

AEM ONLINE

2021 MARCH CLASS SCHEDULE

INCLUDING THE SPRING BREAK WORKSHOP!

Join **AEM ONLINE** each weekend in March, including Spring Break Workshop on March 20 and 21! Each Saturday and Sunday, March 6-7, 13-14, and 27-28 four online class sessions are offered. Our free lecture series continues on Saturday March 13th at 5:00 p.m. Eastern Time, with Emily Wilbourne. Spring Break Weekend Workshop will have additional sessions at 5:00 p.m. Eastern each day. 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, March 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 MARCH 6 & 7, 2021 (Eastern Standard Time)

Saturday, March 6

1:00 - 2:30 p.m. **Arranging for Solo Recorder: Theory and Practice**
with **Martin Bernstein**, recorder

3:00 - 4:30 p.m. **Music in a Circle** with **Shira Kammen**, violin and voice

Sunday, March 7

1:00 - 2:30 p.m. **Iberian and New World Fire Dances** with **Laury Gutierrez**, viol

3:00 - 4:30 p.m. **Let's Dance on the Beach! The Cantigas de Amigo** with **Tracy Cowart**, voice and harp, and **Sian Ricketts**, recorder and voice

SCHEDULE MARCH 13 & 14, 2021 (Eastern Standard + Eastern Daylight Time)

Saturday, March 13

1:00 - 2:30 p.m. **Talking Trombones (& other wind instruments)** with **Adam Woolf**, sackbut

3:00 - 4:30 p.m. **A Noble Ease: Finding Flow in French Baroque Music for Stringed Instruments** with **Julie Andrijeski**, violin

Sunday, March 14 (Spring Forward 1 Hour!)

1:00 - 2:30 p.m. **Cosmos Telemann** with **Dorothee Oberlinger**, recorder

3:00 - 4:30 p.m. **Lessons for Lyra** with **Joanna Blendulf**, viol

*** **SPRING BREAK WORKSHOP SCHEDULE** ***
SATURDAY & SUNDAY, MARCH 20 & 21, 2021

SATURDAY, MARCH 20 (Eastern Daylight Time)

Two class periods, followed by a Composers' Forum

1:00 – 2:30 p.m. Eastern Daylight Time (10:00 a.m. – 11:30 a.m. Pacific)

* **An English Division with Saskia Coolen, recorder**

* **Touched by the best finger of that age:**

Three-Part Fantasies by Orlando Gibbons with **John Moran and Risa Browder**, viols

3:00 - 4:30 p.m. Eastern Daylight Time (12:00 p.m. – 11:30 p.m. Pacific)

* **A Renaissance Consort Grab Bag** with **Frances Blaker**, recorder

* **Monica Madness III: Keeping it Fresh!**

A Lute Improvisation workout with **Douglas Freundlich**, lute

5:00 - 6:00 p.m. Eastern Daylight Time (3:00 – 4:00 p.m. Pacific)

☞ **Composers' Forum** with **Frances Blaker, Melika Fitzhugh, and Eric Haas**. (FREE)

SUNDAY, MARCH 21 (Eastern Daylight Time)

Two class periods, followed by all-workshop playing session and Faculty Concert

1:00 – 2:30 p.m. Eastern Daylight Time (10:00 a.m. – 11:30 a.m. Pacific)

* **A Feast of Bach** with **Tish Berlin**, recorder

* **Susanna Rare on Susanna Fair** with **Patricia Ann Neely**, viol

3:00 - 4:30 p.m. Eastern Daylight Time (12:00 p.m. – 1:30 p.m. Pacific)

* **Telemann's Sonata in A minor for Viol and Continuo**, with **Brent Wissick**, viol

* **Musical Borrowing in Settings of *Une Jeune Fillette*** with **Chris Morrongiello**

* **"A priest, a banker, and an emperor:" the worlds of Heinrich Isaac**

with **Valerie Horst** and **Wendy Powers** (modern scores and facsimiles provided)

5:00 - 6:00 p.m. Eastern Daylight Time (2:00 – 3:00 p.m. Pacific)

☞ **All-workshop playing session:** Byrd Pavane and Galliard a6 with Tom Beets, recorder and viol (lute charts provided by Doug Freundlich)

6:00 p.m. Eastern Daylight Time (3:00 p.m. Pacific Time)

☞ **Spring Break Workshop Faculty concert!** - (FREE for everyone!)

