

AEM ONLINE

2021 MAY CLASS SCHEDULE

Join **AEM ONLINE** in May! Each Saturday and Sunday for the first four weekends in May online class sessions are offered. Join us on the fifth weekend for the Amherst Early Music Memorial Day Workshop! Our free lecture series continues on Sunday May 16th at 5:00 p.m. Eastern Time, with Gary Thor Wedow. 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, April 30, May 7, 14, 21, and 28 at 4:00 p.m. EDT (1:00 p.m. Pacific Time), or refer to the [Instructions for Zoom Participants here](#).

SCHEDULE MAY 1 & 2, 2021 (Eastern DaylightTime)

Saturday, May 1

1:00 - 2:30 p.m. **Turkish Ottoman Classical Music of the 17th-18th Centuries** with **Daphna Mor**, recorder

3:00 - 4:30 p.m. The Early Music Singer's Toolbox: **Italian Da Capo Arias: Getting a "Handel" on Ornamentation** with **Christine Brandes**, voice

Sunday, May 2

1:00 - 2:30 p.m. **Introduction to Renaissance Ornamentation** with **Catherine Motuz**, trombone

3:00 - 4:30 p.m. **With the Sound of Angels: Find your Beautiful Sound with the Treble Viol** with **Annalisa Pappano**, viol

SCHEDULE MAY 8 & 9, 2021 (Eastern Daylight Time)

Saturday, May 8

1:00 - 2:30 p.m. **Breaking Ground with Ortiz**, with **Zoe Weiss**, viol

3:00 - 4:30 p.m. *Contenance Angloise*: **Early English Polyphony from 1270 to 1450** with **Rainer Beckmann**, recorder

Sunday, May 9

1:00 - 2:30 p.m. **Care and Feeding of Your Recorder(s)** with **Emily O'Brien** and **Roy Sansom**

3:00 - 4:30 p.m. **17th-Century Spanish Music** with **Jason Priset**, guitar

SCHEDULE MAY 15 & 16, 2021 (Eastern Daylight Time)

Saturday, May 15

1:00 - 2:30 p.m. **UT MI SOL, RE FA LA: Est tota musica! An Introductory Workshop on Historical Solmisation** with **Tabea Schwartz**, recorder and early bowed strings

3:00 - 4:30 p.m. **The Early Music Singer's Toolbox: Rhetorical Questions: Text and Expression in 17th-Century Italian Monody** with **Ellen Hargis**, voice

Sunday, May 16

1:00 - 2:30 p.m. **Eloquent Fingers: Indications and Implications of Fingering in Sweelinck's Keyboard Music** with **Kathryn Cok**, harpsichord

3:00 - 4:30 p.m. **A Musical Medley: Renaissance Madrigals & Brazilian Songs** with **Cléa Galhano**, recorder

5:00 - 5:00 p.m. **The Early Music Singer's Toolbox Lecture Series: *Recitare: the Art of the Recitative*** with **Gary Thor Wedow**, conductor

SCHEDULE MAY 22 & 23, 2021 (Eastern Daylight Time)

Saturday, May 22

1:00 - 2:30 p.m. **Frescobaldi! Canzon a due, canto e basso** with **Tom Beets** and **Joris Van Goethem**, recorders, harpsichord, viol

3:00 - 4:30 p.m. **Pavan Fest** with **John Mark Rozendaal**, viol

Sunday, May 23

1:00 - 2:30 p.m. **Sing We Enchanted: A Vocal Technique Session, with Historical Inspirations for the 21st-Century Singer** with **Emily Eagen**, voice

3:00 - 4:30 p.m. **Canons, Grounds and Imitations** with **Vicki Boeckman**, recorder

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**MEMORIAL DAY WEEKEND WORKSHOP**

**SCHEDULE MAY 29 & 30, 2021** (Eastern Daylight Time)

**Saturday May 29**

1:00 - 2:30 p.m. **The Elephant in the Room: Taming the Low Recorders** with **Antony Holborne** with **James Young**, recorder

1:00 - 2:30 p.m. **Tombeau and Lament: an Interactive Master Class in Works of Froberger and Louis Couperin** with **Peter Sykes**, harpsichord

3:00 - 4:30 p.m. **Music from Petrucci's Canti B in Renaissance and Modern Notation** with **Patricia Petersen** and **Douglas Young**, recorders

