

AEM ONLINE JANUARY CLASS SCHEDULE

Join **AEM ONLINE** each weekend in January including the Online Winter Weekend Workshop! On the weekends of January 9-10, 23-24, and 30-31 four online class sessions are offered and on the weekend of January 16-17 the Winter Weekend Workshop offers three class periods per day with two classes each. All classes use the Zoom meeting app, or your web browser. Registration opens each week on Monday for the upcoming weekend classes, and for the Winter Weekend Workshop by January 1st.

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, January 8, 15, 22, and 29, at 4:00 p.m. EST (1:00 p.m. Pacific Time), or refer to the [Instructions for Zoom Participants here](#).

SCHEDULE JANUARY 9 & 10, 2021 (Eastern Standard Time)

Saturday, January 9

1:00 - 2:30 p.m. Baroque Ornamentation Italian Style with Frances Blaker, recorder
3:00 - 4:30 p.m. JamKazam Tutorial with Gwyn Roberts

Sunday, January 10

1:00 - 2:30 p.m. Passacaglia and Chaconne with Xavier Díaz-Latorre, lute and guitar
3:00 - 4:30 p.m. Hume! with Martha McGaughey, viol

January 16 and 17, 2021: WINTER WEEKEND WORKSHOP ONLINE

Saturday, January 16

Four class periods with two classes each period, all times Eastern Standard:
11:00 a.m. - 12:30 p.m., 1:00 - 2:30 p.m., 3:00 - 4:30 p.m., 7:00 - 8:30 p.m.

Sunday, January 17

Three class periods with two classes each period, all times Eastern Standard:
11:00 a.m. - 12:30 p.m., 1:00 - 2:30 p.m., 3:00 - 4:30 p.m.
Winter Weekend Faculty Concert: 5:00 p.m.

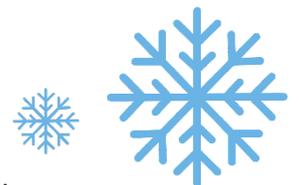
SCHEDULE JANUARY 23 & 24, 2021 (Eastern Standard Time)

Saturday, January 23

1:00 - 2:30 p.m. Härpffen und Singen II: Harp Accompaniment for Medieval Song with Nancy Thym, voice and harp
3:00 - 4:30 p.m. Scottish Songs and Tunes with Jennifer Carpenter, recorder

Sunday, January 24

1:00 - 2:30 p.m. Simpson's Division Viol as a Technique Primer with Lisa Terry, viol
3:00 - 4:30 p.m. Music of Renaissance Scotland and Songs of Robert Burns with Shira Kammen



SCHEDULE JANUARY 30 & 31, 2021 (Eastern Standard Time)

Saturday, January 30

1:00 - 2:30 p.m. Hotteterre's Préludes and Traits: A Guide to Performing with Reine-Marie Verhagen, recorder

3:00 - 4:30 p.m. Renaissance Flute Consorts! Attaignant, Susato, and Music from the Puebla MS in Mexico with Na'ama Lion

Sunday, January 31

1:00 - 2:30 p.m. Reflecting Diversity at the Keyboard with Alissa Duryee, harpsichord

3:00 - 4:30 p.m. Ogni Sorte Seconda Volta with Martha Bishop, viol

JANUARY CLASS DESCRIPTIONS

Saturday, January 9, 2021

Baroque Ornamentation Italian Style with Frances Blaker, recorder

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

Extempore ornamentation—on the spot invention—is an essential part of Baroque music. Improve your ability to add appropriate ornamentation to Baroque sonatas in the Italian style. We'll look into the two main types of ornamentation: those on one note such as trills and mordents, and ornaments that include several notes and lead from one note of the composition to the next. We will work with ornaments-in-action in movements by Corelli, Mancini and Barsanti. **Gearred toward:** upper intermediate to advanced recorders and other melody players. **Pitch:** A = 440.

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

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

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 low-latency platforms for playing music together online, in real time. 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 and tips for making it work better. **Open to:** all.

Sunday, January 10, 2021

Passacaglias and Chaconnes with Xavier Díaz-Latorre, lute and guitar

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

This class is intended for players of any instrument, professional or amateur, and aims to delve into the understanding of the passacaglia and chaconne, forms which have existed since the 17th century. We will study passacaglias and chaconnes written for a range of solo instruments up to orchestral music. Topics may include specific historical harmonic progressions, basso continuo, and musical forms. **Open to** all, **Pitch:** A=415.

