

AEM ONLINE OCTOBER SCHEDULE

Join [AEM ONLINE](#) for four weekends in October! Each weekend, we'll offer four online class sessions (\$25 per session) using 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 are welcome to join a Zoom tutorial each Friday at 4:00 p.m. EDT (1:00 p.m. Pacific Time), and also refer to the [Instructions for Zoom Participants here](#).

SCHEDULE OCTOBER 3 & 4, 2020 (Eastern Daylight Time)

Saturday, October 3, 2020

1:00 - 2:30 p.m. Monica Madness:

New Renaissance Lute Duets with Douglas Freundlich

3:00 - 4:30 p.m. Polyphonic Songs from ca. 1500 with Rotem and Adam Gilbert

Sunday, October 4, 2020

1:00 - 2:30 p.m. Ex Tempore Playing: A Gateway to Early Medieval Improvisation with Norbert Rodenkirchen

3:00 - 4:30 p.m. In Nomine: The Viol Player's Favorite Chant with Rosamund Morley

SCHEDULE OCTOBER 10 & 11, 2020 (Eastern Daylight Time)

Saturday, October 10

1:00 - 2:30 p.m. The Quest for Freedom with Matthias Maute, recorder

3:00 - 4:30 p.m. Bowing Technique in Action with Brent Wissick

Sunday, October 11

1:00 - 2:30 p.m. Unlocking the Secrets of Playing Fantastic English Country Dance Music with Emily O'Brien, recorder, and Karen Axelrod, piano

3:00 - 4:30 p.m. Lerma lecture with Douglas Kirk

SCHEDULE OCTOBER 17 & 18, 2020 (Eastern Daylight Time)

Saturday, October 17

1:00 - 2:30 p.m. Shifting Gears: From 2 to 3 and Back Again with Zoe Weiss

3:00 - 4:30 p.m. An Introduction to American Shapenote Music (with emphasis on The Sacred Harp) with Temmo Korisheli and Emily Eagen

Sunday, October 18

1:00 - 2:30 p.m. Harpfen, Singen: Introduction to Harp Accompaniment for Medieval Song with Nancy Thym

3:00 - 4:30 p.m. Corrette & Co. with Sally Merriman, Baroque bassoon

CityRecorder 2020 Global Edition! October 24 & 25

Saturday, October 24

11:00 a.m. European Medieval Melodies with Daphna Mor (and Daniel Freedman, percussion)

1:00 p.m. Master Class: Telemann Fantasias with Saskia Coolen

3:00 p.m. Renaissance Notation +: Three Faces of Du Fay with Valerie Horst and Wendy Powers

5:00 p.m. CONCERT with Martin Bernstein and Friends! (\$15)

Sunday, October 25

11:00 a.m. Intriguing Renaissance Duets: A Flemish Canon & Mass Movement, English Fantasias with Deborah Booth

1:00 p.m. Fear No Danger! Purcell's Music for the Stage with Rachel Begley

3:00 p.m. Lions of Venice: The Venetian Polychoral School with Lawrence Lipnik

OCTOBER CLASS DESCRIPTIONS

Saturday, October 3, 2020

Monica Madness:

New Renaissance Lute Duets with Douglas Freundlich

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

We'll focus on the Renaissance hit tune *La Monica* (aka *Une Jeune Fillette*), featuring polyphonic settings by Chardavoine, Charpentier, Du Caurroy, Byrd, and Bach.

Also: an improvisation workout on the *Monica* tune and chord progression, with Doug's gentle, time-tested exercises in memory, paraphrase, imitation, and quotation. With your mute button engaged, you are free from scrutiny, and there will be plenty of do-overs—an ideal environment for learning to trust your ears and take some risks.

Open to: G-lutes, A=440. Materials in both tablature and staff notation will be provided in advance.

Polyphonic Songs from ca. 1500 with Rotem and Adam Gilbert

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

Rotem and Adam Gilbert invite you to a session of polyphonic music with some of their favorite Ottaviano Petrucci settings from 1501-1504, including works from Odhecaton A, Motetti B, and Canti C. Adam will share an Ockeghem song that conceals a special secret. PDFs of the music in modern edition will be provided in advance along with a separate PDF of facsimiles for those who would like to read from Renaissance notation. Bring your Renaissance recorder along, or play any wind instrument you would like.

Geared to: upper intermediate to advanced wind players, and auditors.

Pitch: A=440.

Sunday, October 4, 2020

Ex Tempore Playing:

A Gateway to Early Medieval Improvisation with Norbert Rodenkirchen

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

Surviving information about Medieval instrumental improvisation practice is rare and fragmentary. Based on a combination of intensive source studies and a personalized approach to Medieval monodic improvisation Norbert Rodenkirchen – *Sequentia's* flautist – offers a practical workshop on „ad hoc“ modal invention.

