

## **AEM ONLINE**

### **FEBRUARY CLASS SCHEDULE**

Join **AEM ONLINE** each weekend in February! Each Saturday and Sunday, February 6-7, 13-14, 20-21, and 27-28 four online class sessions are offered. Two weekends will have a fifth session at 5:00 pm Eastern. 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 tutorial on Fridays, February 5, 12, 19, and 26, at 4:00 p.m. EST (1:00 p.m. Pacific Time), or refer to the [Instructions for Zoom Participants here](#).

#### **SCHEDULE FEBRUARY 6 & 7, 2021** (Eastern Standard Time)

##### **Saturday, February 6**

1:00 - 2:30 p.m. The French “Fantaisie” for Viol Consort with Loren Ludwig, viol  
3:00 - 4:30 p.m. The Versatile Telemann: Taking Inspiration from Existing Works to Expand the Bassoon Repertoire with Stephanie Corwin, bassoon  
5:00-6:30 p.m. JamKazam Tutorial with Gwyn Roberts

##### **Sunday, February 7**

1:00 - 2:30 p.m. Tunes through Time: Seven Beloved Melodies of the Middle Ages and Renaissance with Daphna Mor, recorder and Emily Eagen, voice  
3:00 - 4:30 p.m. Bad Romance with Anne Timberlake, recorder

#### **SCHEDULE FEBRUARY 13 & 14, 2021** (Eastern Standard Time)

##### **Saturday, February 13**

1:00 - 2:30 p.m. Real-Time Coaching and Gastoldi Duos with David Morris, viol  
3:00 - 4:30 p.m. Contemporary Recorder Music from Brazil: The Ensemble Compositions of Liduino Pitombeira with Rainer Beckmann

##### **Sunday, February 14**

1:00 - 2:30 p.m. Show your Technique Some Love: Duos by Bach, Hotteterre, and Telemann with Lisette Kielson, recorder  
3:00 - 4:30 p.m. Love, Lust, Leaps, and Ligatures: Music from the Chansonnier Cordiforme with Karen Cook

## **SCHEDULE FEBRUARY 20 & 21, 2021** (Eastern Standard Time)

### **Saturday, February 20**

1:00 - 2:30 p.m. Diving Deeper into English Country Dance Music with Karen Axelrod, piano and Emily O'Brien, recorder

3:00 - 4:30 p.m. Come All Ye Songsters with Christine Brandes, voice

5:00 - 6:30 p.m. Lecture: *Tour de France* (by way of Germany, Italy, and Spain): Dance and Music Sources for *Terpsichore* performance with Yvonne Kendall

### **Sunday, February 21**

1:00 - 2:30 p.m. 'O Virgo Splendens': You, Your Recorder, and Your Voice with Sarah Jeffery, recorder

3:00 - 4:30 p.m. Tudor Tapestries: A Century of Viol Consorts in Renaissance England with Lawrence Lipnik, viol

## **SCHEDULE FEBRUARY 27 & 28, 2021** (Eastern Standard Time)

### **Saturday, February 27**

1:00 - 2:30 p.m. Lecture: An Introduction to the Leuven Chansonnier with Scott Metcalfe

3:00 - 4:30 p.m. Playing Our Way Through *Terpsichore*, with Letitia Berlin, recorder

### **Sunday, February 28**

1:00 - 2:30 p.m. Dancing our Way through *Terpsichore* with Dorothy Olsson and Peggy Murray

3:00 - 4:30 p.m. Madrigals as Means with Gail Ann Schroeder, viol

## **FEBRUARY CLASS DESCRIPTIONS**

### **Saturday, February 6, 2021**

#### **The French *Fantaisie* for Viol Consort with Loren Ludwig**

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

While English, Italian, and German consort music from the early 17th century is deservedly popular among modern consort players, much less well known is a distinctive repertoire of four-part *fantaisies* by composers including Moulinie, Roberday, Guillet, and others. In a "consort minus one" format we will survey this delicate, expressive polyphony that offers a French counterpart to the more familiar viol consort repertoire.

**Geared toward:** lower intermediate to advanced viols. **Pitch:** A = 415.

#### **The Versatile Telemann: Taking Inspiration from Existing Works to Expand the Bassoon Repertoire with Stephanie Corwin, bassoon**

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

Telemann wrote beautifully and idiomatically for the bassoon, taking advantage of its broad range and lyrical qualities. Remarkably, much of this repertoire was indicated to be performed on either bassoon or recorder, despite the differences between these instruments in range and timbre. In this class we will look at some of the music

Telemann wrote for the bassoon, while also exploring some of Telemann's other instrumental works to consider possibilities for expanding the repertoire for our instrument. Bring your instruments to this class, as we will all have the chance to read through some music together, playing along with continuo accompaniment.

