

## **AEM ONLINE**

### **AUGUST & SEPTEMBER SCHEDULE**

Join [AEM ONLINE](#) each weekend from late August to the end of September! Four online class sessions are offered each weekend (\$25 per session) using the Zoom meeting app, or your web browser. There is no charge for the Student Open Mic on Saturday August 29. 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 are strongly encouraged to attend the Zoom tutorial each Friday at 4:00 p.m. EDT (1:00 p.m. Pacific Time).

#### **SCHEDULE AUGUST 29 & 30, 2020** (Eastern Daylight Time)

##### **Saturday, August 29, 2020**

1:00 - 2:30 p.m. Student Open Mic!

3:00 - 4:30 p.m. Practicing the Sound of One Hand Clapping: A Lecture-Demonstration on Continuo Accompaniment with Peter Sykes

##### **Sunday, August 30, 2020**

1:00 - 2:30 p.m. The Breath of the Breeze: Medieval Songs for Distant Lovers with Anne Azéma

3:00 - 4:30 p.m. Trills and Frills – Basic Baroque Essential Ornaments for Recorder and Flute with Vicki Boeckman

#### **SEPTEMBER 5 & 6, 2020: NO CLASSES**

#### **SCHEDULE SEPTEMBER 12 & 13, 2020** (Eastern Daylight Time)

##### **Saturday, September 12**

1:00 - 2:30 p.m. Recorder Master Class with Reine-Marie Verhagen

3:00 - 4:30 p.m. Back to School with Christopher Simpson (and John Moran, viol)

##### **Sunday, September 13**

1:00 - 2:30 p.m. Historical Development of Western Double Reed Instruments c. 1400-1800: A Lecture-Demonstration with Wouter Verschuren

3:00 - 4:30 p.m. Quando I Oselli Canta - When the Birds Are Singing: Anonymous pieces in two parts from the Rossi Codex with Annette Bauer

## **SCHEDULE SEPTEMBER 19 & 20, 2020** (Eastern Daylight Time)

### **Saturday, September 19**

1:00 - 2:30 p.m. **The Curious Case of the Loeillet Recorder Duets**

What Makes a Duet Good? with Gwyn Roberts

3:00 - 4:30 p.m. **A Cantus Firmus Connection for Viols and Friends of Viols** with John Mark Rozendaal

### **Sunday, September 20**

1:00 - 2:30 p.m. **A Modal Almanac** with Shira Kammen

3:00 - 4:30 p.m. **Performing the Bach Cello Suites: An Exploration of Sources, Slurs and Style** with Sarah Freiberg

## **SCHEDULE SEPTEMBER 26 & 27, 2020** (Eastern Daylight Time)

### **Saturday, September 26**

1:00 - 2:30 p.m. **Tantalizing Telemann Technicalities** with Sarah Cantor

3:00 - 4:30 p.m. **What Makes Johann Sebastian Bach 'Bach'?** with Geoff Williams

### **Sunday, September 27**

1:00 - 2:30 p.m. **From the Bottom Up** with Alissa Duryee, harpsichord and Jérôme Huille, 'cello

3:00 - 4:30 p.m. **It's All About the Bass: Learn to add Drones and Chords to your Favorite Early Music Tunes** with Tina Chancey

## **LOOKING AHEAD - PLAN NOW FOR THE AMHERST EARLY MUSIC CITY RECORDER WORKSHOP ONLINE, OCTOBER 24-25**

### **CLASS DESCRIPTIONS**

#### **Saturday, August 29, 2020**

1:00 - 2:30 p.m. **Student Open Mic**

Come hear your fellow students perform! We have a great line-up of lute, recorder, flute, and a Renaissance recorder trio.

3:00 - 4:30 p.m. **Practicing the Sound of One Hand Clapping:**

**A Lecture-Demonstration on Continuo Accompaniment with Peter Sykes**

Practicing continuo accompaniment alone is almost impossible, for this improvisatory art relies on instant responses to shared musical gestures and impulses between fellow musicians. In this time of distancing and isolation, rather than to mourn the loss of that communication, we can prepare for a better day by strengthening foundations, gaining techniques and skills, and amassing new ideas. This lecture will address these issues

through hands-on demonstration of historical theory and contemporary knowledge, creating a regular practice that each player may use in order to be better ready for that day that we can - once again - play music together. Open to all.

### **Sunday, August 30, 2020**

1:00 - 2:30 p.m. **The Breath of the Breeze:**

#### **Medieval Songs for Distant Lovers with Anne Azéma**

This Zoominar with musical illustrations, will introduce participants to the world of Medieval solo song during its golden age (ca. 1100-1400), from the main regions of continental Europe, and including several repertoires. Topics will include the origin and nature of Medieval love songs, the overarching theme of desire from a distance, and hope for fulfillment during separation. We will discuss language, musical styles, guides to performing, and more. Geared to singers, but all are welcome. Pitch: A=440.