Besides presenting some easy new exercises Norbert will also introduce selected original didactical tools from Medieval cathedral schools. We will try out original modal patterns and memorization formulae from the 11th to 13th century to find a fresh and profound way to invent our own estampies and ductiae, just like students in Medieval times. All musical materials will be presented in easy, modern notation. The aim will be to explore our own melodic inventions deriving from these notes, not just to play what is written. **Open to:** all instrumentalists are invited to join the workshop, actively or as auditors. The content is geared toward players with a high level of facility on their instrument. **Pitch:** A = 440. **Tuning:** Norbert will be using Pythagorean tuning, which has wide thirds and pure fifths. Participants will be muted but may wish to adjust their tuning since they will hear Norbert while playing.

In Nomine: The Viol Player's Favorite Chant with Rosamund Morley

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

The foundation of a uniquely English consort form is a beautiful chant melody hidden in the “Benedictus” movement of a 6-part Taverner mass. For 150 years, from Taverner to Purcell, many English composers wrote beautiful polyphonic music based on this chant. In this class, less experienced viol players will have a chance to use the lovely *In Nomine* chant tune as the basis for a series of exercises applicable to all sizes of viol, and, technology permitting, will experience the joys of playing the *In Nomine* line in a consort piece or two! **Geared to:** the fairly new viol player, but all viols are welcome to join! **Pitch:** A=415.

Saturday, October 10, 2020

The Quest for Freedom: Solo Music for Recorder with Matthias Maute, recorder

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

The beauty of the solo repertoire for the recorder lies in the musical freedom the player can explore. What might feel like solitude to some turns out to be a kingdom of liberty for others. In this class we get a peek into what it means to be bound by musical parameters on the one hand while pursuing the quest for freedom on the other. Exercises and play-along moments will provide the opportunity to try musical techniques that help us keep our sense of orientation in the endless sea of possibilities. While both the Maute and the Duke of Norfolk are written for more than one instrument, they also work very well as solo pieces. Music will be posted the Monday before class, but for those who plan on playing along and would like to practice well in advance, please refer to the repertoire list below, and the publication information

following each piece if you need to acquire the music. If you'd like to be considered for one of the demonstration spots, please indicate which piece you'd like to demonstrate when you register, by leaving a comment. Matthias will choose one person for each piece.

- **Van Eyck** Engels Nachtegaeltje for C recorder (New Vellekoop Edition)
- **Anonymous/ Division Violin** - Duke of Norfolk for F recorder
- ([Allen Garvin edition, on imslp here.](#))
- **M Maute** Don't you cry, from *It's summertime* for F recorder (Carus 11.6060)
- **JS Bach** Sarabande and Bourrée anglaise from the Flute Partita for F recorder (www.gardane.info • 27-07-2016; also available in The Baroque Solo Book)

Geared to: upper intermediate to advanced recorders, and auditors at all levels.

Pitch: A=440.

Bowing Techniques in Action with Brent Wissick

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

This class will welcome players of all 3 sizes and various levels, although the target audience will be advanced intermediates.

Advanced players might still learn new things, and relative beginners can get some ideas for the future. We will start with breathing exercises while bowing long notes and gradually move into more technique details while playing familiar tunes like the Tallis Canon, Browning, Go from my window, and Gray's Inn. The culmination of the afternoon will be work on Telemann's Sonata in A Minor 1st Mvt (Largo) played as a duet between solo line and basso continuo line. Trebles will concentrate on the solo line, but basses and tenors can learn both. **Open to:** viols. **Pitch:** A=415.

Sunday, October 11, 2020

Unlocking the Secrets of Playing Fantastic English Country Dance Music with Emily O'Brien, recorder, and Karen Axelrod, piano

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

English Country Dance tunes are beautiful. They are fun to play. There is so much variety in the repertoire, and so much we can do with the tunes. But how do you know where to start? When to ornament, how to harmonize and accompany the melody, whether you're playing a melody instrument or a keyboard?

In this workshop, we'll talk about how to improvise your own arrangements, whether you play a melody or chordal instrument; how to fit together with your bandmates; and what the dancers need from the band and how to make that happen. These skills are also applicable to lots of other types of music, from Baroque ornamentation to creating varied textures in madrigals to achieving the right feel in a Renaissance dance, so come join in even if ECD isn't your thing! You'll have a chance to try out various things and play along with us, all from the privacy of your own home, on whatever instrument(s) you have handy. **Open to:** all instrumentalists. **Pitch:** A=440.