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

### **JamKazam: Introduction to Distance Playing in Real Time with Gwyn Roberts**

5:00 p.m. Eastern Standard Time (2:00 p.m. Pacific Time)

Gwyn's first JamKazam session was so popular we've added a second one. If you've been hearing about the wonders of playing with your friend(s) over the internet but haven't had the chance to learn more, take this class! JamKazam is one of several peer-to-peer low-latency platforms for playing music simultaneously online. With these programs, your computer communicates directly with the others in your "session" without going through a central server. Gwyn Roberts has done extensive work in helping students and colleagues set up the JamKazam app. She'll work directly with a couple of pre-selected people who live near her and have the required equipment for a successful JamKazam session. Auditors will be able to ask questions, and will receive Gwyn's notes on setting up JamKazam, including a list of the required equipment. **Open to:** all.

### **Sunday, February 7, 2021**

#### **Tunes through Time: Seven Beloved Melodies of the Middle Ages and Renaissance with Daphna Mor, recorder and Emily Eagen, voice**

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

This class will introduce singers and instrumentalists to some of the most popular and most used (and reused!) melodies of the Middle Ages and Renaissance. What makes for an amazing melody that stands the test of time? What inspired composers to recycle and build upon these melodies again and again? We will ask these questions as we play and sing these time-honored tunes, experiencing firsthand what might have made them so beloved. Because this class is co-taught, instrumentalists and singers will have a chance to learn from each other about phrasing, articulation, and expressive techniques that help bring these tunes to life. We will also look at how these melodies were reconfigured and repurposed: they were used in Mass settings, embedded in instrumental works, embellished, secularized, sacred-ized, and otherwise featured in compositions from the Medieval period to the present day. This class can serve as an introduction to the world of early music, and it will also suit experienced players and singers who want to learn new repertoire. Come ready to sing and play, and be inspired by these beautiful melodies that form the foundation of so much of early music.

**Open to:** all. **Pitch:** A = 440.

#### **Bad Romance with Anne Timberlake, recorder**

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

Love is patient, love is kind....until it goes terribly, terribly wrong! Then, of course, it's fuel for music. We'll explore the infinite ways love can go south, sampling broadly from across the centuries. Gesualdo, de Wert, and Brahms will be our guides through the vicissitudes of the fickle heart.

**Geared to:** upper intermediate to advanced recorder players. **Pitch:** A=440.

### Saturday, February 13, 2021

#### **Real-Time Coaching and Gastoldi Duos with David Morris**

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

David Morris will spend the first part of the session offering coaching for those who, by pre-arrangement, want to try out a solo or small-ensemble work in front of a Zoom audience. If you'd like a coaching spot, please indicate your piece when you register. All members of the ensemble must register for the class. For the second portion of the session, Mr. Morris will lead the class through a selection of Giovanni Giacomo Gastoldi's bicinia from his *Primo libro della musica a due voci* (Venice, 1598). These Gastoldi duos are imaginative and well-constructed, and are available in both recorder-friendly and viol-friendly clefs. Participants will have a chance to play both parts, with Mr. Morris providing the other part on gamba.

**G geared to:** all instruments. **Pitch:** A=440.

#### **Contemporary Recorder Music from Brazil: The Ensemble Compositions of Liduino Pitombeira with Rainer Beckmann**

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

Liduino Pitombeira ([pitombeira.com](http://pitombeira.com)) is one of Brazil's current leading composers. His extensive catalogue includes compositions for a wide array of instrument combinations, including several with recorder or for recorders only. This class will focus on Pitombeira's works for recorder quartet and quintet composed between 1991 and 2008. Ample play-along opportunities will be provided together with information on some of Brazil's vast musical traditions and practices related to the compositions. The class caters to players interested in a challenge, especially regarding but not limited to rhythm, as well as in music that is rich, deep, and highly engaging.