3:00 - 4:30 p.m. **Trills and Frills –**

#### **Basic Baroque Essential Ornaments for Recorder and Flute with Vicki Boeckman**

The intent of this class is to give students the confidence to apply some basic “essential” graces to Baroque sonatas. We will not be venturing into the world of florid, coloratura ornaments—I am talking basics! Using my own exercises and examples we will discuss and practice trills, turns, mordents, appoggiaturas and “nachschlags” in various keys, and then apply them to excerpts from sonatas by Handel, Telemann, Bigaglia and Marcello where participants will play along with pre-recorded bass lines. I guarantee you will leave this class trilling up a storm!

Geared to: intermediate recorders and flutes, and more advanced players wishing to brush up their skills. Recorders will use F and C fingerings. Pitch: A=440.

### **Saturday, September 12**

1:00 - 2:30 p.m. **Recorder Master Class with Reine-Marie Verhagen**

Observe three performers in master class with Reine-Marie Verhagen. A student of Pieter van Veen and Walter van Hauwe, Reine-Marie is a regular member of the Amsterdam Baroque Orchestra, conducted by Ton Koopman. She also takes a keen interest in contemporary recorder repertoire. Reine-Marie has been a sought-after teacher at workshops and festivals for many years.

Master Class repertoire is the choice of the performer. Performers must have a good internet connection, and a computer with built-in or external camera, and a good built-in microphone, or external microphone. Successful applicants will be required to attend a sound and tech check with AEM staff on Friday September 11, or other time if necessary. Applicants wishing to play repertoire that requires continuo or other accompaniment must play with a recording of the accompaniment, or be able to play together with the other player being in the same room. To apply, please send a CV and a scan of your repertoire. Auditors are also welcome.

3:00 - 4:30 p.m. **Back to School with Christopher Simpson (and John Moran)**

It's September, back to school time, even if it is on Zoom! Who better to teach us about viol playing than Mr. Simpson himself? This class will focus on "September" from his collection of fantasias for three viols called *The Monthes*. We will dissect the piece with warm-ups, drills, and little exercises based on some of the hard bits from each of the three parts and then gently move into working on the piece itself, starting at a very slow tempo. While this piece is originally for treble and two basses, a specially arranged version of one of the bass parts will make it available to tenor players. Additionally, all three parts will include alternative, simplified versions for some of the harder passages to facilitate learning and to make this great piece accessible to players of upper intermediate level and higher. Pitch: A = 415.

**Sunday, September 13**

1:00 - 2:30 p.m. **The Development of Double Reed Instruments in Western Music c. 1400-1800: A Lecture-Demonstration with Wouter Verschuren**

During the Middle Ages, shawms were, together with trumpets, the loudest outdoor wind instruments and favored by many rulers to show off their wealth and power.

The dulcian was developed in the early 16th century. How did these instruments develop from outdoor instruments into orchestral instruments in the 18th century?

Using a PowerPoint presentation, this class will follow the development of both instruments during the times of Holy Roman Emperors, the Venetian Doges, Louis XIV, and August the Strong.

3:00 - 4:30 p.m. **Quando I Oselli Canta - When the Birds Are Singing:**

**Anonymous pieces in two parts from the Rossi Codex with Annette Bauer**

The Rossi Codex (Rome: Biblioteca Apostolica Vaticana, Rossi 215) is one of the earliest known sources of Italian polyphonic secular music. The manuscript is dated to about 1370 by Nino Pirrotta, and its poetry points to a Northern Italian origin. The music itself, however, was composed a few decades earlier, between 1325-1350. The Rossi Codex consists of two fragments, with only 18 out of 32 folios surviving today. We will take a look at some of the two-part madrigals with their quintessential trecento style, as well as the beautiful poetry set to music by anonymous composers.

Geared toward the intermediate and up recorder player and all others who are interested in the repertoire. Pitch: A=440.

**Saturday, September 19**

1:00 - 2:30 p.m. **The Curious Case of the Loeillet Recorder Duets:**

**What Makes a Duet Good? with Gwyn Roberts**

Jean-Baptiste Loeillet de Gant published his Opus 1 around 1710 as a set of 12 sonatas for recorder and continuo. Shortly thereafter, those sonatas reappeared as recorder duets, with a new second recorder part quite different from the original continuo line.

We'll sample both versions, consider what changed to make the duets work better, and tackle the pesky mystery of all of those composers named Loeillet.

Geared to: upper intermediate and above alto and bass recorders. Pitch: A=440.