SCHEDULE MARCH 27 & 28, 2021 (Eastern Daylight Time)

Saturday, March 27

1:00 - 2:30 p.m. Get in the Loop! New Music of Sören Sieg with Jitka Konečná recorder
3:00 - 4:30 p.m. L'Art de Toucher Redux with Peter Sykes, harpsichord

Sunday, March 28

1:00 - 2:30 p.m. Flower of Melody, God of Harmony: Music of Guillaume Machaut (c. 1300-1377) with Patricia Petersen and Douglas Young, recorders (modern scores and facsimiles provided)
3:00 - 4:30 p.m. Maiden Voyage: Learn Some Jazz (Recorder) Skills with Frances Feldon, recorder
5:00 - 6:00 p.m. **Lecture Series with Emily Wilbourne: Black Bodies and Black Voices:** Gio. Buonaccorsi, an enslaved Black singer at the Medici Court -FREE.

CLASS DESCRIPTIONS

Saturday, March 6, 2021

Arranging for solo recorder: theory and practice with Martin Bernstein

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

We'll look closely at the first movement of Telemann's eighth solo *violin* fantasia (TWV 40-21), and workshop an arrangement of it for solo recorder. Together, we'll propose and evaluate different options for rewriting violin figures, while also drawing inspiration from 18th-century sources that give clues about the practice of arranging. At the end of the class, I'll send out what we've made and you'll have a brand new piece for solo recorder to learn, as well as the skills to make more of your own. **If you'd like**, send a typed or handwritten arrangement of this movement in advance to me at martinmberstein@gmail.com and we can workshop your proposals while considering others. **Geared to:** all levels of recorder players, no experience with transcription needed. Flutists, oboists, and bassoonists also welcome. **Pitch:** You can try playing our different proposals on mute at any pitch. **Bonus points:** which famous collection for a very specific solo instrument says in the preface that it can also be played on instruments like the organ, harpsichord, theorbo, lute, violin, and flute?

Music in a Circle with Shira Kammen

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

Explore rounds, canons, catches, and other forms using musical imitation from the 12th to 17th centuries. The music will range from the simple and sweet to the complex and rich. **Geared to:** instrumentalists and anyone who likes to sing, experienced and otherwise. **Pitch:** A=440.

Sunday, March 7, 2021

Iberian and New World Fire Dances with Laury Gutierrez, viol

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

Chase away your winter blues with Early Iberian and New World fire dances! Through the Cumbe and the Zarambeque we are able to gain a taste of the lively, hip-swaying

music danced by African descendants from the Iberian Peninsula and the New World, mostly in the 17th and 18th centuries.

Using the vihuela, guitar, and violin literature as the source for our musical texts, this class will explore these two dances. We will study the rhythmic structure and perform both the solo melody and the accompaniment. This is also an opportunity to learn to pluck or bow basic chords to accompany these harmonically simple dances.

Music by Anonymous from the Salamanca and Coimbra manuscripts as well as Santiago de Murcia (Codice Saldivar, ca. 1730) **Open to:** all plucked and bowed instruments.

Pitch: A = 440.

Let's Dance on the Beach! The Cantigas de Amigo with Tracy Cowart (voice, harp) and Sian Ricketts (recorder, voice)

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

Sian and Tracy of Alkemie investigate monophonic interpretation with singers and instrumentalists as it relates to the Cantigas de Amigo - songs of love and longing from 13th-century Iberia typically composed in the female poetic voice. This class will address how to make your own decisions as they relate to rhythmic and arrhythmic melodies, as well as how to improvise and/or compose instrumental and/or vocal accompaniments.

