early Music events in the future.

My sincere thanks go to Kurt-Alexander Zeller for his leadership during the last year. He and Patricia DeWitt made sure that our BROADSIDE newsletter reached our membership. Kurt was and will be the host of our Mid-Winter Early Music Workshop at Clayton State University, providing very valuable support for our organization and for many students from all over the South. Many thanks also go to Board members and member volunteers for many behind-the-scenes services: to Jane Alexander as membership chair; to Kathleen Carroll, Mickey Gilmore, Gisela McClellan, Jane McLendon, Susan Patterson, and Patsy Woods for handling the many details needed for a successful Workshop. Not forgotten should be Pat DeWitt's wonderful



Jorg Voss

service of keeping us all e-mail-informed about upcoming Early Music events in our area.

What does AEMA want to be?

Let us all peruse again the Mission Statement of AEMA! It is a tall order!

The Early Music (EM) Community in Atlanta consists of considerable talent, and all delight in playing, performing, or listening to, the priceless cultural heritage of music created during many centuries. Some of us even make a living as professionals in this field. In only rare cases was it ever easy for musicians to sustain themselves without the sponsorship of courts, churches or affluent municipalities. We are but a small community among 4 million Metro inhabitants. Our

Continued on page 2

President's Message *Continued*

audiences are small. Most people have no idea or are underinformed about the emotional beauties and pleasures of the music WE love. There is so much competition for peoples' time and pocket books, and we lack the needed sponsorships beyond those of churches, universities or schools to spread the cultural wealth of "our" music.

Do we need help? Do we need to support each other in every way to spread the excitement and to do Early Music missionary work? AEMA wants to help. In earlier years, AEMA seemed to compete by sponsoring its own concert series. We loved the performers, but we could not guarantee them the audiences they deserved. We abandoned that approach, and we want to go back to basics: Build bridges between performing groups, inform each other of EM events, help educate by means of our Mid-Winter Workshop, our BROADSIDE newsletter and e-mail communications. We desire to offer some talented young people scholarships to events and workshops. We also aim to give small grants to support EM events of AEMA member organizations.

There are plenty of ideas, but there is only so much our Board members can handle. We appeal to you,

our members, to offer your helping minds and your donations of ideas and time.

Where is the need most urgent?

We need an Editor for the BROADSIDE Newsletter, soon to be disseminated primarily by e-mail. We invite all our members to contribute to our Newsletters. (Anecdotes; concert previews; reviews; links to appropriate websites; EM CDs; descriptions of your group's activities; interviews with local musicians; instrument specific articles; workshop reviews, etc.)

We could use help with our WEBSITE, www.ATLEMA.org, to assist Predrag Gosta, our Webmaster.

And, of course, we could use tax deductible financial donations to provide workshop scholarships to talented young musicians, to sponsor one or more teachers at our EM workshop(s), or to provide grants to support concerts of AEMA's member organizations.

I wish all of you a very musical year!
Jorg Voss

Atlanta Baroque Orchestra Announcement

19 November 2006, 3:00 pm

MOZART CELEBRATION!

*with soprano Jennifer Ellis and
the Emory Choir with Eric Nelson, Director*

The celebration of Mozart's time in Salzburg continues! The ABO joins forces with the Emory Choir and soprano Jennifer Ellis in two of Wolfgang Amadeus's seldom-heard motets, the *Sancta Maria, mater Dei* and *Regina Coeli*. These sumptuous choral works are framed by two of Mozart's most innovative Salzburg symphonies, whose imaginative scoring makes

THE ATLANTA
EARLY MUSIC
ALLIANCE

2006/2007 Board of
Directors

Jorg F. Voss, President
jorg@JFV.com

Predrag Gosta, Vice
President and Web Master
pgosta@earlymusic.net

Susan Patterson, Secretary
info@atlema.org

Gisela McClellan,
Treasurer

Jane Burke, Membership
Chair
jfburke100@aol.com

Eckhart Richter, Historian

George Lucktenberg, at
large, and representing
harpsichord interests
within AEMA

Terry Murphy, at large

Vicky Porter-Fink, at large

Submissions for
Broadside.....to
Susan Patterson
2228 Edison Ave NE
Atlanta, GA 30305-4311
spatterson@ATLSPSCH.org

Early Music Concerts or
Events

AEMA wants to help
spread the word!

