

AEM ONLINE AUGUST SCHEDULE

Join **AEM ONLINE** each weekend in August! Four online class sessions are offered each weekend (\$25 per session) using 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 15 minutes reserved for introductions and last-minute tech help. Participants new to Zoom are strongly encouraged to attend the Zoom tutorial on Friday, July 31, at 4:00 p.m. EDT (1:00 p.m. Pacific Time).

SCHEDULE AUGUST 1 & 2, 2020 (Eastern Daylight Time)

Saturday, August 1, 2020

1:00 - 2:30 p.m. Dueling Dulcians with Marilyn Boenau and Dan Stillman

3:00 - 4:30 p.m. Susato's Danserye with Jody Miller

Sunday, August 2, 2020

1:00 - 2:30 p.m. Daphne: Van Eyck's Variations on an English Tune with Saskia Coolen

3:00 - 4:30 p.m. Orlande de Lassus - Il Magnifico with Pamela Dellal

Dueling Dulcians with Marilyn Boenau and Dan Stillman

Saturday, August 1, 1:00 pm Eastern Daylight Time (10:00 a.m. Pacific Time)

Get out your tenor or bass dulcian and play duets with us! We'll make a whistle-stop tour of 16th-century bicinia starting with master composer Josquin. Along the way we'll talk about just intonation on wind instruments and how it's different from mean tone tuning. Renaissance articulation and phrasing will help us bring out the texts of these wonderful, relatively easy pieces. We'll recreate the experience of playing bicinia in the 16th-century, perhaps by a master and apprentice or by two amateurs playing for their enjoyment. Music by Josquin, Lasso, Praetorius, Verdonck. For tenor and bass dulcians, all levels. Some pieces available in early notation as well as in modern notation. All levels. Pitch: A=440.

Susato's Danserye with Jody Miller *recorder*

Saturday, August 1, 3:00 pm Eastern Daylight Time (12:00 pm Pacific Time)

It was through Tielman Susato's dance tunes that many of today's early musicians were introduced to the world of consort playing. Representing Renaissance dances such as the allemaingne, basse dance, pavane, and gaillarde, many of the melodies have become

some of the most recognizable of the time period. We will look at each of the four parts (mostly ATTB) of a few of the tunes. Any edition of the complete *Danserye* will do, but we will be using the London Pro Music edition (LPM 101). Order from your favorite retailer or you can download it at https://earlymusicdirect.com/index.php?id_product=23&rewrite=susato-danserye-1551-score-and-parts&controller=product&id_lang=1. Open to: intermediate to advanced recorders and other instruments; recorders should be able to play at least two sizes of recorders. Pitch: A=440.

Daphne: Van Eyck's Variations on an English Tune, with Saskia Coolen

Sunday, August 2, 1:00 p.m. (10:00 a.m. Pacific Time)

Daphne, a popular English tune, appears three times with variations in Van Eyck's 1644 collection *Der Fluyten Lust-Hof*. In this class we'll work together on *Doen Daphne d'overschoone Maeght*. Participants should prepare this version of the tune and at least one of the variations (exists in volume I of the edition listed below as well as the 1957 Vellekoop edition), so that we can study his variation technique and see how we can solve our own technical problems. There will be time for some participants to demonstrate a variation for the class. Interested volunteers should contact Saskia at saskia-coolen@me.com.

The class will use Thiemo Wind's 1990 Vellekoop edition of *Der Fluyten Lust-Hof*. Unfortunately, this edition is out of stock at the Von Huene shop, Honeysuckle Music and Amazon. Your link to the class will include a PDF of the piece in case you don't have the music already or can't acquire it in time for the class.

Open to: upper intermediate to advanced soprano recorder players. Pitch: A=440.

Orlande de Lassus - Il Magnifico with Pamela Dellal

Sunday August 2, 3:00 p.m. (12:00 p.m. Pacific Time)

Orlande de Lassus (Orlando di Lasso) (c. 1532–1594) is one of the most famous composers from the 16th century, with an output of spectacular depth and variety.