**Open to:** SATB recorders, high intermediate-advanced. **Pitch:** A=440.

### Sunday, February 14, 2021

#### **Show your Technique some Love: Duos by Bach, Hotteterre, and Telemann with Lisette Kielson, recorder**

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

Is there no love lost between you and your technique work? In addition to treating yourself to flowers and chocolate on this Valentine's Day, show you care by devoting some time to technique. It won't feel like work as we play duos by Bach, Hotteterre, and Telemann. This music arranged for two alto recorders gives us the wonderful opportunity to focus on our beloved technical issues of finger coordination, articulation, high notes, phrasing, and more. We'll rekindle the romance with some French ornamentation too! (for upper-intermediate to advanced recorder lovers)

**Open to:** intermediate to advanced recorders. **Pitch:** A=440.

#### **Love, Lust, Leaps, and Ligatures: Music from the Chansonnier Cordiforme with Karen Cook**

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

The Chansonnier Cordiforme is a beautifully illuminated French book of songs dating to around the 1460s. The manuscript was created in the shape of a heart - perfect for a class on Valentine's Day! We'll work through some of the best of its works — come for

Binchois & Bedyngham, stay for Ockeghem, Ghizeghem, and, of course, Anonymous! A good knowledge of duple and triple mensurations, C clefs, and ligatures will be important. **Open to:** instrumentalists and singers. Transcriptions will be available for anyone who wants or needs them, though the class is geared toward those with intermediate or higher knowledge of Renaissance notation. **Pitch:** A=440.

### Saturday, February 20, 2021

#### **Diving Deeper into English Country Dance Music with Emily O'Brien, recorder, and Karen Axelrod, piano**

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

This workshop is a continuation of the workshop we led in October, but that workshop isn't a prerequisite. We will take a more detailed look at how to make sure the dancers get what they need from the band and that the band gets what they need from the dancers (chocolate and coffee). We will further explore and experiment with embellishing melodies and improvising harmonies and accompaniments. These skills will serve you well in learning other styles of ornamentation and performing dance music from other periods. So come along even if you've never played for English country dancing before. You'll have a chance to try out various things and play along with us, all from the privacy of your own home, on whatever instrument(s) you have handy. **Open to:** all instrumentalists. **Pitch:** A=440.

#### **Come All Ye Songsters with Christine Brandes, voice**

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

Christine Brandes, spectacular vocalist, expressive conductor, and Amherst attendee in 1987, offers a thought-provoking masterclass on the nature of solo singing vs. choral singing with a few other heretical views of vocal technique woven into the context of a masterclass. Those who wish to sing in the master class may submit any repertoire of the 17th and 18th centuries. A maximum of three singers will be chosen from among those who apply. Auditors are welcome.

A Question and Answer segment will be included. **Open to:** auditors and three performers. To apply for a performing spot, please indicate your desire to perform and what piece you will sing when you register. A sound check will be held for performers on Friday February 19th at 5:00 pm Eastern. Arrangements may be made for other times once you have been accepted for a performing slot.

#### ***Tour de France* (by way of Germany, Italy, and Spain): Dance and Music Sources for *Terpsichore* performance with Yvonne Kendall**

5:00 p.m. Eastern Standard Time (2:00 p.m. Pacific Time)

Praetorius' *Terpsichore* not only preserves delightful arrangements of French dance tunes, but they provide danceable consort accompaniment for surviving choreographies. Arbeau's *Orchesographie* from France; Caroso's *Il ballarino* and *Nobiltà di dame*, and Negri's *Le gratie d'amore* from Italy (but surviving in Spanish translation from the 17<sup>th</sup> century), all preserve those choreographies. But there are sources, many virtually unknown, from France, Italy, and Spain that preserve consort music, ornamentation instructions for dance and music, and threads of other treasures for those interested in

performance practice of dance and its music. This lecture, supporting Letitia Berlin's recorder session and Dorothy Olsson and Peggy Murray's joint dance session, will weave the threads together into a colorful tapestry of history and practical performance tips.

### **Sunday, February 21, 2021**

#### **'O Virgo Splendens' with Sarah Jeffery, recorder**

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

The 14th century manuscript *Llibre Vermell de Montserrat* has given us a selection of devotional songs, including 'O Virgo Splendens'. Recorder player Sarah Jeffery takes us through her arrangement for recorder and voice (one player), working on how to sing in tune, into your own recorder, to create beautiful harmonies and textures! The workshop will mainly concentrate on playing this arrangement, but we will also discuss other ideas for interpreting this piece of music, including as a solo, in canon or ensemble.