Sixteenth-Century Cathedral Instrumentalists in Spain:

Duties and Abilities as seen through the Lerma Manuscript” with Douglas Kirk

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

Of the various Spanish music manuscripts compiled and copied for church instrumental groups (“ministriles”) in Spain’s Golden Age, all of which have been discovered in the last 30 years, the Lerma manuscript (*Archivo de San Pedro de Lerma, ms.mus. 1*, published by Amherst Early Music) is the best and most logically arranged collection that we know. Why is this?

The manuscript also contains a substantial repertory of compositions not found anywhere else. What does it reveal to us about the playing responsibilities and taste in instruments and repertory of these fine musicians, who profitably devoted their lives to playing the instruments we ourselves enjoy so much?

The presentation will feature recorded performances of certain pieces from the Lerma manuscript. Attendees who have the AEM edition may enjoy following along with their copies of the scores. **Open to:** all. **Pitch:** A=440.

Saturday, October 17, 2020

Shifting Gears: From 2 to 3 and Back Again with Zoe Weiss

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

Get your groove on! Ever wonder how to make the switch between duple and triple time? Or struggled to feel a galliard in both two and three? In this class, we’ll work on developing the related goals of rhythmic grounding and flexibility by practicing transitions between groups of twos and threes at different hierarchical levels. From the privacy of our own homes we’ll experiment with movement, clapping, and vocalization as well as playing our instruments to explore everything from notated meter changes to subtle shifts in implied groupings. Using examples drawn from the repertoire, we’ll isolate tricky moments and see how our newfound flexibility gives us more phrasing options. Examples will be from the viol consort repertoire but non-viol players are more than welcome to participate. **G geared to:** upper intermediate to advanced instrumentalists, and auditors. **Pitch:** A=415.

An Introduction to American Shapenote Music (with emphasis on The Sacred Harp) with Temmo Korisheli and Emily Eagen

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

"Shape up" your singing and American history chops with this overview of ‘Shapenote’ music, which -- like jazz -- is a uniquely American musical hybrid. With notational roots in Medieval solfège, stylistic roots in 18th-century English ‘West Gallery’ parish music, and a first flowering in New England, ‘Shapenote’ music matured into a distinctive practice and repertory during the 19th century in the South -- and lives on today! Temmo and Emily will offer an overview of the history, notation, style, and social context for this mostly four-part a-cappella music, and share some treasures of the repertory. We will spend some time on how to read this unusual -- but practical -- notation system, and we’ll do a lot of singing! As practitioners of this repertory themselves, Emily and Temmo will share with you some style points on how this music

is traditionally sung, and will leave you with suggestions on further exploring this dynamic music. Bring a tuneful voice to make a joyful noise!

Open to: anyone who likes to sing. **Pitch:** A=440.

Sunday, October 18, 2020

Härpffen, Singen:

Introduction to Harp Accompaniment for Medieval Song with Nancy Thym

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

Singing and playing an instrument at the same time is always challenging. Since Medieval music is based on a modal rather than on a harmonic system, accompanying Medieval songs on the harp presents added challenges. The aim of the course is to abandon chordal thinking and learn tools to help develop other alternatives, such as drone patterns and melodic accompaniments, as well as intabulating the voices of two or three part songs. We will begin with familiar tunes, so that we can concentrate more easily on the accompaniment while singing. **Open to:** harpists. Singers and auditors are also welcome. **Pitch:** A=440.

Corrette & Co. with Sally Merriman, Baroque bassoon

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

There is an abundance of repertoire from the 18th century for two bass clef instruments, much of it centered in Paris. We'll start our mini-tour with *Les délices de la solitude* by Michel Corrette, with some *bruit de chasse* hunting music and a Sarabande or two. A Rondeau and Rigaudon by Boismortier, an Andante Aria by Jean Daniel Braun, and a quick diversion to Amsterdam for a Canzona with Mr. Carolo are all possibilities for this class. Some of this two-part music was pedagogical - what can we learn from these pieces as we practice on our own? There will be some recorded tracks to play in different configurations, and music will be posted in advance.

Open to: all players of Baroque bass instruments. **Pitch:** A = 415.

CityRecorder 2020 Global Edition! October 24 & 25

A 2-day online workshop for recorders, curated by Valerie Horst and Wendy Powers, with 3 classes per day and a concert on Saturday. Join us from wherever you are in the world!

Faculty: Daphna Mor, Saskia Coolen, Valerie Horst, Wendy Powers
Deborah Booth, Lawrence Lipnik, and Rachel Begley.

Classes are at 11:00 a.m., 1:00 p.m., and 3:00 p.m. Eastern Daylight Time, with late afternoon events at 5:00 EDT. Late afternoon events include a Concert with Martin Bernstein & Friends (\$15, not included with tuition) and Music and Instrument Discussion with Eric Haas, Von Huene Workshop (free!).

Visit the [City Recorder Global Edition](#) webpage for the complete class descriptions, and [click here to register!](#)