Hume! Workshop and Master Class with Martha McGaughey, viol

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

The quintessentially British composers Tobias Hume and Matthew Locke overlapped by a few years. Their music is typical of English viol music: it is both idiomatic for the viol and also quirky, even weird, but very rewarding to play. Here's your chance to perform and get coached on that piece of Hume you've been working on and/or to play some Locke duos with Martha (weirdness guaranteed!)

Class format: Up to two participants will play a piece of their choice from Hume - The First Book of Ayres. You can choose either to play "live" or to upload a video of yourself playing the piece. If you wish to perform in the master class section you must register for the class on Monday, January 4th, and indicate which piece you will play. Performers will be chosen on Jan. 5 from those who have applied. We'll end by playing some of Matthew Locke's wonderful duets, with Martha on one part and you on the other.

Solo pieces of Hume should be chosen from the music also available in staff notation, so that as many people as possible can follow along in class, looking either at tablature or at conventional notation. Many of Hume's pieces are on imslp.org in Philipp Serna's wonderful and thoughtful transcriptions: Life, Death, A Question, An Answer, Love's Farewell, and many others. (Transcriptions of Touch Me Lightly and other pieces are also available in The Jacobean Consort Book.)

After a general introduction to Hume's life and works, Martha will use one of his simpler pieces, I am Falling, to demonstrate basic techniques and tricks to make the chords sound easier and the melody clear. She will also talk about making decisions to bring out the structure of the piece, and show a few examples of when Hume's notation can be respectfully overridden.

While you do not need to be able to read tablature to participate in this class, if you would like to learn this valuable skill, see the VdGSA website: https://vdgsa.org/cgi-bin/teaching_videos/tv.cgi then scroll down to Martha Bishop's succinct and excellent introduction to tablature.

Open to: upper intermediate to advanced viol players.

Pitch: A=415. Tuning: Standard bass viol tuning

WINTER WEEKEND WORKSHOP ONLINE!

Saturday, January 16, 2021

The answer is NO! with Valerie Horst and Wendy Powers

11:00 a.m. Eastern Standard Time (8:00 a.m. Pacific Time)

Josquin, in two chansons and a Mass, portrays three very different refusals, one by a girl, another by a Duke, and an especially grisly one by a Pope. Music from original sources will be provided for readers of Renaissance notation, but modern scores of all the music will also be available for anyone else who just enjoys playing

Josquin. Commentary in class will mostly concern matters of interest to everyone rather than specific notation issues. **Open to:** singers and instrumentalists. **Pitch:** A=440.



European Grand Tour with Kathryn Cok

11:00 a.m. Eastern Standard Time (8:00 a.m. Pacific Time)

A master class for harpsichordists who would like to be coached on repertoire they are working on. Supportive, and with lots of valuable information for auditors. Please see below* for information on how to apply for a spot in the master class.

Open to: all may audit. There are three performer spots.

Baroque Flute Master Class with Gwyn Roberts

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

Public “private lessons” focusing on repertoire for unaccompanied baroque flute, as the times require, but with a twist: what ELSE can we play besides the Telemann Fantasias and the Bach Partita? Players are challenged to push the envelope and expand what we can play on our flutes when we are alone. Tips for successful transcription/adaptation and a brainstorming session about where to find new repertoire included. Prepare to share and receive new ideas! Three playing slots and unlimited room for auditors. Please [click here](#)* for information on how to apply for a spot in the master class.

Spain, Italy...Sweden? with Patricia Petersen and Douglas Young

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

The *Cancionero de Uppsala*, a book of villancicos of two-five voices, was published in Venice in 1556; the sole extant copy was discovered in a Swedish library in the early 20th century. It contains some of the most ravishingly beautiful, and some of the most delightfully engaging, tunes of the period (such as the ever-popular holiday favorite Riu Riu Chiu). We'll look at several unattributed pieces in three voices—love songs, drinking songs, and one Vilancico de Navidad. You'll be playing along with Pat and Doug, from newly-revised texted scores with translations. Facsimiles provided for the bold! We'll be playing recorders at a=440, at 4' pitch, but don't let that keep you from joining the fun on voice, strings, or loud instruments! **Open to:** intermediate to advanced singers and instruments. **Pitch:** A=440.

Music for Loud Band from the New World with Joan Kimball and Bob Wiemken

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

This music and its rhythmic vitality will keep you on your toes! We will explore 3, 4 and 5 part pieces from Spanish and Portuguese composers who emigrated to the New World, bringing their traditions with them, as they blended their compositional styles with the influences of the indigenous musicians from Central and South America.

Open to: shawm, dulcian and sackbut players. **Pitch:** A=440.

Alone and Together with Sarah Cunningham

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

A master class for soloists, viol players or other instruments, or ensembles podding together. Three available slots for supportive coaching from a master viol player. Hint: French style is a particular love for Sarah!