3:00 - 4:30 p.m. **Pieces En Trio Minus One: Play Marais in Real Time with the Heart of Tempesta di Mare** - **Gwyn Roberts**, recorder/flute and **Richard Stone**, lutes

5:00 - 6:30 p.m. **Love in Arcadia: Madrigals by John Wilbye for viols and voices** with **Brent Wissick**, viol

## Sunday May 30

11:00 - 12:30 p.m. **Talk: "So What's New?"** Eric Haas, with Wendy Powers, moderator

1:00 - 2:30 p.m. **Sound the Bright Flutes! Medieval & Renaissance Music for Renaissance Flute Ensemble** with Deborah Booth, Renaissance flute

1:00 - 2:30 p.m. **"Music for the Winter Queen:"** Viol consort pieces by Orlando Gibbons and Thomas Lupo with Mary Springfels, viol

3:00 - 4:30 p.m. **The French Estampie: Dances for Harps and All Melody Instruments** with Christa Patton, harp

3:00 - 4:30 p.m. **Renaissance Recorders: Play Consort Music with the Dynamic Duo** Letitia Berlin and Frances Blaker, recorders

5:00 - 6:30 p.m. **Workshop Finale: Songs of Jubilation! Sacrae Symphoniae of Giovanni Gabrieli for Six to Twelve voices,** with Lawrence Lipnik, viol and recorder

## MAY CLASS DESCRIPTIONS

### Saturday, May 1, 2021

**Turkish Ottoman Classical Music of the 17th-18th Centuries** with Daphna Mor, recorder

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

Classical Turkish Music flourished in the courts of the Ottoman Empire throughout its reign.

Traditionally passed down orally throughout the generations, this profound repertoire is based on the art of **Maqamat** (modes) and **Usul** (rhythm cycles ranging from 2 to 128 beats). In the 17th and 18th century, two scholars and musicians - Dimitri Cantemir (1673-1723) and Ali Ufki Bey (1610-1675) - wrote down some of this repertoire granting us a documented version of this repertoire as it was performed at that time. In our class we will learn basic terms and components of Turkish Music and play pieces from those manuscripts. We will conclude the class performing those pieces with pre-recorded tracks of traditional Turkish instruments.

**Geared to:** upper intermediate to advanced players of melodic instruments reading treble clef.

**Pitch:** A=440

The Early Music Singer's Toolbox: **Italian Da Capo Arias: Getting a "Handel" on Ornamentation** with Christine Brandes, voice

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

This class will touch upon approaches to ornamenting Italianate music of the 17th and 18th

centuries. A brief introduction will be followed by some practical applications at cadences, within arias and at larger, final cadences calling for more extended ornaments. Participants are welcome

to bring their own repertoire and ornamentation questions. Selected examples from Handel operas and *The Messiah* will also be made available before the class for study and consideration.

PLEASE READ the letter on the class page after you receive the link for more specific

instructions as to how to participate in and prepare for the class. The pace of the **Early Music**

**Singer's Toolbox** repertoire classes has experienced solo singers in mind, but all singers, voice

teachers, conductors, and anyone interested in early music singing are welcome to register and

learn. [Click here to learn more about the Singer's Toolbox classes.](#)

### Sunday, May 2, 2021

**Introduction to Renaissance Ornamentation** with Catherine Motuz, trombone

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

This class will explore the basics of playing diminutions (also called divisions or passaggi) in

Renaissance style. We will take a brief look at the approach of a few diminutions treatises, such

as those by Girolamo Dalla Casa, Giovanni Bassano, Riccardo Rognoni, and Giovanni Battista Spadi. We will then learn some simple ornaments by heart, associating each one with an animal,

before applying them to a three-part arrangement by Jean de Castro of Striggio's *Nasce la pena mia*, and playing them along with a recording. Finally, we will take a three-part arrangement of *Susann'un jour* by Jean de Castro and make an ornamented version together, again to play along with a recording. Participants can play along with the simple or diminished versions of pieces. Pieces will be recorded at A=440.

**Geared toward:** the recordings of the three-part arrangements will be made in the low version for playing along on the trombone, but it will also be possible to join in on other instruments, and treble versions of scores will be provided. **Pitch:** A = 440.