While Lassus' reputation during his lifetime was stellar, his posthumous reception has been spotty – he's less highly regarded than predecessors and contemporaries such as Josquin, Ockeghem, and Obrecht. This may be partly due to his ability to produce short, simple, and accessible pieces in many genres that appealed to his patrons, instead of concentrating on highly ambitious and elaborate contrapuntal works.

We'll spend some time in his genial company – exploring four- and five-part works in four languages and various styles. Scores will be provided with parts in G, C and F clefs, as well as texts and translations. All pieces will be available to play with pre-recorded tracks, and parts and tempi can be adjusted during the session for additional flexibility. In addition to making music together, we'll take a look at some of the techniques and expressive innovations of Lassus' style. Singers, recorder players, and viol players are welcome! Pitch: A=440.

SCHEDULE AUGUST 8 & 9, 2020 (Eastern Daylight Time)

Saturday, August 8

1:00 - 2:30 p.m. Corelli Trio Sonatas with Beth Wenstrom and Hsuan-Wen Chen

3:00 - 4:30 p.m. Bicinia Sacra: Lutheran Hymns in Original Notation with Mary Springfels

Sunday, August 9

1:00 - 2:30 p.m. Play Bach on Recorders with Tish Berlin

3:00 - 4:30 p.m. Free Your Voice and Challenge Your Mind:
Singing Chant from Neumes with Anna Lenti

Corelli Trio Sonatas with **Beth Wenstrom** *violin* and **Hsuan-Wen Chen** *harpsichord*
Saturday August 8, 1:00 p.m. (10:00 a.m. Pacific Time)

As musical tastes and styles changed rapidly during the 17th and 18th centuries, Corelli's music stood the test of time. He was revered and lauded among his contemporaries and his reputation remained strong for decades to come. Corelli's *sonate da chiesa* and *sonate da camera* set two kinds of models for his trio sonatas. *Sonate da chiesa* were written with the Catholic liturgy in slow-fast-slow movements, while the *sonate da camera* were written for entertainment purposes set in various dance movements.

Instrumentalists are particularly fond of Corelli's elegant and virtuosic style, which also serves as the perfect tool for learning Baroque technique.

In this class we will demonstrate Baroque violin techniques through exploring two different styles of trio sonatas, talk about the role of continuo, and have fun playing together. **Open to:** upper intermediate to advanced players of violin, recorder, and other melody instruments, and all continuo players. **Pitch:** A=415.

Bicinia Sacra: Lutheran Hymns in Original Notation with Mary Springfels
Saturday August 8, 3:00 p.m. (12:00 p.m. Pacific Time)

What better way to introduce yourself to 16th-century notation than by playing melodies that are already beloved and familiar? Caspar Othmayr (1515-1553) has provided us with the very thing. Othmayr was an ardent Lutheran who composed a little book of duets designed for student and family use. These bicinia are both accessible and charming. We'll look at Othmayr's settings of classic Lutheran hymns: *Von Himmel Hoch*, *Aust Tieffer Not*, *Christ Lag in Todes Banden*, and *Ein Feste Burg*.

You will have access to music, an audio file, texts and translations ahead of the class.

Open to: instruments and voices. **Pitch:** a=440.

Play Bach on Recorders with **Tish Berlin**

Sunday August 9, 1:00 p.m. (10:00 a.m. Pacific Time)

Explore just a few of my favorite works by J. S. Bach, in arrangements for recorders. We could spend the whole class just playing Bach's harmonizations of Lutheran chorale tunes, but we'll focus on just one, then move on to a fugue that's not in the Art of Fugue (!), and finish with an arrangement of the bass aria *Bestelle dein Haus* from Cantata 106 - *Gottes Zeit ist die allerbeste Zeit*. **Open to:** intermediate to advanced recorders. Some of the music will be at an advanced level. Other instruments are welcome if you play treble and/or bass clefs. **Pitch:** A=440.

