

NOVEMBER AND DECEMBER 2021 AEM ONLINE CLASSES

Join **AEM ONLINE** for classes in November and December! AEM Online Weekend classes will run November 6, 7, 20, & 21, and on December 4, 5, and 11. All classes use the Zoom meeting app, or your web browser. See below for schedule, and complete class descriptions.

NOVEMBER 6, 7 (Eastern Time)

Saturday, November 6

1:00 - 2:30 p.m. **Double, Double, Toil and Trouble: An Introduction to the Witchery of Double Tonguing on the Recorder with Tabea Debus, recorder**

3:00 - 4:30 p.m. **BACH MEETS BACHIANAS-- New Lute Duets from Douglas Freundlich, lute**

Sunday, November 7 (*Clocks "Fall back" 1 hour!)

1:00 - 2:30 p.m. **Playing the Dots with Alison Crum, viol**

3:00 - 4:30 p.m. **The B List: A Sampler of Petrucci's *Canti B* (1502) with Wendy Powers, recorder**

NOVEMBER 20, 21 (Eastern Standard Time)

Saturday, November 20

1:00 - 2:30 p.m. **Two Sides to Every Story: Baroque Trio Sonatas from Above and Below with Miyo Aoki, recorder, and Jonathan Oddie, harpsichord**

3:00 - 4:30 p.m. **Lawes, Lawes, and Lawes with Loren Ludwig, viol**

Sunday, November 21

1:00 - 2:30 p.m. **The Singer's Toolbox: J. S. Bach Wants to Change Your Life! - Interpreting Bach Cantata Arias with Pamela Dellal, voice**

3:00 - 4:30 p.m. **Secular Lieder of Heinrich Isaac with Frances Blaker, recorder**

DECEMBER 4, 5 (Eastern Standard Time)

Saturday, December 4

1:00 - 2:30 p.m. **Bicinia 1642 - 2012 with Tom Beets, recorder**

3:00 - 4:30 p.m. **Favorite Flute Duets! with Na'ama Lion, flute**

Sunday, December 5

1:00 - 2:30 p.m. **The Holly and the Oak: Nature Images in Medieval and Renaissance Music with Shira Kammen, vielle**

3:00 - 4:30 p.m. **The Viol that Sings: Playing the Fantasies of Giovanni Coperario with Mary Springfels, viol**

DECEMBER 11 (Eastern Standard Time)

Saturday, December 11

1:00 - 2:30 p.m. **Tis the Season for Polyphony with Amy Bearden, voice**

NOVEMBER CLASS DESCRIPTIONS

Saturday, November 6

🎻 **Double, Double, Toil and Trouble: An Introduction to the Witchery of Double Tonguing on the Recorder with Tabea Debus, recorder**

1:00 - 2:30 p.m. Eastern Time (12:00 - 1:30 p.m. Central / 10:00 - 11:30 a.m. Pacific)

“The tongue is generally the tool with which the notes on the recorder can be delivered in a lively manner.” (Johann Joachim Quantz, 1752). Most of us are familiar with one or multiple types of tonguing, with *dege* or *did’ll*, varying consonances and vowels – all used to play music in an engaging and *speaking* manner. However, many are introduced to the concept of double-tonguing quite late and may find the prospect daunting: *toil and trouble* indeed!

Regardless of your level of experience this class takes a look into the specifics of *fast* articulation, its mechanics, Renaissance and Baroque music examples... and most importantly some tips and tricks for bewitching your listeners with your double-tonguing. **Geared to:** alto recorders. **Pitch:** A = 440.

🎻 **BACH MEETS BACHIANAS-- New lute duets from Douglas Freundlich, lute**

3:00 - 4:30 p.m. Eastern Time (2:00 - 3:30 p.m. Central / 12:00 - 1:30 p.m. Pacific)

Attention Renaissance lute players—the pleasures of playing Bach can be yours! Chorale settings, dances from the orchestral suites, and the sublime lute Partita in C minor BWV 997 (originally for lute-harpsichord), all reimagined as duets for equal lutes. We'll also explore some early 20th century Brazilian “*choro*,” tunes, the Bach-like melodic lines that inspired Villa-Lobos' iconic *Bachianas Brasileiras*.