### **With the Sound of Angels: Find your Beautiful Sound with the Treble Viol with Annalisa Pappano, viol**

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

The treble viol is the most difficult of the viols to play with a beautiful sound, and it is often the most exposed in consort. It is an easy viol to travel with, but often people dread playing it for its perceived difficulty. Get tips on finding a beautiful sound on your treble viol, and play treble duos to have extra repertory and rewarding projects to work on after the workshop. You will receive music in advance to play with Annalisa as a duo.

**Open to:** viol; all levels welcome, from those new to the treble to intermediate and upper intermediate. The more advanced player will naturally have an easier time reading the duos, but there will be something for all in this class! **Pitch:** A=415.

### **Saturday, May 8, 2021**

#### **Breaking Ground with Ortiz, with Zoe Weiss, viol**

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

Diego Ortiz's 1553 publication *Trattado de Glosas* is an important early manual on viol playing as well as the practice of improvising diminutions. Ortiz includes a number of wonderful pieces exemplifying the improvisatory practice of diminution based on popular chord progressions and luckily for us, they are not so difficult to play! In this class, we'll explore three of these *recercadas sobre tenores Italianos* using exciting continuo backing tracks created just for this occasion and which will be available to students after the class for their future practice and fun. I will provide parts suitable for bass, tenor, or treble viol for all three pieces well in advance of class. Students can choose to prepare one or more *recercadas* ahead of time or simply play along as we explore how Ortiz develops his ideas above the harmonic movement of the ground. Non-viol players who are interested in these pieces are more than welcome to join at A=415. **Geared to:** viols.

**Pitch:**A=415.

#### **Contenance Angloise: Early English Polyphony from 1270 to 1450 with Rainer Beckmann, recorder**

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

English composers of the 15th century were praised for the sweetness and sonority of their polyphonic music. Their style of composing subsequently became known as *contenance angloise*, or "English manner." This class examines early English polyphony predating, leading up to, and constituting the style with its frequent use of harmonic thirds and sixths. The class's playlist consists of a number of highly idiosyncratic vocal pieces. It opens with a lively *Alleluia* from the Worcester school (13th/14th century), followed by a beautiful 13th-century motet possibly written by W. de Wicambe (fl. c.1275) and a dynamic chace-like piece linked to Johannes Alanus (d. 1373). The second half of the playlist is made up of a charming motet by Thomas Byttering (fl. 1400 - 1420) from the Old Hall Manuscript, a lesser-known motet by John Dunstable (c.1390 - 1453), as well as a mesmerizing late Medieval carol from MS Egerton 3307 (copied out between 1430 and 1444). **Geared to:** recorder players. Play-along recordings feature SATB recorders. **Pitch:** A=440.

### Sunday, May 9, 2021

#### **Care and Feeding of Your Recorder(s) with Emily O'Brien and Roy Sansom**

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

Join Emily and Roy from the Von Huene workshop in a short presentation covering the basics of recorder care. Learn what you should do for your recorders, what you should not do, and what you can do yourself or should have a professional repair person do.

Topics will include: Cleaning and oiling (or not oiling) your recorder, warming your recorder, re-threading your tenons, and what can go wrong with your instrument. If you want to try oiling your recorder during the session, you will need the following items:

A cleaning rod with a loop on one end, a small and a larger piece of cotton cloth, and either linseed oil (same as flaxseed oil) or any edible nut oil, such as almond oil, and Q-tips.

#### **Seventeenth-Century Dance Music with Jason Priset, guitar**

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

This class will be a study of 17th-century Spain and its composers. Focus will be on the dances, with variations, written for the guitar that are originally written in tablature and mostly inaccessible to non-guitarists. The music will be arranged into notation including melody and bass. The composers that will be the main focus of this class are Gaspar Sanz, Francisco Guerau, and Santiago de Murcia. **Open to:** all continuo instruments (lute, guitar, and harpsichord) as well as to melodic instrumentalists who wish to learn more about this repertoire. Students of all levels will be welcome. **Pitch:** A = 440

### Saturday, May 15, 2021

#### **UT MI SOL, RE FA LA: Est tota musica! An Introductory Workshop on Historical Solmisation with Tabea Schwartz, recorder and early bowed strings**

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

Current teaching practice shows the great benefit of historical tools for music education. Among these, solmisation in hexachords with the aid of the Guidonian hand has proved its worth both in use with beginners and in the context of professional engagement with early music. Based on the methodology of syllable singing, music can be learned by ear or read from historical notation at all levels. The solmisation toolbox can add to our understanding of music and music education throughout the centuries. It may even function as a key to unlocking certain skills concerning the inner conception and the memorization of music or improvisation and is especially useful in the context of Renaissance repertory.

