

AEM ONLINE

2021 APRIL CLASS SCHEDULE

Join **AEM ONLINE** in April! Classes will be offered each Saturday and Sunday for three weekends: April 10-11, 17-18, and 24-25. Our free lecture series continues on Saturday April 10th at 5:00 p.m. Eastern Time, with Ellen Hargis. All classes use the Zoom meeting app, or your web browser. Registration opens each week on Monday for the upcoming weekend classes.

Registrants will receive an email with a link to a webpage for each class. Visit the webpage for music and class materials, (available in advance!) and at class time for the Zoom link. Classes run 90 minutes, with the first 10 minutes for introductions and last-minute tech help. Participants new to Zoom should [register in advance](#) for the Zoom Like a Pro tutorial on Fridays, April 9, 16, and 23, at 4:00 p.m. EDT (1:00 p.m. Pacific Time), or refer to the [Instructions for Zoom Participants here](#).

SCHEDULE APRIL 10 & 11, 2021 (Eastern Daylight Time)

Saturday, April 10

1:00 - 2:30 p.m. **New London Assembly: Selected Dances from the 11th Chestnut Costume Ball** with Cécile Laye & Brad Foster

3:00 - 4:30 p.m. **Renaissance Chansons for All** with Bob Eisenstein

5:00 - 6:00 p.m. The Early Music Singer's Toolbox Lecture Series: **Stage Beauty - Style and Substance in Baroque Opera** with Ellen Hargis **FREE**.

Sunday, April 11

1:00 - 2:30 p.m. **Becoming a Boss on the Bass Recorder** with Rachel Begley, recorder

3:00 - 4:30 p.m. **In Nomine Part II: A Survey of the Form from Parsons to Purcell** with Ros Morley, viol

SCHEDULE APRIL 17 & 18, 2021 (Eastern Daylight Time)

Saturday, April 17

1:00 - 2:30 p.m. **Making the Most of your Viol Practice Time** with Heather Miller Lardin, viol

3:00 - 4:30 p.m. The Early Music Singer's Toolbox: **Balancing Text and Music in Purcell's Songs** with Drew Minter

Sunday, April 18

1:00 - 2:30 p.m. **Choeur de Flutes/Concerto di Flauti: music for Baroque Recorder Ensemble from Paris and Kroměříž** with Gwyn Roberts, recorder and flute

3:00 - 4:30 p.m. **Polyphonic Songs of Trecento Italy c. 1400** with Rotem Gilbert, winds

SCHEDULE APRIL 24 & 25, 2021 (Eastern Daylight Time)

Saturday, April 24

1:00 - 2:30 p.m. **Drone Away** with **Judy Kadar**, harp

3:00 - 4:30 p.m. **Introduction to Improvisation and Embellishment** with **John Tyson** and **Miyuki Tsurutani**, recorder and harpsichord

Sunday, April 25

1:00 - 2:30 p.m. **Josquin's Fantasy Life: Instrumental music by Josquin and his Contemporaries** with **Mary Springfels**, viol

3:00 - 4:30 p.m. **Handeling the Pandemic** with **Jack Ashworth**

APRIL CLASS DESCRIPTIONS

Saturday, April 10, 2021

New London Assembly: Selected Dances from the 11th Chestnut Costume Ball with **Cécile Laye & Brad Foster**

1:00 p.m. Eastern Daylight Time (10:00 am Pacific Time)

Cécile Laye and Chestnut have prepared a number of practice videos for their next Ball. This workshop will cover most of the dances in those videos and will add additional instructions. Dances presented will be selected from the historic dances Punk's Delight, Parson's Farewell and Staines Morris, all from the 1st edition of Playford in 1651, plus the modern dance Preston Almaine by Brian Wegbury. The workshop will include further discussion on dance steps and Cécile's interpretations. The videos we cover are also separately available for sale from Chestnut.

Renaissance Chansons for All with **Bob Eisenstein**

3:00 p.m. Eastern Daylight Time (12:00 p.m. Pacific Time)

In this class we'll play and/or sing lovely 16th-century French songs by Claudin de Sermisy, Clemens non Papa, Clement Janequin and others, including old favorites and some songs which may be new to you. Scores will be provided in advance as well as recordings of the chansons with all parts and versions with one part missing for playing and singing together virtually. **Open to:** singers and instrumentalists. **Pitch:** A=440.