[Click here](#)* for information on how to apply for a spot in the master class. **Open to:** all may audit. There are three performer spots.



The Elegant Menuet, with Dorothy Olsson and Julie Iwasa

7:00 pm Eastern Standard Time (4:00 pm Pacific Time)

We will review basic steps for the menuet then learn several step variations; the notation for each step will be also shown and explained. Participants will practice individual steps, and various phrases, which will be assembled to create a complete solo menuet! Music recordings of various composers will be played including menuets by G.P. Telemann, G. F. Handel, J. C. F. Fischer, and R. Keiser.

Open to: this is a class for dancers but all steps will be taught, and all are welcome!

Sunday, January 17, 2021

Frescobaldi and Friends

with Kathryn Cok, harpsichord and Wouter Verschuren, dulcian

11:00 a.m. Eastern Standard Time (8:00 a.m. Pacific Time)

A look at 17th century repertoire for Canto and Basso and for two bass instruments. Wouter will play one bass part, you'll play the other solo part (basso or canto), and Kathryn will play continuo. Discussion of 17th century style, time changes, ornamentation, and more. Kathryn will provide some suggestions for the continuo player. **Open to:** bass and treble melody instruments, and continuo instruments.

Pitch: A=440



Contemporary Recorder Music from Brazil:

The Ensemble Compositions of Liduino Pitombeira with Rainer Beckmann

11:00 a.m. Eastern Standard Time (8:00 a.m. Pacific Time)

Liduino Pitombeira (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.

Recorder Master Class with Rotem Gilbert

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

Signup for a recorder masterclass session with Rotem Gilbert. Bring one of your favorite Baroque movements to share with the class or participate as an auditor by practicing the techniques offered by Rotem on "mute". Music will be available in advance so that auditors can follow along. Please [click here](#)* for information on how to apply for a spot in the master class. Three spots available for performers.

Open to all to audit.



Songs of Nicolas Lanier with Nell Snaidas and Richard Stone

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

A master class for singers and lutes podding together or using JamKazam for synchronous performance. Tech session before the class will help you test your system. Perfect for duos who are looking to expand their repertoire, this master class will be devoted to the sumptuous songs of Nicholas Lanier. Lanier, who collaborated with Thomas Campion and Ben Johnson, spent time in Italy, encountering the music of Monteverdi and his contemporaries. Deeply affected by his time abroad, his songs are wildly expressive and present the opportunity for singer and instrumentalist alike to delve into the luxurious English texts of the 17th century. **Performer spots open to:** three groups of singers and lutes or harpsichords. Auditors welcome.

Please [click here](#)* for information on how to apply for a spot in the master class.

Songs of Fortune and Hope, or, Good Riddance, 2020! with Mark Rimple, lute

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

2020 and 2021 can be represented by these two powerful women, one representing volubility with her wheel that crushes kings and elevates fools, the other promising release from uncertainty, and the healing balm of love. Includes monophonic and polyphonic works from the court of Alfonso the Wise, Guillaume de Machaut, and Matteo da Perugia. **Open to:** singers, lute (including citole or gittern), vielle or viol, harp, and recorders or other historic winds (douçaine, sackbut, etc.) **Pitch:** A=440.

Obbligato Harpsichord and YOU

with Leon Schelhase, harpsichord and Geoffrey Burgess, oboe

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

Play [Telemann's Bb sonata for obbligato harpsichord](#) (Leon) and recorder (you!).

Additionally, [Sonata BWV 1031](#) by either J. S. or C. P. E. Bach in the F major version for obbligato harpsichord and alto recorder. Also, movements from a trio sonata for oboe and recorder and BC with Geoffrey Burgess playing oboe. A great chance to play these pieces with a master harpsichordist in your own home! **Open to:** upper intermediate to advanced recorders, flutes, oboes, violins. **Pitch:** A=415.

Faculty Concert and Farewell to Winter Weekend Workshop

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

- see you next year in Philadelphia!

Saturday, January 23, 2021

Härpffen und Singen II:

Harp Accompaniment for Medieval Song with Nancy Thym, voice and harp

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

This will build on Nancy's course in October, but it is not a prerequisite to have taken that course. We will concentrate on using parts of a song melody to develop accompaniment patterns for monophonic songs or working out our own second voice

based on other two-part songs of the same period. We will also continue working on playing one or two voices of two or three part songs while singing the other voice. **Geared to:** harps and other plucked instruments with a high level of facility. This class will work on more advanced skills than Part I. **Pitch:** A=440.