Open to: singers, instrumentalists, and self-accompanists of all levels; early and modern notation will be provided, as well as opportunities to learn by ear. **Pitch:** A=440.

Saturday, March 13, 2021

Talking Trombones (& other wind instruments) with Adam Woolf, sackbut

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

Our repertoire has its roots in vocal music, and the method books we have use aspects of speaking and singing to teach us to articulate and create sound on our instruments. Yet doing so can feel surprisingly awkward and unnatural considering that we have talked and maybe even sung each day since birth. So, putting the demands of the music first, in this class we will look at exactly how we can integrate and coordinate these main aspects of our technique in a way that enables us to produce effortless, detailed flowing vocal lines. You will have an opportunity to play selections from the class repertoire unmuted to receive feedback from Adam. For players of all levels looking to master stress-free playing and maximize enjoyment from music-making. Participants wishing to play for Adam should indicate their desire in the registration process and sign on to the class 10 minutes early for a sound check. Please prepare for playing by reading these [instructions](#) for Zoom performers. Geared to: sackbuts, dulcians and other wind instruments.

Pitch:A=440.

A Noble Ease: Finding Flow in French Baroque Music for Stringed Instruments with Julie Andrijeski

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

With all of its subtle rules, regulations, twists, and turns, French Baroque music can be daunting to even the best players. In this class, I aim to mitigate the angst by looking at the larger picture, finding an overall flow in instrumental works by François Couperin, Georg Muffat, and Marin Marais by focusing on gesture and phrasing. Then we will sprinkle in some ornamentation as described by these three masters of the French style.

Geared towards: players of violin family instruments, others are more than welcome to join. **Pitch:** A=415.

Sunday, March 14, 2021 ***CLOCKS SPRING FORWARD!***

Cosmos Telemann: G.Ph. Telemann's Original Recorder Sonatas from "Essercizii Musici" and "Der Getreue Music-Meister" and an analysis of his Art of Ornamentation in his "Methodical Sonatas" with Dorothee Oberlinger, recorder
1:00 p.m. Eastern Daylight Time (10:00 a.m. Pacific Time)

Dorothee Oberlinger will introduce and discuss the style and structure in G.Ph. Telemann's original solo sonatas for the recorder from "Essercizii Musici" (Hamburg 1739/40) in C and d and "Der Getreue Music-Meister" (Hamburg 1728/1729) in F, B, f, C. She will also analyse his art of ornamentation in the mixed taste in his Methodical Sonatas (Hamburg 1728/1732) and demonstrate how to use his ornamentation in his recorder sonatas. Though not a master class, volunteers (maximum 4) are invited to demonstrate a movement from one of the sonatas. Please indicate your willingness to volunteer and, if selected to demonstrate, which sonata you will play, selected from the list below. This class will focus on the following pieces, using the indicated editions, and is **Geared toward:** upper intermediate to advanced alto recorders. **Pitch:** A=440

Georg Philipp Telemann (1681–1767)

1. Vier Sonaten für Altblockflöte und Basso continuo TWV 41:F2, B3, f1, C2 aus "Der getreue Musikmeister" Hortus Musicus
2. Zwei Sonaten Twv 41:C5 Essercizii Musici 88 für: Altblockflöte, Basso continuo
3. Methodische Sonaten Volume 1 für Violine oder Querflöte und Basso continuo Bärenreiter Urtext

Lessons for Lyra with Joanna Blendulf, viol

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

Get to know the wonderful lyra viol repertory! Grab your bass viol and put your "chords" on for this introductory session on all things lyra viol: reading tablature, bowing and fingering chords, and more! No previous experience with tablature is required. **Geared to:** low intermediate to upper intermediate bass viol players in regular (viol-way) tuning. **Pitch:** A=440

❁ 2021 SPRING BREAK WORKSHOP CLASSES *❁*

SATURDAY, MARCH 20 1:00 p.m. Eastern Daylight Time (10:00 a.m. Pacific Time)

A (New) English Division on a Ground with Saskia Coolen, recorder

The pieces in *The Division Flute* (1706) are transpositions from *The Division-Violin*. Saskia will transpose one of the violin divisions which is not in the division-flute, to create some new repertoire for the recorder. The class will work on the different variations, with most of them having a special technical focus. At the end of class we will put it together and play our new piece! If you would like to be one of the performers, please contact Saskia at

saskiacoolen@me.com to get your copy of the piece early. When you register, indicate that you would like to be a performer. You'll be notified a few days before class if you have been chosen for one of the performing spots.