The Early Music Singer's Toolbox Lecture Series:

Stage Beauty - Style and Substance in Baroque Opera with **Ellen Hargis**

5:00 - 6:00 p.m. Eastern Daylight Time (2:00 p.m. Pacific Time) **FREE**.

In this presentation, we will take a look at how gesture and movement were used on the Baroque stage to illuminate the text and music. We will discuss how these same precepts can inform modern performances by channeling a Baroque esthetic even in modern dress and stage settings.

A new Amherst Early Music Online program, the Early Music Singer's Toolbox will include classes and lectures. The pace of the repertoire classes has experienced solo singers in mind, but we welcome all singers, voice teachers, conductors,

and anyone interested in early music singing to register and learn. The lectures are free and open to all. [Visit here to learn more about the program's classes.](#)

Sunday, April 11, 2021

Becoming a Boss on the Bass Recorder with **Rachel Begley**, recorder

1:00 p.m. Eastern Daylight Time (10:00 a.m. Pacific Time)

Do you aspire to being a brilliant bass player? Do you love playing bass but feel like something is holding you back? Do your low notes sometimes crack or fail to speak? Do you struggle with getting your high notes to sound as beautiful as the others? Do you ever wish your bass recorder playing was as good as (or better than) your playing on other recorders?

This class is designed for experienced recorder players who want to “level up” on bass, to be in full command of the instrument and to delight in its possibilities. We will cover:

- Understanding your instrument
- Bass-specific technical tips and tricks
- Knowing what and how to practice
- The varied stylistic demands on the bass recorder player, according to the repertoire

We will put this all together in a variety of pieces: a sensuous villancico by Renaissance composer Morales for three basses, a thrilling ride with the continuo part from one of Handel's recorder sonatas, gaining fluency and tuning skills with Bach, and a strenuous work-out courtesy of the Beatles.

Geared toward: experienced bass recorder players. **Pitch:** A = 440.

In Nomine Part II: A Survey of the Form from Parsons to Purcell with **Ros Morley**

3:00 p.m. Eastern Daylight Time (12:00 p.m. Pacific Time)

Experience how this quintessential English consort form changed across its 150 year history. Beginning with Parson's 5 part In Nomine which survives in more manuscripts than any other, the class will also examine examples by Tye, Byrd, Gibbons, Jenkins, and Lawes, and will finish with one or both of Purcell's sublime examples of the form, depending on time. This will not be a "Music-minus-one" class, rather, participants will play along with full recordings made by the teacher specially for this class.

Open to: viols. **Pitch:** A=415.

Saturday, April 17, 2021

Making the Most of your Viol Practice Time with **Heather Miller Lardin**, viol

1:00 p.m. Eastern Daylight Time (10:00 a.m. Pacific Time)

Could your viol practice routine use a brush-up? This interactive class will explore strategies for structuring your practice time and activities so that you can reach your goals efficiently, whatever they may be. We'll consider stretching and warm-ups, technique, consort and solo repertoire. Students will have the opportunity to practice in class for feedback on their approach.

Open to: viols. **Pitch:** A=415.

The Early Music Singer's Toolbox: **Balancing Text and Music in Purcell's Songs** with **Drew Minter**

3:00 p.m. Eastern Daylight Time (12:00 p.m. Pacific Time)

At a time when Italian poets were grappling with balancing text and music in opera, Purcell stated his intention to bring the Italian style to English music. Using Purcell's songs we will examine how singers can make the best rhetorical decisions in their singing.