Enjoy an intercultural excursion with additional insights from music cognition research into what makes Bach's melodies so engaging. All the lute parts are intabulated, and with your mute button engaged, you're free from scrutiny. Lots of do-overs. **Geared to:** intermediate to advanced G lutes. **Pitch:** A=440.

Sunday, November 7

🎻 **Playing the Dots with Alison Crum, viol**

1:00 - 2:30 p.m. Eastern Time (12:00 - 1:30 p.m. Central / 10:00 - 11:30 a.m. Pacific)

Almost every piece of viol consort music includes dotted notes, in many different contexts, and at all sort of speeds. Having a viol bow in your hand makes the playing of dotted notes much harder than one might think!

This workshop is all about how to play dotted notes, depending on the musical situation and style. We will look at several short extracts drawn from the standard English consort repertoire, including some early pieces by Mundy, Gibbons, Byrd, Ferrabosco I and Tye, and then some later examples of music by Ward, Jenkins and Purcell. For some examples we will all play in unison (or octaves), and music will be provided in three clefs. For others you will be able to choose whichever line(s) of the score suits your instrument, and we will discuss the bowing needs of each part. I will be concentrating entirely on the bowing, with very little reference to fingering, except where that might affect the musical result. For anyone who finds the notes too hard, especially in the faster examples, it will always be fine to practice bowing the rhythm on a single note. **Geared to:** intermediate to advanced viols. **Pitch:** A=415.

🎵 **The B List: A Sampler of Petrucci's *Canti B* (1502) with Wendy Powers, recorder**

3:00 - 4:30 p.m. Eastern Time (2:00 - 3:30 p.m. Central / 12:00 - 1:30 p.m. Pacific)

The pioneering Venetian printer Ottaviano Petrucci's important 1502 untexted sequel to the *Odhecaton* continued to mine short polyphonic repertory by Franco-Flemish composers such as Josquin, Obrecht, Compère, and Hayne van Ghizeghem. Based on AEM's new modern edition of *Canti B*, class will explore a variety of sacred, forme-fixe, popular, and instrumental genres for three, four, and even five parts, with some utilizing canon. (Puzzle-lovers invited!) **Geared to:** SATB recorders and other instruments. Large recorders welcome. **Pitch:** A=440.

Saturday, November 20

🎵 **Two Sides to Every Story: Baroque Trio Sonatas from Above and Below with Miyo Aoki, recorder, and Jonathan Oddie, harpsichord**

1:00 - 2:30 p.m. Eastern Time (12:00 - 1:30 p.m. Central / 10:00 - 11:30 a.m. Pacific)

No genre of instrumental chamber music is more typically Baroque than the trio sonata: a composition for two soloists and basso continuo in which each of the three parts has equal importance. Originating in the early 17th century, the trio sonata rose in prominence to become the archetype of elegant Baroque composition with the sonatas of Arcangelo Corelli. The trio sonata style proved so appealing and influential that even compositions for larger forces such as concerti grossi can often be understood as expanded trio sonatas with extra inner parts.

This class on the trio sonata will explore the nuances of this genre from the dual perspectives of the solo instrumentalist and the basso continuo player. Instructors Miyo Aoki (recorder) and Jonathan Oddie (harpsichord) will discuss and demonstrate how a continuo player can tailor the accompaniment to support the solo parts, and how the soloists and continuo players can interact in conversational dialogue. **Geared to:** intermediate and up players of treble instruments, bass line instruments, and keyboard players. **Pitch:** A=440. Treble players should prepare the second part from the repertoire list below, while bass line players and keyboard players should prepare the continuo part.

Click below for repertoire links, the Purcell Sinfonia will be posted on the class website.