This class will serve as a short introduction into the wide world of solmisation. With the aid of Mr. Gumpelzhaimer and his canon-based teaching materials from around 1600, we will take a practical approach in an attempt to integrate solmisation as a supplement in our everyday performance and teaching practice.

Tabea Schwartz (Heidelberg, Basel) is a recorder player and has also specialized in playing bowed instruments from the early modern era. Her artistic work is driven by her enthusiasm for historical tonal/modal languages, which she seeks to combine with direct expression as a musician. Her debut album "The Parenisi Manuscript" (PanClassics, 2020) explores original Italian baroque recorder repertory. She is co-founder and musical director of the concert series ReRenaissance Basel. In addition to her concert activities, she is committed to contemporary and historically inspired music education as a recorder teacher, and as a lecturer for historical solmisation at the Schola Cantorum Basiliensis.

[www.tabeaschwartz.com](http://www.tabeaschwartz.com)

The Early Music Singer's Toolbox: **Rhetorical Questions: Text and Expression in 17th-Century Italian Monody** with **Ellen Hargis, voice**

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

Take a deep dive into the singer's most precious currency: text! We'll look at how the rhetoric of poetry, ornamentation, and declamation enhances our understanding and enlivens our performances. The pace of the **Early Music Singer's Toolbox** repertoire classes has experienced solo singers in mind, but all singers, voice teachers, conductors, and anyone interested in early music singing are welcome to register and learn. [Click here to learn more about the Singer's Toolbox classes.](#)

**Sunday, May 16, 2021**

***Eloquent Fingers: Indications and implications of fingering in Sweelinck's Keyboard Music*** with **Kathryn Cok, harpsichord**

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

*Some early keyboard fingerings that seem incredible when first tried later prove, when we have the knack, to be very worthwhile.* (Lindely, 1989)

The subject of fingerings - early, modern, historical or personal - is one that is often the topic of research and discussion. The aim of this class is to create an awareness of the importance of fingering in connection with the creation of gestural content, and therefore musical phrasing, in early keyboard repertoire, especially that of Jan Pieterszoon Sweelinck (1562-1621). We will explore this interpretive and expressive tool through historical evidence and the music itself. Keyboard players who have yet to explore this aspect of early repertoire are encouraged to think differently about the tools available to them, if they have not already applied paired fingering to the music of Sweelinck and contemporaries. In the music of Sweelinck, these small motivic or rhythmic groups are the key towards understanding and unlocking the poetry of his keyboard music. This class will be in the form of a lecture-demonstration but volunteers (maximum 4) may be invited to demonstrate a short section from a work by Sweelinck.

**Open to:** all who are interested, not only keyboard players. Those who want to be considered for a demonstrator spot should indicate their piece when registering.

Regarding pieces and editions:

Using the modern editions most keyboardists will have at home, Dover (Seiffert), Vereniging voor Nederlandse muziekgeschiedenis (Leonhardt et al) and Dirksen (BREITKOPF & HÄRTEL), we can list the following Sweelinck pieces with fingerings of passages of varying lengths: 14 Echo Fantasia; 15 Toccata; 18 Toccata; 19 Toccata; 21 Toccata; 22 Toccata.

Fingering indications in the Toccatas demonstrate different aspects of applying early paired fingering and to different situations or types of passages. Students may also ask questions about or add early fingerings to other Sweelinck pieces they are working on.

**A Musical Medley: Renaissance Madrigals & Brazilian Songs** with **Cléa Galhano, recorder**

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

Come enjoy infectious melodies, lovely and spicy harmonies, and the exciting rhythms of Renaissance madrigals and Brazilian songs arranged for recorders. In this class we will talk about the transformation of the madrigal, and how Brazilian music was influenced by the repertory brought to Brazil by slaves in the 17th century.

Composers featured: Aquila, Tromboncino, Arcadelt, Gesualdo, Monteverdi, Lacerda and Pixinguinha. **Open to:** any instrumentalists, intermediate and up. **Pitch:** A= 440.