If you want to make
announcements, contact:

Patricia DeWitt,
patdewitt@shorter.edu

Content Copyright 2006,
Atlanta Early Music Alliance

B R O A D S I D E
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 _____

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

AEMA Event Subsidies
The Atlanta Early Music Alliance
 offers
 its member Groups or Organizations
 subsidies for Early Music concerts
 with the following stipulations:

- Up to six (6) subsidies between now and June 30th, 2007
- 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.

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

Email (preferred): spatterson@atlspsch.org

Snail mail: Atlanta Early Music Alliance
 P.O. Box 663
 Decatur, GA 30031-0663

Mid-Winter Workshop (4th annual)

“Joy, Comedy and Tragedy in Early Music”

for **Recorders, Viols, Voices, Plucked Strings (and others)**

Atlanta, GA, January 19th and 20th, 2007

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: Patricia Petersen, Stewart Carter, Jody Miller, Gerald Moore and Phil Hollar, **Recorders**

Gail Ann Schroeder and Susan Patterson, **Viols**; Jeremy Wirths **Voices**; William Hearn, **Plucked Strings**.

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

New to our workshop are:

Jeremy Wirths is the current Director of the Atlanta Schola Cantorum. (See: <http://www.atlantaschola.org/>)

Dr. Gerald Moore, Professor of Music, directs the Early Music Consort at Lipscomb University, Nashville, TN.

Gail Ann Schroeder, just moved back to the US from Brussels where she acted as assistant to *Wieland Kuijken* at the *Royal Conservatory of Brussels*, teaching Viola da Gamba. Gail also participated in a variety of Radio and TV productions and CD recordings and played with the *Leipzig Barockorchester* and the *Huelga Ensemble*.

William Hearn is a Lutenist / Theorbist who teaches at Clayton State University.

*At this workshop, **Recorders and Viols** will play primarily instrumental music. There will be one Friday evening session of Voices and Viols. All will practice a FINALE piece, in which all musicians participate.*

*New at this Workshop will be sessions for **Plucked Strings** (Lute, Theorbo, Vihuela, Guitar-bring your own instruments); singers who want to sing “**Lute Songs**” selected by them or by Bill Hearn, can be accompanied by plucked strings *.*

*Early Reeds will play all of Friday evening with John Mortison (bring your instruments).***

*Baroque Flutes will play all of Friday evening with Joyce Mortison (bring your instruments).***

Music: Emphasis will be on Early Music. Each participant will receive music with a detailed confirmation letter. The music is included in the fee, if registration is postmarked November 30th or earlier. After November 30th, there will be a music charge of \$10, and there will be an additional (late) fee of \$10 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 19th at 6:00 PM. It will continue Saturday, January 20th at 9 AM and finish before 6 PM.

Place near Atlanta: Music Education Building of Clayton State University, Morrow, and GA. <http://www.clayton.edu/>

* Please indicate, attached to your registration, your interest and the Lute Song music you want to bring.

** Please indicate, attached to your registration, your interest and which instrument you want to bring.

Mid-Winter Workshop Details (continued from page 4)

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 or Plucked Strings. (Please see also: "Emerging Recorder Players", below). **Other "early" instruments are very welcome!**

If you want to participate in the **"Reeds" or "Baroque Flute" Sessions** on Friday evening, you should bring your own instrument(s).

Enrollment limit: The facility at Clayton State U. can handle **70 participants plus Faculty**. Therefore, enrollment will be by USPS postmark. Beyond 70, a waiting list, again by postmark, will serve if cancellations occur.

Cost: the basic fee will be \$80. Members of AEMA and Atlanta ARS will receive a discount of \$10. Refunds, minus \$35 for provided music and unrecoverable costs, can be granted for cancellations by January 10th, 2007.

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

Housing: Housing can be provided in the homes of musicians in Atlanta. If you prefer to stay at a hotel or motel, we can make recommendations.

Emerging Recorder Players: The main sessions are planned primarily for intermediate and advanced players, age 14 or older. If you are an emerging Recorder player, we can plan a separate group Recorder session for Saturday, led by Phil Hollar. The prerequisite is that you have a basic knowledge of music notation for your instrument and know how the notes are played. We will grant you a scholarship for the remainder of the workshop. The special fee will be \$ 35 plus \$7 for lunch and refreshments. You may optionally order the Workshop Workbook priced at \$10.

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 \$10 charge for music. With the scholarship, there is an expectation to help with a few chores before, during and/or after the workshop.

Register with: Jorg F. Voss (Registrar, AEMA and ARS-Atlanta), 1495 Ridgefield Drive, Roswell, GA 30075,

by November 30th, 2006. For Questions: e-mail: Jorg@JFV.com or phone: 770-998-3575.