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

Touched by the best finger of that age: Three-Part Fantasies by Orlando Gibbons with **John Moran**, assisted by **Risa Browder**

Consort music is social music, a lively discourse among colleagues, preferably in the same room, which is something we've all been missing for some time now. In this class you will get to play three-part consorts with two other live musicians who just happen to be quarantining together. We will begin with some group warm-up and then proceed to Fantasies of three parts by Orlando Gibbons. Originally published 400 years ago, and "cut in copper, the like not heretofore extant", these are real gems. We will play two parts from here while you supply the third voice. Feel free to bring two or three sizes of viol, if you like. Risa Browder and I look forward to welcoming you to our music room!

Geared to: viols **Pitch:** A=415

SATURDAY, MARCH 20 3:00 p.m. Eastern Daylight Time (12:00 p.m. Pacific Time)

Consort Grab Bag for Mixed Ensemble: Gombert, Hassler, Janequin, and Ockeghem with **Frances Blaker, recorder**

What's in our grab bag of Renaissance delights? A gorgeous villancico by Gombert, an inviting intrada by Hassler, a quick and jaunty chanson by Janequin, and an elegant rondeau by Ockeghem. Ockeghem's rondeau, flowing and sometimes intricate, gives us a taste of the borderland between Medieval and Renaissance styles; Clément Janequin and Nicolas Gombert show two different sides – irreverent and noble – of the middle Renaissance; Hans Leo Hassler brings a lively breeze from the very end of the Renaissance period. **Geared to:** intermediate to upper intermediate recorders and viols and other melody instruments. **Pitch:** A=440.

Monica Madness III: Keeping it Fresh! A Lute Improvisation workout with **Douglas Freundlich**

Guided by Doug's gentle, time-tested exercises in memory, paraphrase and in-the-moment discovery, you can create your own variations on the Renaissance hit tune *La Monica* (aka *Une Jeune Fillette*). Your mute button is engaged, so you are free from scrutiny. Plenty of do-overs—an ideal environment for taking risks and trusting your ears. The class also includes a broader discussion of improvisation from historical, psychological and cross-cultural perspectives. Participation in previous *Monica Madness* offerings not required! Be sure to also take Chris Morrongiello's class on Sunday!

Open to: G-lutes. **Pitch:** A=440.

SATURDAY, MARCH 20 5:00 p.m. Eastern Daylight Time (2:00 p.m. Pacific Time)

Forum: Composers Writing for the Recorder with **Frances Blaker, Melika Fitzhugh, and Eric Haas**

Grab your happy hour beverage or an afternoon snack and sit back and relax while Frances Blaker, Melika Fitzhugh, and Eric Haas discuss their approach to composing for the recorder. Moderated by Tish Berlin.

SUNDAY, MARCH 21 1:00 p.m. Eastern Daylight Time (10:00 a.m. Pacific Time)

A Johann Sebastian Bach Feast: Contrapunctus 7 and Two Chorales with Tish Berlin, recorder

We'll enjoy a musical banquet with an entree and dessert of two Lutheran chorale settings, and a main course of Contrapunctus #7 from *Die Kunst der Fuge*. **Open to:** Upper intermediate to advanced recorders. Parts will be available for soprano, alto, tenor, and great bass recorders in C, and alternate parts for F basses. **Pitch:** A = 440.