1. [Gottfried \(Godfrey\) Finger, Trio Sonata no. 4](#) (print p. 18-20, flute 2 part)
2. [Henry Purcell, Chaconne for Two Flutes on a Ground from Diocletian](#) (Score)
3. [Roberto Valentine, "Preludio" and "Allemanda" from First Set of Aires](#)
4. Henry Purcell, Sinfonia for 2 flutes from "How pleasant is this flowery plain"

🎵 **Lawes, Lawes, and Lawes with Loren Ludwig, viol**

3:00 - 4:30 p.m. Eastern Time (2:00 - 3:30 p.m. Central / 12:00 - 1:30 p.m. Pacific)

Let's play (along with) some William Lawes! Safely muted in their home music rooms, participants will play along with iconic (as well as some exciting but lesser-known) recordings of five- and six-part consort music by the "Beethoven of Britain." There will be less talking and more playing, and we'll survey as much of this terrific music in excellent recordings as we can. Entirely risk free, this is an opportunity to "double" some of the finest consort players in the land as they tackle some of period's richest and most delightful music. **Geared to:** all levels and instrument sizes welcome. **Pitch:** A=415.

Sunday, November 21

☞ The Singer's Toolbox: J. S. Bach Wants to Change Your Life! - Interpreting Bach Cantata Arias with Pamela Dellal, voice

1:00 - 2:30 p.m. Eastern Time (12:00 - 1:30 p.m. Central / 10:00 - 11:30 a.m. Pacific)

Bach's sacred cantatas pursue a powerful agenda: through musical means the composer intends to effect a spiritual conversion. This course will reveal how Bach uses startling shifts of harmony, texture, and phrasing to evoke and manipulate emotion; how his musical material deepens and adds complexity to the message of the text; and how Bach's ultimate goal is achieved by penetrating our resistance and composure, breaking down the traditional barriers that divide performer and hearer.

The list of pieces below is meant to provide choices for participants. I plan to study four or five arias in the session, based on who volunteers to sing and which pieces they decide to present. Preference will be given to those who contact us first. If you can sing with an accompaniment, that is preferred; but a cappella performance is acceptable. Some accompaniment tracks will be added to the folder at a later date. Scores for these pieces are available in a Dropbox file: <https://www.dropbox.com/sh/kvsqqv7clgez0n8/AADXd-ARZ2p7kqXB--MyivbXa?dl=0>

Soprano

BWV 51 #3 Höchster, mache deine Güte (cont.)

BWV 21 #3 Seufzer, Tränen (oboe)

BWV 80 #4 Komm in meins Herzens Haus (cont.)

Alto

BWV 6 #2 Hochgelobter Gottessohn (oboe d'amore)

BWV 27 #3 Willkommen, will ich sagen (oboe da caccia)

BWV 116 #2 Ach, unaussprechlich ist die Not (oboe d'amore)

Tenor

BWV 161 #3 Mein Verlangen (strings)

BWV 114 #2 Wo wird in dieser Jammerthale (flute)

BWV 180 #2 Ermuntre dich, dein Heiland klopft (flute)

Bass

BWV 47 #4 Jesu, beuge doch mein Herze (oboe, violin)

BWV 3 #3 Empfind' ich Höllenangst und Pein (cont.)

BWV 152 #2 Tritt auf die Glaubensbahn (oboe)

☞ Secular Lieder of Heinrich Isaac with Frances Blaker, recorder

3:00 - 4:30 p.m. Eastern Time (2:00 - 3:30 p.m. Central / 12:00 - 1:30 p.m. Pacific)

In this class we'll focus on four 4-part pieces that differ vastly in expression and content, but all have motivic similarities. We'll look at three secular works by Heinrich Isaac – the lovely quodlibet *Fortuna Desperata* / *Bruder Conrad*, then *Bruder Conrad* and *Ich stund an einem Morgen*, and wrap up with a jaunty tune by the infamous anonymous, *Wohlauff gut gesell von hinen*, found in the 1540 collection of German Lieder with the delightful description ... "Second book of shorter, better and newer lieder to be sung with glee..." I will encourage you to do just that – play with passion and glee on your SATB recorders.

Geared to: intermediate and up recorders. **Pitch:** A=440. This will be a good opportunity for anyone wanting to hone their skills at reading up an octave on the alto, and counting whole and half notes as the beat.