Important Announcement Regarding Future AEMA Publications

Dear members of the Atlanta Early Music Alliance,

The invention of printing with movable type revolutionized communication from the 16th century to the recent past. Today we again live in extraordinary times, with computers providing e-mail and nearly unlimited information in our homes at our fingertips. With just a few exceptions, AEMA members now have access to computers and e-mail. Yet we understand and value all who have not, for a variety of reasons, taken the plunge.....

Future Publications:

Your Board of Directors has voted recently to take advantage of electronic dissemination.

1) The AEMA BROADSIDE Newsletter:

In the future we will mail out BROADSIDE in PDF format to all who have e-mail access and **hardcopies only to you who either have no e-mail access or insist on getting them in lieu of**

a downloadable copy. Please let us know your preference. (jorg@JFV.com)

(We want to emphasize that you can easily, at no cost, download Adobe Acrobat Reader software to access **any** PDF-file. The link is <http://www.adobe.com/products/acrobat/readstep2.html>)

2) Concert notifications of Early Music events.

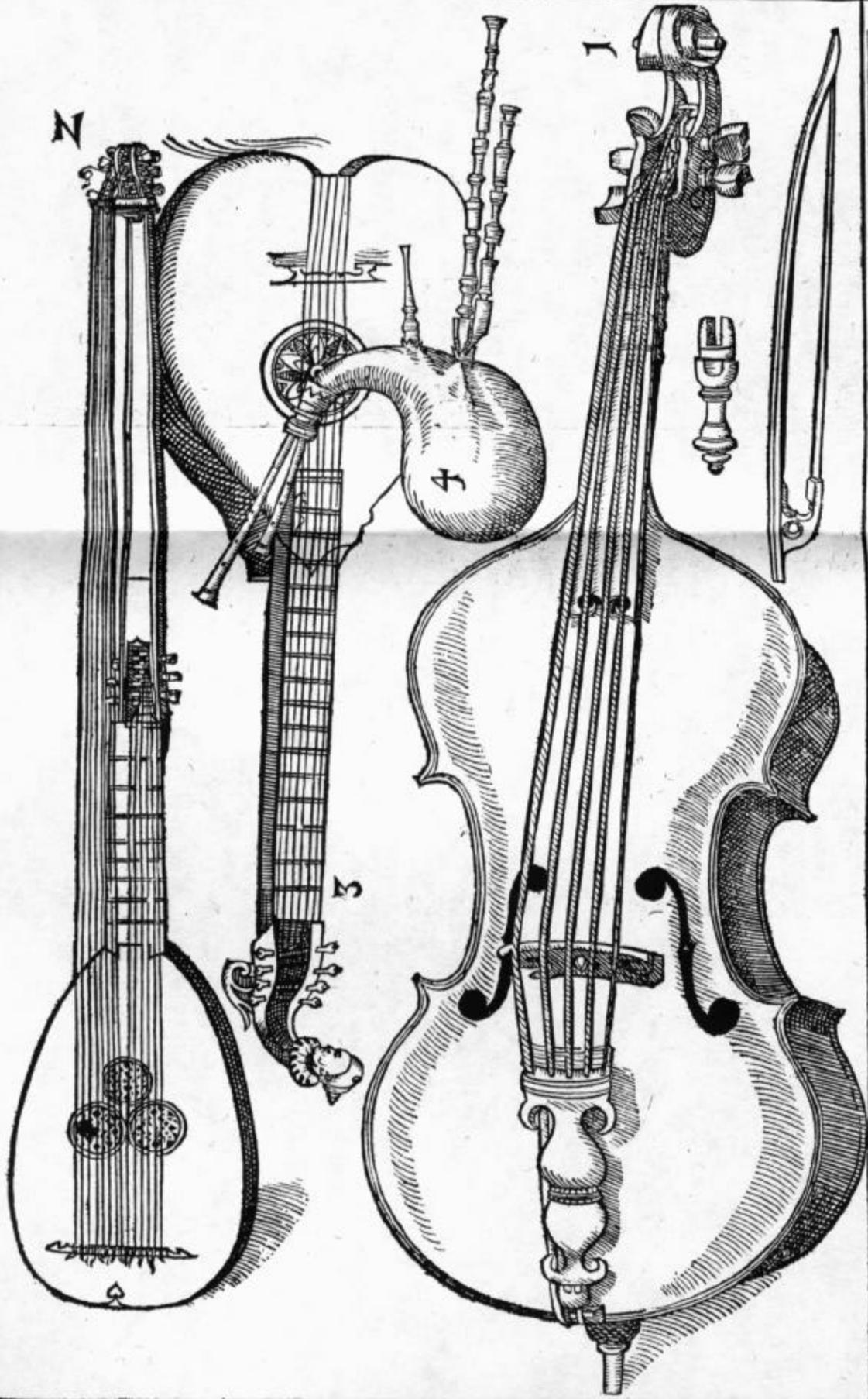
As in the past, Patricia DeWitt will disseminate e-mail messages of **any** Early Music Group intending to communicate an event, just by sending Pat an e-mail with the precise information. (patdewitt@shorter.edu)