**Open to:** Intermediate to advanced recorders. Versions for F or C instrument included.

**Pitch:** A = 440.

#### **Tudor Tapestries: A Century of Viol Consorts in Renaissance England with Lawrence Lipnik, viol**

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

A glimpse into the musical tastes of illustrious Tudor patrons through their private collections, tracing the stylistic evolution of the viol consort in England from its Franco-Flemish roots at the court of Henry VIII, to its flowering of the new Italian style in the early 17th century. Add your viol to a sampling of repertoire from Isaac and Taverner to Monteverdi and Ferrabosco II beside contemporaries from their respective eras preserved in sumptuous manuscripts and early printed collections including Henry VIII, British Library Add. MS 29996, Tregian, and Tenbury 940 manuscripts; Winchester, Dow, and the Ellesmere partbooks.

**Open to:** All sizes of viols, upper intermediate-advanced. **Pitch:** A=415

### **Saturday, February 27, 2021**

#### **Lecture: An Introduction to the Leuven Chansonnier with Scott Metcalfe**

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

In November 2014 a small manuscript book of music was sold at auction in Brussels as part of a lot. A year later the book was brought to the Alamire Foundation in Leuven, Belgium, where it was quickly recognized as a hitherto unknown, complete and intact songbook from the late fifteenth century—the most important discovery of fifteenth-century polyphonic music in nearly a century. The book was eventually purchased by the King Baudouin Foundation and deposited on permanent loan with the Alamire Foundation in Leuven's Park Abbey.

The Leuven Chansonnier appears to have been copied in central France in the years around 1465-75. It contains fifty songs, all without ascription to a composer, including works by the leading composers of the day—Ockeghem, Busnoys, and their contemporaries—and a dozen songs which were previously unknown. Among the latter are songs that quote Ockeghem's *Ma maistresse* and *Quant de vous seul* and a four-voice song that bears a musical "fingerprint" associated with Busnoys. This talk will introduce the Leuven Chansonnier and its contents, take a close look at a group of songs related

by allusion and quotation, and trace the “fingerprint” in music by Busnoys and anonymous.

Artistic director of Blue Heron, Scott Metcalfe edited the twelve unique songs in the Leuven Chansonier for the Alamire Foundation; he participated in several days of study of the manuscript and its contents at the Foundation’s House of Polyphony in Leuven’s Park Abbey; and he was invited to attend international conferences on the Leuven Chansonier in New York City (2017) and Antwerp (2018). In Antwerp he gave a paper on editing the poetic texts and music of the unique songs. One of the unica, *En attendant vostre venue*, appears on Blue Heron’s recently released CD Johannes Ockeghem: Complete songs, vol. 1.

### **Playing our Way through *Terpsichore* with Letitia Berlin, recorder**

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

Explore this 1612 publication of mostly French dances compiled and arranged by Michael Praetorius. No boring inner parts here - Praetorius took the beautiful dance tunes written by French dancing masters and added fun and imaginative inner and bass parts for the dance band at the ducal court of Wolfenbüttel. We’ll work on bransles, a gavotte, bourée, the famous Pavane de Spaigne, a galliard, and a courant, paying attention to articulation, phrasing, breathing, style, and a brief foray into Praetorius’ variation examples at the end of the publication. Be sure to sign up for *Dancing Our Way through Terpsichore* too - there’s nothing like actually dancing these dances to understand the music. **Open to:** intermediate to advanced recorders and other melody instruments.

**Pitch:** A=440.

### **Sunday, February 28, 2021**

#### **Dancing Our Way Through *Terpsichore* with Dorothy Olsson and Peggy Murray**

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

Join us for a dancing trip through Michael Praetorius’ *Terpsichore* (1612), a compendium of French dance music. We will teach enjoyable dances (including branles, gavotte, bourree, and courante) set to music from this delightful collection. **Open to:** this is a class for dancers but all steps will be taught, and all are welcome! **Pitch:** variable.

#### **Madrigal as Means with Gail Ann Schroeder, viol**

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

The Italian madrigal, which lies at the heart of viol consort music, will be our means as we explore how to play expressively, bringing out the rhythm and nuance of text with our bows. Using vocal and instrumental pieces by Andrea Gabrieli, Marenzio and Ward, our goal is to learn how to produce a beautiful singing tone, as well as execute commonly found rhythmic motifs from the madrigal repertoire with efficiency and grace. **Open to:** This combination technique and play-along class is for treble, tenor and bass viol players, levels intermediate and up. **Pitch:** A=415.