3:00 - 4:30 p.m. **A Cantus Firmus Connection  
for Viols and Friends of Viols with John Mark Rozendaal**

In the 16th century, viol-playing musicians cultivated improvisation (the fast method of composition), and composition (the slow approach to improvisation) by dividing the breves of a slow-moving cantus firmus into various rhythms, and using those rhythms to cast harmonizing melodies over and under the subject to create expressive rhetorical statements and impressive contrapuntal structures.

In this class we will look at two distinct repertoires that actually involve the same musical materials and techniques to create quite different affects: the Recercadas of Diego Ortiz based on *La Spagna*; and the English *In nomine* as practiced by William Byrd and his forebears. Ortiz's compositions are offered as examples for students of improvisation. The *In nomine* was an exercise in composition. Both genres also served as exercises in performing musicianship, which is how we will be using them.

**Sunday, September 20**

1:00 - 2:30 p.m. **A Modal Almanac with Shira Kammen**

Medieval and Traditional British Isles music pertaining to different seasons of the year, including compositions from the 13th c. Montpellier Manuscript, Guillaume Dufay, Francesco Landini, and more.

Geared to: instruments and singers; difficulty level ranges from simple and straightforward to gnarly and challenging. Pitch: A=440.

3:00 - 4:30 p.m. **Performing the Bach Cello Suites: An Exploration of Sources,  
Slurs and Style with Sarah Freiberg**

In this class we will delve into the context of the beloved Bach cello suites, seeing them for the ground-breaking works they were at the time, examining the sources, and what happens when slurs are unclear at best. We will discuss some of the many editions and talk about Baroque style, and Bach's amazing understanding of harmony and resonance. If there is interest, the final half hour will be reserved for a bit of a masterclass.

Geared to: cellists, and anyone interested in Bach's suites for cello. Pitch: A=415

**Saturday September 26**

1:00 - 2:30 p.m. **Tantalizing Telemann Technicalities with Sarah Cantor**

We will use the Telemann F Major duet as technical inspiration for this class. The high F's give us opportunities to work on blowing and thumb position for high notes. The scale passages are perfect for finger coordination. The repeated sequences of 16th notes beg us to make tonguing syllable decisions. The long passages give us a chance to prac-

tice breath control. The cadential trills offer a chance to review trill fingerings and incorporate tasteful appoggiatura's. Since technique should always serve the music and not the other way around, we will make music playing the duet together.

You can download the music and play the duet with Sarah on her music-minus-one video here: <https://www.cantornote.com/music-minus-one.html> Geared to: upper intermediate to advanced recorders. Pitch: A=440.

### 3:00 - 4:30 pm **What makes J.S. Bach 'BACH?'** with **Geoff Williams**

An exploration of one of the pillars of western music and why his sacred vocal music is so well-known and revered today. Class will spend some time with the St. John and St. Matthew Passions, the Christmas Oratorio, and Church Cantatas. There will be some opportunity to sing and play along with recordings, while muted.

Open to all. Pitch: A=440.

## **Sunday, September 27**

### 1:00 - 2:30 p.m. **From the Bottom Up**

with **Alissa Duryee, harpsichord and Jérôme Huille, 'cello**

An opportunity to view works from the standard recorder repertoire, as well as 18th century arrangements, from the perspective of the continuo part. The duo Dialogues (Alissa Duryee, harpsichord, and Jérôme Huille, cello) will guide participants through the noteworthy features of the pieces as seen from 'down under'. Demonstrations of different possible continuo realizations, articulations, tempi, and bowings will be given. There will be ample time for playing along with the continuo team. Every question you've never dared to ask a continuo player will be answered! Participants should prepare the first, third, and fourth movements of Handel's Sonata in F major, Op. 1, # 11 on alto recorder, and the following arrangements of Scots tunes by Francesco Barsanti: 1. Waly, Waly 2. Johnnie Faa 3. O Dear Mother, What Shall I Do? #3 should be played on soprano or tenor recorder. Geared to: intermediate to upper intermediate treble instruments. Pitch: A=440.

### 3:00 - 4:30 p.m. **It's All About the Bass: Learn to add Drones and Chords to your Favorite Early Music Tunes** with **Tina Chancey**

Whether you're playing a 13th-century cantiga, a Renaissance dance tune by Arbeau, or one of D'Urfey's *Pills to Purge Melancholy*, it always helps to fill out the piece by adding some chords and double stops. We viol players are lucky to have six strings, a rounded bridge, and a two and a half octave range—we've got lots of sounds at our disposal. Each different era of music has its own accompaniment techniques. In this class you'll learn to play sustained and rhythmic drones whether you play the tune yourself or accompany a singer; to find different versions of the most common chords on your instrument and how to decide what chords to use, to create arrangements with introductions and interludes that combine playing the tune and supporting chords, and to create obbligato bass parts from a simple ground bass. Geared to: Intermediate to advanced treble and bass viols (D instruments). Pitch: A = 415