Susanna Rare on Susanna Fair with Patricia Ann Neely, viol

Susanne un jour, a poem by Guillaume Guérout (1507-1569), on the story of Susanna and the Elders, and the text associated with several vocal settings, first associated with Didier Lupi Second and then Orlando de Lassus.

We usually associate the melody with settings for viola bastarda, however we will explore settings in four and five parts from France, Italy, Iberia, England, Poland, The Low Countries and Germany. Composers: France - Didier Lupi Second, Orlando de Lassus, Claude Lejeune, Italy- Ippolito Tartaglino, Iberia- Hernando Cabezon, England - Ferrabosco I, Giles Farnaby, Poland, Low Countries, North Germany - Adam Jarzebski, Jean de Castro, Sweelinck, John Dowland and Johann Sommer. **Geared to:** intermediate to upper intermediate viols. **Pitch:** A=415.

SUNDAY, MARCH 21 3:00 p.m. Eastern Daylight Time (12:00 p.m. Pacific Time)

Telemann's Sonata in A minor for Viol and Continuo, with Brent Wissick, viol

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

Telemann's Sonata in A Minor for gamba and continuo is a wonderful piece for practicing expressive bowing and a variety of continuo techniques. The solo part was originally for bass gamba, but can be played on tenor or even on treble an octave higher.

The continuo bass line can be played on tenor as well as bass; so players of all three sizes can participate in this study of Baroque style. Most of the time will focus on the two slow movements, but we will also look at some of the two fast movements where fingering and bowing agility are important. Music will be provided in several clefs.

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

Musical Borrowing in Settings of *Une Jeune Fillette* with Chris Morrongiello, lute

"Une jeune fillette," also known as "Aria della Monica," "Ich ging einmal spazieren," "The Old Almain," "The Queen's Almain," "Almande Nonette," "The King of Africa,"

"Von Gott will ich nicht lassen," among other colorful titles, is one of the most important and widely disseminated melodies in the history of Western music. Many late 16th- and early 17th-century settings of the melody survive in printed or manuscript tablatures for lute, cittern, bandora, and guitar. There are at least fifty-five settings extant for solo lute, including the longest piece in the book—Daniel Bachelier's magnificent extended set of variations in the Lord Herbert of Cherbury Lute Book (GB-Cfm Mus. MS 689, fos. 23v–

25). While examining the English and Continental settings contemporaneous with Bachelier's setting, Dr. Morrongiello discovered a complex interchange of extensive borrowed materials (whole variations and sections of variations shared among several different settings). In this lecture/demonstration he will throw light on this fascinating interrelationship and extensive exchange of borrowed music while introducing many beautiful, diverse solo settings of this international melody. Participants are encouraged to prepare their favorite setting of the melody for coaching at the end of the class. Please indicate what piece you hope to play when you register. Be sure to also take Doug Freundlich's class on Sunday! **Open to:** players of lute, cittern, bandora, and guitar. **Pitch:** A=440.

“A priest, a banker, and an emperor:” The Worlds of Heinrich Isaac with Valerie Horst and Wendy Powers

A list of Isaac's principal employers reads like a bar joke. This incredibly versatile Northerner first embraced the Italian style at the Medici household in Florence, then transformed German music at the court of Emperor Maximilian I, then produced a monumental three-volume set of chant settings for the Prince-Bishop of Constance. We will follow Isaac on his odyssey, carrying SATBGB at A440 recorders, or other instruments, or your voice. Music will be provided in original notation (from some unusual sources!) and also in modern scores. **Pitch:** A=440 **Open to:** All welcome.

SUNDAY, MARCH 21 5:00 p.m. Eastern Daylight Time (2:00 p.m. Pacific Time)

All-Workshop Playing Session: Byrd Pavane and Galliard a6 with Tom Beets, recorder and viol (lute charts provided)

Don't miss the workshop finale! Tom has recorded all the parts of this Byrd Pavane and Galliard, on recorders and viols. Doug Freundlich has made lute charts so lutenists can join in too. Tom will take us through our paces so we can make a beautiful sound.