Saturday, December 4

🎵 **Bicinia 1642 - 2012 with Tom Beets, recorder**

1:00 - 2:30 p.m. Eastern Time (12:00 - 1:30 p.m. Central / 10:00 - 11:30 a.m. Pacific)

In this session Tom Beets will guide us through two of his favourite recorder duets. The first piece, *La Tristesse*, is a delightfully sober yet challenging piece by Glen Shannon. It develops a rather serious ground motive into an emotional narrative, using even the highest register of the tenor and bass recorder. The second piece is a *fantaisie* from the *Fantaisies à deux parties* print of Nicolas Métru (Paris 1642). This set, although clearly composed with didactic purposes in mind, contains vivid and Italian-style bicinia that are fun to investigate and play. Both a barred and an unbarred version is available. Both pieces are set for tenor and bass recorder. It goes without saying that the top part can also be played on a soprano. Please, if possible, prepare both parts of these delightful duets. **Geared to:** upper intermediate to advanced recorders. **Pitch:** A=440.

🎵 **Favorite flute duets! with Na'ama Lion, flute**

3:00 - 4:30 p.m. Eastern Time (2:00 - 3:30 p.m. Central / 12:00 - 1:30 p.m. Pacific)

A collection of duets to please and to challenge! A relatively unknown, charming duet by Naudot, a haunting duet by Pierre Philidor, and the first duet from the well-known set by W.F. Bach, which will keep you on your toes! Join me for an afternoon of beautiful and varied favorite flute duets! **Geared to:** upper intermediate and up, flute and voice flute players. **Pitch:** A=415.

Repertory:

[Naudot, Suite II in G Major, starts on p. 6 of the pdf \(printed page 10\)](#)

[Pierre Danican-Philidor, Suite Op. 1, No. 3](#)

[W.F. Bach, Duet No. 1 in E Minor](#)

Sunday, December 5

🎵 **The Holly and the Oak: Nature Images in Medieval and Renaissance Music with Shira Kammen, vielle**

1:00 - 2:30 p.m. Eastern Time (12:00 - 1:30 p.m. Central / 10:00 - 11:30 a.m. Pacific)

Medieval and Renaissance compositions of one to five parts with texts celebrating trees, flowers, stars, and creatures of all kinds, with compositions by Guillaume de Machaut, Guillaume Dufay, Henry VIII, Thomas Ravenscroft, Anonymous, and more!

Geared to: intermediate and up singers and instrumentalists. **Pitch:** A=440.

🎻 **The Viol that Sings: Playing the Fantasies of Giovanni Coperario with Mary Springfels, viol**

3:00 - 4:30 p.m. Eastern Time (2:00 - 3:30 p.m. Central / 12:00 - 1:30 p.m. Pacific)

Giovanni Coperario, aka John Cooper, was an innovative and influential composer, active in the first decades of the 17th Century. Dozens of his five-part fantasies bear evocative Italian titles; this suggests that players should think of them as songs without words. We'll try to find poetic structures buried in his beautiful writing, and to apply bowed nuances apt for the poetry. **Geared to:** intermediate to advanced viols. **Pitch:** A=415.

Saturday, December 11

🎵 **'Tis the Season for Polyphony with Amy Bearden, voice**

1:00 - 2:30 p.m. Eastern Time (12:00 - 1:30 p.m. Central / 10:00 - 11:30 a.m. Pacific)

Ring in the upcoming Winter holidays with polyphony traditionally sung at this time of the year! This class will be a play-through, repertoire reading class with carols, antiphony, polyphony, and so much more. Come prepared with multiple parts or stick with your favorite. You will sing or play along with my multi-tracked vocal ensemble. We won't be able to hear each other, but we can imagine we are one big ensemble presenting our Holiday Concert! **Geared to:** all - instrumentalists and singers. **Pitch:** A = 440.

About AEM Online 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. Miss a class or want to see two at the same time? Class recordings will replace the Zoom links after the class, and be available for seven days. Classes run 90 minutes, with the first 10 minutes for introductions and last-minute tech help.

New to Zoom?

Participants new to Zoom should [register in advance](#) for the Zoom Like a Pro tutorial on Friday, November 5 and 19, and December 3 and 10 at 4:00 p.m. EDT (1:00 p.m. Pacific Daylight Time), or refer to the [Instructions for Zoom Participants here](#).