The Early Music Singer's Toolbox Lecture Series: *Recitare: the Art of the Recitative* with **Gary Thor Wedow, conductor**

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

At a time when Italian poets were grappling with this issue in opera, Purcell stated his intention to bring the Italian style to English music. Using Purcell's songs we will examine how singers can make the best rhetorical decisions in their singing. **Open to:** all. AEM's Early Music Singer's Toolbox series includes classes and lectures. The pace of the repertoire classes has experienced solo singers in mind, but all singers, voice teachers, conductors, and anyone interested in early music singing are welcome to register and learn. The lectures are free and open to all. [Click here to learn more about the Singer's Toolbox classes](#)

### **Saturday, May 22, 2021**

**Frescobaldi! Canzon a due, canto e basso** with **Tom Beets and Joris Van Goethem, recorders, harpsichord, viola da gamba**

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

Frescobaldi's canzonas are enjoyable for many different instrumental combinations. Treble and bass part are equal partners and can be played *Con Ogne Sorte di Strumenti*. Cornetto, recorder, viol, trombone, cello, curtal... pick your favorite instrument and join Tom and Joris in Frescobaldi's tour de force. The Canzon a due for canto e basso is a strong composition with different moods and contrasts and an interesting alternation of tempo and rhythmical and free passages. **Open to:** All instruments welcome, intermediate and up. **Pitch:** A=440.

**Pavan Fest** with **John Mark Rozendaal, viol**

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

A survey ranging from the danceable pavans of Claude Gervaise through the range of concert/consort pavans of Holborne, Dowland, Lawes, and Jenkins. No need to be frightened of those last two names. The pavans of Lawes and Jenkins include some of the most accessible music of those remarkable composers (easier, actually, than some Dowland pieces). **Open to:** viols. **Pitch:** A=415.

### **Sunday, May 23, 2021**

**Sing We Enchanted: A Vocal Technique Session, with Historical Inspirations for the 21st-Century Singer** with **Emily Eagen**

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

This is a vocal technique class - with a twist! Singers of all levels are welcome to join in this hour-and-a-half of vocal exploration. From the beginning we will be up and singing! Build confidence and versatility as we do exercises for resonance, breath, articulation, and phonation, and stretch our range and stamina. The twist? We will draw inspiration from ideas found in 17th- and 18th-century vocal pedagogy sources as we sing. What imagery, wisdom, and science helped singers use their voices in these centuries? What is "news we can use" today to help us sing? We'll pepper these ideas in as we do a full vocal warmup, then sing some simple songs from the Renaissance and Early Baroque to put the ideas into practice. Give your voice a real workout, as we travel back and forth in time while we sing!

**Open to:** singers of all levels.

**Canons, Grounds and Imitations** with **Vicki Boeckman, recorder**

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

This class will focus on three- and four-part canons and grounds spanning the Medieval, Renaissance, and Baroque eras. The red thread that connects them all is that they are beautiful and accessible and some of my favorite pieces! Participants will have the option of playing

various parts and comparing the subtleties of being “first” or “second” or “last”. Works and composers represented will be *Sans Cuer* by Guillaume Machaut, *O Virgo Splendens* from the Llibre Vermell, a *Ballo* by the infamous Anonymous, *Two in one upon a Ground* by Henry Purcell and a *Chaconne* by Matthias Maute. **Gearred to:** alto, tenor and bass recorder players at the intermediate and slightly above levels. **Pitch:** A=440.

## MEMORIAL DAY WEEKEND WORKSHOP

### Saturday, May 29, 2021

#### **The Elephant in the Room: Taming the Low Recorders with Antony Holborne with James Young**

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

Explore the five-part consort music from Holborne’s *Pavans, Galliards, Almains, and other Short Aeirs* (1599) using 8-foot pitch recorders. We’ll be playing from Tenor on downward with a focus on how to make the lower recorders work together most effectively, at slower and faster tempi, in a consort setting. Higher recorders are also encouraged to join this class for playing along and learning how best to cooperate with our friendly elephants! **Open to:** recorders. **Pitch:** A=440.

#### **Tombeau and Lament: an Interactive Master Class in Works of Froberger and Louis Couperin with Peter Sykes**

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

In an in-person live session, two performers will each work with Professor Sykes on one of these eloquent and moving pieces. But do locate yourselves at your harpsichord during the class, because periodically all the participants will be invited to try certain passages, applying the same techniques/approaches being asked of the performer. **Open to:** harpsichord. **Pitch:** A=415.