3) Informal Information of Early Music topics:

We also plan informal e-mail messages in between BROADSIDE Newsletters from any AEMA Member or Member Group desiring to inform the AEMA community of appropriate topics. The contact for such articles or subjects will be Susan Patterson, our secretary (info@Atlema.org).

Groß Contra-Bas-Geig. 1. Sattig Romantische Theorba: Chitarron. 3. Groß sechs Schörliche Cither. 4. Nragelb: Sackpfeiff.

V



Registration for Mid-Winter Workshop, January 19th and 20th, 2007

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?

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

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.....

Fees: Basic Fee: \$80 ?	AEMA or ARS-Atlanta Members, subtract ? -\$10		\$.....
	Emerging Recorder Player (Saturday sessions): ? \$ 35 +\$ 7		\$.....
	Music fee, scholarship recipient or registration after November 30 th ? +\$ 10		\$.....
	Late registration fee, after Dec. 31 st ? +\$ 10		\$.....
	Extra Workbooks x \$ 10		\$.....
Total due for the workshop			\$.....

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

Self-Evaluation

Years of active musical experience (instrumental_____vocal_____)

Occupation_____

Recorders: Rate proficiency on each from 1-5, with 1 = advanced, 5 = novice

__ S , __ A , __ A up , __ T , __ B

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

(Example: 4 S, 3 A, 2 A up, 4 T, 0 B, 3 Si, 0 GrBass, 0 Contrabass)

Other wind instruments you will bring: _____

Viols: Rate proficiency on each from 1-5, with 1 = advanced, 5 = novice

__ Tr , __ Tn or __ , __ B or __ , __ Violone

Other string instruments you will bring: _____ Rating: _____

Voice: Indicate range and proficiency, 1-5 __ S, __ A, __ T, __ B (Example: 5 S or 3 T)

ALL: Rate your proficiency, 1-5, as above on the following:

__ rhythm, __ sightreading, __ C clefs , __ knowledge of Renaissance style

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



The Atlanta Early
Music Alliance

The Alliance: News of AEMA People and Communities

A Letter from Your Departing Editor:

A significant part of my memory is stored on my computer. According to it, I started editing the Broadside in early 2001. This was a little over a year after its founder, Pat Nordstrom, departed for Texas with her husband and co-founder of AEMA, Lyle. Pat's vision for the Broadside was that it would be a regional early music newsletter. The concert listing was billed as "Early Music Events in the Southeast". She maintained a variety of columns, such as Web Watch and Recordings, and good concert coverage via reviews and previews. The Broadside at that time appeared approximately every two months and ran up to 12 pages.

When I took over (after a time when Kim Henry served as editor) I could not maintain the regional vision. Also, the membership wanted to have the newsletter appear monthly, and I came as close as I could. I did try to maintain much of the seriousness of Pat's vision, especially via reviews. I tried to figure out what factors make a true critical review, as opposed to a letter of appreciation. Few others were willing to put in the time and thought necessary to write such a review, and I now believe that does not necessarily serve the membership. I did add the

"AEMA Community" feature: some have told me it is the first thing they turn to.

2006-2007 is the twelfth year of the Broadside, and I have been editor long enough. It is time for a new vision: a vision, perhaps, that will emphasize the community aspect even more. I believe that our current president, Jorg Voss, exemplifies the kind of well-informed and dedicated amateurism, in the best sense of the word of course, that may be the future of AEMA. After seeing AEMA strive for a signature event ever since its founding (I participated in the first attempt, a Purcell festival, and several of the others), I am full of admiration for Jorg's creation of the absolutely first successful one, namely the Winter Workshop. The handwriting is on the wall: my successors as Broadside editors will read and interpret it.

A handwritten signature in black ink that reads "Patricia DeWitt". The signature is written in a cursive, flowing style.