Open to: Part of the Early Music Singer's Toolbox series. The pace of the repertoire classes has experienced solo singers in mind, but all singers, voice teachers, conductors, and anyone interested in early music singing are welcome to register and learn. See the complete list of [Early Music Singer's Toolbox classes here.](#)

Sunday, April 18, 2021

Choeur de Flustes/Concerto di Flauti: music for Baroque Recorder Ensemble from Paris and Kroměříž with **Gwyn Roberts, recorder and flute**

1:00 p.m. Eastern Daylight Time (10:00 a.m. Pacific Time)

Alongside Louis XIV's famous 24 violins and oboe band, another ensemble played: the flute choir. This ensemble of alto recorders or voice flutes on top, bass recorders in place of violas on the inner voices, and contrabass recorder or bass violin on the bottom contributed a special color to the ballets and other stage works enjoyed at court. Meanwhile, in the Moravian town of Kroměříž, Prince Karl II von Leichtenstein Kastelcorn (1623–1695) was amassing a library of music frequently featuring recorders, trumpets, cornetti, and other winds. We'll play music written specifically for recorder ensemble by Lully, Charpentier, and Finger, plus the newly rediscovered Anonymous *Baletti à 4 Flauti* from the Kroměříž collection. **Geared toward:** upper intermediate to advanced recorders and flutes. **Pitch:** A=440

Polyphonic Songs of Trecento Italy c. 1400 with **Rotem Gilbert, winds**

3:00 p.m. Eastern Daylight Time (12:00 p.m. Pacific Time)

We will explore Italian *ballate* by Francesco Landini found in the glorious Florentine *Squarcialupi Codex*, Johannes Ciconia's motets from the manuscript *Q15* celebrating the cities of Padua and Venice, and Zachara da Teramo's song *Ciaramella, me dolçe Ciaramella* about a sweet lady whose cloths are full of holes (like a shawm) and whose voice (like a shawm) will knock you flat.

Open to: soft and loud instruments and singers. **Pitch:** A=440

Saturday, April 24, 2021

Drone Away with **Judy Kadar, harp**

1:00 p.m. Eastern Daylight Time (10:00 a.m. Pacific Time)

A drone is a constant tone or tones that accompany a melody. Bagpipes and hurdy-gurdies have built-in drones but there are pieces utilizing drones in the lute, keyboard, and harp repertoire as well as occasionally in ensemble pieces. We will see how drones were used in the 16th and 17th centuries by playing works by Giorgio Mainerio (c.1530–82), Hans Neusidler (c.1508–63), Vincenzo Galilei (c.1520–91), Thoinot Arbeau (1589), William Byrd (1543–1623), Claudio Monteverdi (1567–1643), and J. B. Besarde (1617).

Perhaps our work might shed light on how drones were used in Medieval music. Students will play both melody and drone, depending on their abilities. **Pitch:** A=440

Introduction to Improvisation and Embellishment with John Tyson and Miyuki Tsurutani, recorder and harpsichord

3:00 p.m. Eastern Daylight Time (12:00 p.m. Pacific Time)

Everyone can improvise! A fun and liberating class that will let you explore new ways of making music and discover more music within you. Whether you have felt that you could never improvise or are looking for new ways to develop your improvisational skills - this is the class for you! This quick and easy method will show you how natural it can be to play melodies in different ways and to learn systems for improvising with ever more freedom.

Acclaimed improvisors John and Miyuki will demonstrate and lead us through ensemble pieces in which everyone can improvise as they wish. Repertoires will include: Renaissance, Folk and Free Improvisation. Come indulge your creativity!

Geared to: lower intermediate to advanced players. All melodic instruments are welcome. **Pitch:** A=440.

Sunday, April 25, 2021

Josquin's Fantasy Life: Instrumental music by Josquin and his Contemporaries with Mary Springfels, viol

1:00 p.m. Eastern Daylight Time (10:00 a.m. Pacific Time)

The music for our class is taken from the Codex Casanatense 2856, a beautiful late 15th-century manuscript compiled for the use of instrumentalists at the d'Este court in Ferrara to honour the betrothal of Isabella d'Este, an important patron of the arts, to Francesco Gonzaga. Our composers will include Agricola, Martini, and, of course, Josquin.

Open to: intermediate to upper intermediate viols. **Pitch:** A=415

Handeling the Pandemic with Jack Ashworth

3:00 p.m. Eastern Daylight Time (12:00 p.m. Pacific Time)

Blow those pandemic blues away by playing selected movements from Handel sonatas, accompanied by Jack Ashworth on harpsichord with suggestions for interpretation along the way. We'll do each movement at least twice. The class is geared toward treble instruments, but Jack will also have ideas for keyboard players about accompanying - what to play and, just as important, what not to.

Open to: treble instruments; continuo players may join as well. **Pitch:** A=440