Free Your Voice and Challenge Your Mind: Singing Chant from Neumes with **Anna Lenti**, voice

Sunday August 9, 3:00 p.m. (12:00 p.m. Pacific Time)

Gregorian chant and other early chant styles represent some of the longest-lasting vocal melodies still sung today. References to the "Dies Irae" chant, for example, abound in classical music. But with modern notation available to you, why learn how to read neumes? Early chant notation not only looks beautiful on the page, but it also matches the soaring, fluid quality of the music itself. Similar to adding barlines in Renaissance music, you lose something when you take away the original notation of chant. In this class, you will learn the basics of reading Gregorian chant in its original notation. After a discussion of the fundamentals, participants will hear some stunning performance examples, and then will put their new reading skills to the test by singing some themselves! Along the way, we will explore the benefits to learning to sing from different notational styles. **Open to:** all musicians at any level of experience! **Pitch:** A=440.

SCHEDULE AUGUST 15 & 16, 2020 (Eastern Daylight Time)

Saturday, August 15

1:00 - 2:30 p.m. Lachrimae Snackrimae:

A lunch-time session on learning to play diminutions with Patricia Ann Neely

3:00 - 4:30 p.m. Demystifying the French Baroque with Nina Stern

Sunday, August 16

1:00 - 2:30 p.m. Music for the Bassa Danza: Learning How to Improvise with Xavier Díaz-Latorre, lute and vihuela

3:00 - 4:30 p.m. Fleet Fingers Fly Fast! with Frances Blaker, recorder

Lachrimae Snackrimae: A lunch-time session on learning to play diminutions with **Patricia Ann Neely**
Saturday August 15, 1:00 p.m. (10:00 a.m. Pacific Time)

We will begin with playing the 5-part Dowland *Lachrimae* to familiarize ourselves with the piece. Then on to the Lachrimae Pavan. (Treble and bass viols will be handling a great deal of shifting, no shifting for tenors.) We'll work on fingering and other technical demands, and learn how to shape the phrases based on our knowledge of the tune. If we have time left over, we'll play through a 4- or 5-part Schop dance to be announced. **Open to:** upper intermediate to advanced treble, tenor, and bass viols. **Pitch:** A=415. UI-A recorders are welcome to audit, with the understanding that the class will spend some time on viol technique. The title refers to the fact that I will be working on technical challenges for whomever plays treble, tenor, and bass separately so be ready to enjoy a snack while waiting for your turn (one that doesn't destroy bow hair and fingerboard).

Demystifying the French Baroque with **Nina Stern, recorder**
Saturday August 15, 3:00 p.m. (12:00 p.m. Pacific Time)

A gateway into the beautiful world of the French Baroque, this class will introduce students to the articulation, ornamentation and phrasing patterns characteristic of this graceful and elegant music. Focusing on music of composers such as Jacques Hotteterre, Boismortier, and Pierre Philidor, students will learn how to familiarize themselves with the vocabulary of this seemingly mysterious music and bring it to life.

Music for the Bassa Danza: Learning How to Improvise with **Xavier Díaz-Latorre, lute and guitar**
Sunday August 16, 1:00 p.m. (10:00 a.m. Pacific Time)

The Queen of all dances in the 15th century is without doubt the Bassa Danza. The challenge of the class will be bringing together the energy and solemnity of the dance, and the music which traditionally was often improvised. We will try to get close to this tradition by learning some formulas of improvisation which we are going to apply and expand during the class.

This class will run as a topic class as well as giving students an opportunity to try themselves at home. Plucked instruments, flutes, viols and any kind of melodic instrument are invited to join. **Pitch:** A=440.

Fleet Fingers Fly Fast! with Frances Blaker, recorder

Sunday August 16, 3:00 p.m. (12:00 p.m. Pacific Time)

Finger Work: get those digits moving all over that recorder! We'll work with the mechanics of finger movement and fingerings. Learn tips and tricks for accuracy, co-ordination and (dare I say it?) speed! We'll practice patterns that will make agile movement on your recorder a breeze (well, if you practice consistently...) We'll use written exercises and fun-to-play duets by Renaissance and Baroque composers. Zippy digits in action! Finally, we'll discuss strategies and practice methods for gaining, improving, and maintaining finger agility. **Open to:** intermediate to advanced recorders. We will focus on alto recorder. **Pitch:** A = 440.