Scottish Songs and Tunes from the Baroque with Jennifer Carpenter, recorder

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

“Guid gear comes in sma’ bulk:” A Scottish English/Gaelic phrase that means “Good things come in small packages” aptly describes the fanciful and melodic tunes from the Scottish Baroque. Explore traditional tunes from Oswald’s *Caledonian Pocket Companion*, Barsanti’s *Old Scots Tunes*, and Geminiani’s settings of folk tunes from the British Isles.

Open to: intermediate to advanced recorders and other melody instruments.

Pitch: A=440.

Sunday, January 24, 2021

Simpson’s Division Viol as a Technique Primer with Lisa Terry, viol

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

Improve your technique in this comfortable exploration of the exercises from part one of Christopher Simpson’s *The Division Viol*. This class will get you acclimated to the idea of working through Simpson’s exercises and preludes, and give you some practice tips for tackling the divisions.

Open to: intermediate to advanced bass viol players. **Pitch:** A=415.

Music of Renaissance Scotland and Songs of Robert Burns with Shira Kammen

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

We will look at several of the beautiful Renaissance part-songs from Scotland, and then in contrast, delve into musical settings of poems by Robert Burns (1759-1796), whose birthday is regularly celebrated publicly with poetry and music these 250 plus years, and is the day after our workshop, January 25. Burns is widely considered the national poet of Scotland, and frequently took traditional fiddle tunes and wrote lyrics to fit the melodies. We’ll play and sing some of his finest poems, some in their monophonic form, and others in 2-4 part settings by various composers, including Joseph Haydn.

Open to: all voices and instruments. **Pitch:** A=440.

Saturday, January 30, 2021

Hotteterre’s Préludes and Traits for Recorder:

A Guide to Performing with Reine-Marie Verhagen, recorder

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

Learn how to play the préludes and traits from a master. Reine-Marie Verhagen will discuss and demonstrate style, expression, and ornamentation in these elegant miniatures. Though not a master class, volunteers (maximum 4) are invited to demonstrate a prélude or trait for the class. Please indicate your willingness to volunteer and, if selected to demonstrate, which prélude or trait you will play.

Demonstrators should choose one of the pieces in the list below. Class will use the [Baroque Solo Book](#), published by Dolce (DOL 111), and focus on the following pieces: Preludes in F major and f minor, g minor and G major, Traits in F major and G major

Geared toward: upper intermediate to advanced alto recorders. **Pitch:** A=440.

Renaissance Flute Consorts! Attaignant, Susato, and Music from the Puebla MS in Mexico with Na'ama Lion, Renaissance flute

3:00 p.m. Eastern Standard Time (10:00 a.m. Pacific Time)

We will play music from the Attaignant song collections, arranged for instruments in the 16th century, the Susato publications, music from the Odhecaton, and from the Puebla manuscript from Mexico. Come and play this beautiful music while getting tips on Renaissance flute technique. **Open to:** Renaissance flutes; recorder players and other soft Renaissance instruments are also welcome. **Pitch** A=440.

Sunday, January 31, 2021

Reflecting Diversity at the Keyboard with Alissa Duryee, harpsichord

1:00 p.m. Eastern Standard Time (12:00 p.m. Pacific Time)

This class, a survey of works by women and people of color, provides resources for players and teachers of keyboard instruments seeking to reflect diversity in their repertoire. Baroque keyboard music will be the central focus, but some attention will be given to chamber and vocal music, as well as music of later periods which can be played on early instruments. Live musical examples will be shared; the participants are warmly invited to provide the examples themselves, or play/sing along to the ones given by the instructor. Lastly, my approach to this class will be pragmatic, focusing on materials which are readily available online, including selections appropriate for a great variety of levels and player profiles. Participants who would like to demonstrate materials in class should indicate this in the registration process, and choose a piece from this [shared Google Drive Folder named 'diversity'](#). Demonstrators will be chosen by Thursday, January 28. **Geared to:** keyboard players, others are welcome. **Pitch:** A = 415 (440 could be accommodated by contacting the instructor.)

Ogni Sorte, Seconda Volta! with Martha Bishop, viol

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

For all sorts of Instruments, this collection of Renaissance hit parade songs edited by Richard Taruskn and Arnold Grayson presents pieces with challenging contrapuntal parts around easier cantus lines based on the most famous melodies of the 15th and 16th centuries, set by Franco Flemish composers. Learn the original melodies and their texts, marvel at the canonic devices used in the settings, practice the rhythmic intricacies and play either or both parts. As an added interest there will be a few interesting settings by modern composers! Bring recorders, viol, lutes, cornetti, sackbut or whatever. Scores will be available in various clefs, and pitch will be 440 to accommodate Ogni Sorte of instruments.