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

SUNDAY, MARCH 21 6:00 p.m. Eastern Standard Time (3:00 p.m. Pacific Time)

Spring Break Weekend Workshop Faculty Concert

Get comfortable and enjoy performances by the Spring Break faculty!

Saturday, March 27, 2021

Get in the loop! with Jitka Konečná, recorder

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

In this class we will discover the latest compositions by German composer Sören Sieg. His works are influenced by African culture and temperament and provide a wide range of rhythms and melodies which will bring you joy and happiness as well as flow and spirit. His latest publication *12 Circle Songs* originated in spring 2020 in the first lockdown. This music offers a special process of building layers on each other using the recorder, loop station, and percussion. In this class we will play selected songs from the collection. We will also have a closer look at the technical and interpretive aspects of this music. Amherst Early Music is making the selected pieces available to participants as a thank you gift; if you want the whole publication you can order it from Sieg at

<https://www.soerensieg.de/en/music/34>. Let him know you took this class and he'll give you a discount.

L'Art de Toucher le Clavecin Redux with Peter Sykes

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

It's not for nothing that this most important and influential treatise on harpsichord playing concerned itself so thoroughly with touch. Each keyboard instrument needs a different kind of touch in order to bring forth its most beautiful tone, and the harpsichord is no exception. In this lecture-recital class Peter Sykes will explore the mysteries, and the magic, of harpsichord touch. Participants may also play examples in a question-and-answer portion of the class. To apply for a demonstrator spot, please indicate your piece when you register. **G geared to:** Keyboard players of all levels

Sunday, March 28, 2021

Flower of Melody, God of Harmony: Music of Guillaume Machaut (c. 1300-1377) with Patricia Petersen and Douglas Young, recorders

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

Esteemed as both a poet and a composer, Machaut saw to his own legacy by overseeing the copying of his works into at least six manuscripts. We will look at some of his hauntingly beautiful songs and clever canons, learning also about the *formes fixes* of French poetry that remained popular throughout the next century. Audio recordings of the polyphonic pieces will make it possible for players to hear all parts at once while they play. In addition to modern editions, facsimiles of most of the pieces will be provided.

Open to: All instruments/voices welcome. Recordings are at 4' pitch.

Pitch: A=440.

Maiden Voyage: Learn Some Jazz (Recorder) Skills with Frances Feldon, recorder

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

No experience needed, only a willing soulful spirit, ears and fingers! Frances will take class members through some easy skill sets and drills to prepare you for some improvisatory adventures based on the guidelines given in the class. You'll cover basics of a simple modal, blues and chord change improvisation, with in-class patterns to help you accomplish your creative goals, whatever they may be. You may use the skills learned here to improvise on Renaissance ostinato patterns. Recommended: review key signatures. **Open to:** all instruments. **Pitch:** A=440.

Lecture Series: Black Bodies and Black Voices: Gio. Buonaccorsi, an enslaved Black singer at the Medici Court, with Emily Wilbourne

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

On the 14th of October, 1662, the opera impresario Vettor Grimani Calergi wrote from Venice to Prince Mattias de' Medici in Florence to discuss the singers for the upcoming opera season. He put in a particular plea in order that the Medici Cardinal's black slave could participate. Above and beyond the Moor's "esteemed virtue" as a singer, Grimani professed interest in the novelty of his character, explaining that what perhaps in Florence had become "ordinary," would be "new, and never before seen" on the Venetian stage. This singer is identifiable as Giovannino Buonaccorsi, and his presence in Florence can be traced through a surprisingly rich archive of payment records, libretti, scores, descriptions, letters, costume designs, poetry, as well as a remarkable double portrait:

Baldassarre Franceschini's *Ritratto di suonatore di liuto con cantore moro* (ca. 1662). In this paper I read this painting closely, placing it alongside new archival documents to think about the ways in which black performance was normalized in mid-century Florence and the means by which blackness signified in relation to slavery and servitude, shaping Giovannino's access to performance opportunities on and offstage. **Open to:** all