SCHEDULE AUGUST 22 & 23, 2020 (Eastern Daylight Time)

Saturday, August 22

1:00 - 2:30 p.m. Just the "Bass"ics: Introduction to Continuo Playing for Viols and Other Low Instruments with Heather Miller Lardin
3:00 - 4:30 p.m. A Certain Obscurity: Musical Puzzles with Wendy Powers

Sunday, August 23

1:00 - 2:30 p.m. On the Practice or Art of Dancing Part II with Tanja Skok
3:00 - 4:30 p.m. Rhythm Ideas for Early Music with Glen Velez and Loire Cotler

Just the "Bass"ics: Introduction to Continuo Playing for Viols and Other Low Instruments with **Heather Miller Lardin**, violone

Saturday August 22, 1:00 p.m. (10:00 a.m. Pacific Time)

New to single-line continuo playing? Want to hone your Baroque bass-line skills for post-quarantine ensemble playing? We'll explore articulation, shaping, affect, and more, using 18th-century treatises (think Corrette, Quantz, Muffat) and repertoire (think Bach, Handel, Corelli). Remember, it's all about the bass! **Open to:** upper intermediate to advanced viols, cello, violone, and double bass; bass wind instruments also welcome. **Pitch:** A=415.

A Certain Obscurity: Musical Puzzles with **Wendy Powers**, recorder

Saturday August 22, 3:00 p.m. (12:00 p.m. Pacific Time)

Canons—musical puzzles that turn a single line into more than a single line by some form of notational manipulation—have been around since the 13th century, and are some of the most delightful works for amateur players of recorder and other instruments. This session will explore works for two and three parts from the Middle Ages through the 20th century, with works by Ghirardello da Firenze, Guillaume de Machaut, Guillaume Dufay, Josquin des Prez, Henry Purcell, Georg Philipp Telemann, and Jack

Beeson. Beeson's *Sonata Canonica* for two alto recorders can be ordered from Galaxy Music at <https://www.ecspublishing.com/sonata-canonica.html> . Geared to: upper intermediate to advanced SATB recorders.

On the Practice or Art of Dancing Part II with Tanja Skok

Sunday August 23, 1:00 p.m. (10:00 a.m. Pacific Time)

In June we spent the first part of our work getting familiar with some of the most important chapters in the treatise of Giulielmo Ebbreo's *De Pratica Seu Arte Tripudii/On the practice of Dancing*. This time, we will start the class by going over the movements and qualities that we worked on in the previous session and spend some more time on learning basic steps and applying them to the dance. Together with live accompaniment of Xavier Díaz-Latorre on the lute or vihuela, we will add another layer to the challenge. Open to: dancers, others who want to learn about early dance, and instrumentalists who want to try skills learned in Xavier Díaz-Latorre's August 16 class.

Rhythm Ideas for Early Music: Adapting Middle Eastern Drum Rhythms for Use with Early Music in 3,4 and 6 Pulse Cycles with Glen Velez and Loire Cotler

Sunday August 23, 3:00 p.m. (12:00 p.m. Pacific Time)

Perhaps you heard Glen and Loire's amazing concert during the AEM Festival Online a couple weeks ago. It was inspiring! Now these masters of rhythm will work with you "in person.." to bring rhythm to the fore in your playing and singing of early music. Using the basic sounds of frame drumming we will gain practical knowledge of these very evocative Middle Eastern rhythm patterns. Many drummers in this field are already taking advantage of this readily available resource.

Loire will show how her repertoire of special vocal syllables derived from scat singing and South Indian rhythm studies can be easily learned and adapted to interpret complex instrumental melodic material. **Open to:** new and experienced drummers and to anyone who wants to use their voice in this exciting way. What you learn here will inform your playing and singing especially of Medieval and Renaissance music.

Saturday August 29 Complete Schedule TBA

Open Mic!

Join us for a FREE virtual recital! You too can broadcast from your living room! Act now to reserve a spot to perform, or join in as a listener. We invite instrumentalists or singers to work up a short piece of music and play it for our supportive AEM community. Silent applause is guaranteed! You can perform a solo or a piece of chamber music with a recording (for example, your harpsichord friend can record a basso continuo part for you to play with). Limited to 10 performing spots. Maximum length per performer is 5 min. (seriously, 5 minutes). After 5 minutes the cyber crumhorn will pull you off-stage!