#### **Music from Petrucci’s Canti B in Renaissance and Modern Notation with Patricia Petersen, Douglas Young**

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

Join us as we celebrate not only this extraordinary publication of 1501/2 but also—ta daa—the publication of Amherst Early Music’s brand-new modern edition, edited by Dan Stillman with notes by David Fallows! Canti B contains music by most of the stellar “Josquin Generation”—Compere, Obrecht, Ghiselin, Brumel, La Rue, and the big J himself. You may play from facsimiles of the original, or scores from the new edition, or both. **Open to:** recorders; other instruments welcome with the caveat that all sound tracks will sound an octave up from written pitch. **Pitch:** A=440.

#### **Pieces En Trio Minus One: play Marais in real time with the heart of Tempesta di Mare: Gwyn Roberts, recorder/flute; Richard Stone, lutes**

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

We’ll play and talk our way through a French suite (Marais’ Second Suite in G Minor from his *Pièces en Trio*) with lute continuo, including ornamentation, notes inégales, dance rhythms and tempi, communication between treble and bass, and the many ways in which a continuo player can tell the treble players what to do without saying a word. **Open to:** All treble and continuo instruments are welcome to play along. **Pitch:** A=415

#### **Love in Arcadia: madrigals by John Wilbye for viols and voices with Brent Wissick**

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

Spend some of your Memorial Day weekend in the beautiful land of Arcadia, where Cloris and Amintas disport themselves in gay abandon and are celebrated in these madrigals by Wilbye. We will study details of the texts and the voices of each madrigal, and then you can play along

with video recordings made by my university viol students. **Open to:** viols, voices; wind instruments are welcome to join. **Pitch:** A=415

### **Sunday, May 30, 2021**

#### **Talk: “So What’s New?” with Eric Haas, with Wendy Powers, moderator**

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

Eric will show and discuss the latest in music and instruments at the Von Huene Shop. He will also take questions from everyone, about everything. Interesting, informative, and useful!

#### **Sound the Bright Flutes! Medieval & Renaissance Music for Renaissance Flute Ensemble with Deborah Booth**

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

Celebrate this unique 2021 Springtime with music of solace, healing, and joy. After a very focused flute warm-up, we will play three- and four-part pieces for flutes in G, D, C, & large G. Composers will include Landini, Dufay, Arcadelt, & Claudin de Sermisy. **Open to:** Renaissance flutes; other melody instruments are welcome to join. **Pitch:** A=440.

#### **“Music for the Winter Queen:” Viol consort pieces by Orlando Gibbons and Thomas Lupo with Mary Springfels**

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

Princess Elizabeth Stuart, daughter of James I, was wedded to Frederick the Elector Palatine, just in time for the onset of the Thirty Years' War. She was Electress for only a few chilly months, hence the rueful epithet. Elizabeth was a devotee of music and the theater. We will play music associated with her marriage celebration by Gibbons and Lupo.

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

#### **The French Estampie: dances for harps and all melody instruments with Christa Patton**

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

These timeless and finely crafted pieces from the 12th and 13th centuries run the gamut from an intimate, sinuous dance of veils to an earthy celebration of movement. The soundtrack will have recorder and harp, but you may join on any plucked, blown, or bowed instrument. Those who wish can just play the melody, but we will also explore how to enhance these melodies with ornaments, drones and other sonorities.

#### **Renaissance Recorders: Play Consort Music with the Dynamic Duo: Letitia Berlin and Frances Blaker**

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

In pieces by Ruffo, Senfl, Du Fay, and that ever-present composer, Anonymous, Tish and Frances will delve into issues of style and technique – where to breathe, best choice of articulations, how to bring forth soaring lines and sparkling fast notes. N.B.: Perfect unanimity of opinion on these matters is NOT guaranteed! **Geared to:** Pitched primarily for Renaissance recorders, but all recorders are welcome. **Pitch:** A=440.

#### **Workshop Finale: Songs of Jubilation! Sacrae Symphoniae of Giovanni Gabrieli for Six to Twelve Voices with Lawrence Lipnik**

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

By the miracle of the internet, our early music community has come through this pandemic year together! Let us celebrate with transcendent multi-choir motets and majestic canzoni as they may have sounded in the Venetian Scuola Grande di San Rocco, who miraculously healed the victims of plague. **Open to:** Recorders, viols, reeds, all welcome. For singers: the motets are texted; on the canzoni, just scat-sing, jubilantly. **Pitch:** A=440.