

## OCTOBER 2021 AEM ONLINE CLASSES

Join **AEM ONLINE** for in October! AEM Online Weekend classes will run October 9, 10, & 17, and on October 23-24, AEM presents the annual CityRecorder! Workshop, with a choice of 11 classes curated by Co-Directors Valerie Horst and Wendy Powers. Workshop extras include a free discussion with Eric Haas, and a concert with FRQ2! Classes are \$25, concert is \$10. All classes use the Zoom meeting app, or your web browser. See below for schedule, and complete class descriptions.

Sign up for [October 9, 10, & 17 classes here!](#) (as well as September 25 & 26!)

Register for [CityRecorder! Workshop classes here!](#)

### OCTOBER 9, 10, & 17 (Eastern Standard Time)

#### Saturday, October 9

1:00 - 2:30 p.m. Brazilian music from Colonial Brazil to Modern Day with Cléa Galhano, recorder

3:00 - 4:30 p.m. Dulcian Tales with Marilyn Boenau, dulcian

#### Sunday, October 10

1:00 - 2:30 p.m. Old Music Meets New Music, with Martha Bishop, viol

#### Sunday, October 17

3:00 - 4:30 p.m. The Singer's Toolbox: Language as Style: Early Singing Styles and Performance Today, with Anne Azéma, soprano

### CITYRECORDER!

### OCTOBER 23 & 24 (Eastern Standard Time)

#### Saturday, October 23

11:00 a.m. – 12:30 p.m.

Nina Stern—Playing Medieval Monody

Rachel Begley—Live from Hamburg! Mattheson Directs His Recorder Trios!

1:00 – 2:00 p.m.

Annette Bauer—Josquin Des Prez in Manuscript and Print

Anne Timberlake—Fortune, My Foe

3:00 – 4:30 p.m.

Deborah Booth—Harry and Louie Jam

Emily O'Brien—Arranging English Country Dance Tunes

5:00 – 6:30 p.m.

What's in YOUR Library? Discussion with Eric Haas, moderated by Emily O'Brien

#### Sunday, October 24

11:00 a.m. – 12:30 p.m.

Tom Beets—Suites for Pipes

Martin Bernstein—17<sup>th</sup>-century French Organ Music on Recorders

1:00 – 2:30 p.m.

Saskia Coolen—The March of Folly  
Susan Hellauer--The English Ars Nova

3:00 – 4:30 p.m. Tom Beets—All-Workshop Finale

5:00 p.m. **Concert:** *Something Old, Something New, Something Borrowed, It's FR2!*  
Tickets \$10

## OCTOBER CLASS DESCRIPTIONS

### Saturday, October 9

**🎵 Brazilian music from Colonial Brazil to Modern Day with Cléa Galhano, recorder**

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

This class will feature Brazilian repertory from the 19th century to the modern period, showcasing the infectious melodies, lovely and sometimes strange harmonies, and exciting rhythms based on African and Portuguese influence.

We will play solo melodies and ensemble repertory featuring Lundu dance from the 19th century and *choros*. The *choro*, also popularly called *chorinho* (translated to “cry” in English), is an instrumental Brazilian popular music genre which originated in 19th-century Rio de Janeiro. Despite its name, the music often has a fast and happy rhythm. It is characterized by virtuosity, improvisation and subtle modulations, and is full of syncopation and counterpoint. **Geared to:** intermediate to advanced recorders. Other melody instruments are welcome. Parts are in treble and bass clefs. **Pitch:** A = 440.

**🎵 Dulcian Tales with Marilyn Boenau, dulcian**

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

Join me for a fun and thought-provoking class on duets for tenor and bass dulcians in the late 16<sup>th</sup> and 17<sup>th</sup> centuries. We'll play music by Lasso, Praetorius, Buonamente, de Selma, and...Telemann! Along the way I'll share tips, tricks, and cautionary tales. Can we expand our possible repertoire for tenor dulcian in the 17<sup>th</sup> century? Did the tenor dulcian die out, or was it transformed and reinvented? New research on small bassoons sheds light on what happened next. For tenor and bass dulcians. **Geared to:** dulcians **Pitch:** A=440.

### Sunday, October 10

**🎵 Old Music Meets New Music with Martha Bishop, viol**

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

This class will pair pieces of like-titles, -forms, -melodies and subject matter of historic composers with today's composers. Guillaume Dufay is paired with the U.S. West Coast's Michael Kimball offering a great setting of Dufay migrating through Kimball's skillful counterpoint. Philidor and the U.S. East Coast's William Ayton offer two Pavans

composed for actual weddings. Clemens non Papa and U.S. Southeasterner Martha Bishop have composed settings of *O Venus Bant* with one featuring a crab version (same part forwards and backwards) between the two treble parts; William Byrd and brand new U.S. Southeastern composer Kip Irvine's pieces deal with boating. Lastly a stately Lully Chaconne will be paired with a dazzling performance of Australian Brooke Green's Phoenix Chaconne. **Geared to:** upper intermediate to advanced viols, all sizes welcome. **Pitch:** A=415.

### Sunday October 17

#### 🎻 **The Singer's Toolbox: Language as Style: Early Singing Styles and Performance Today, with Anne Azéma, soprano**

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

How does language shape singing (and accompaniment of songs), and therefore performance practice? Proper diction and pronunciation are the basics to an approach to singing any song. But the in-depth work that comes next -- syntax, semantics, rhetoric -- will determine how thoroughly the performers delve into these songs, thereby revealing their fuller beauty to the listeners. This session will briefly examine various European musical styles, historically, geographically and in other ways, then and now. This course invites students to volunteer to be coached on excerpts from songs or arias that they prepare ahead of time. Anne will be in touch with those enrolled to solidify volunteers and their repertoire.

### **CITYRECORDER! 2021 Saturday, October 23 to Sunday, October 24—ON ZOOM**

Three class periods each day, with a choice of two classes each period. Class recordings will be available for 7 days, so sign up for as many classes as you like!

All CityRecorder! classes are A-440. Workshop extras include a free discussion with Eric Haas, and a concert with FRQ2 (tickets \$10). [Click here to register!](#)

### Saturday, October 23

11:00 a.m. - 12:30 p.m. Eastern (10:00 - 11:30 a.m. Central / 8:00 - 9:30 a.m. Pacific)

🎻 **Nina Stern—Playing Medieval Monody.** This class will focus on some of my own personal favorites—from a Machaut song to several examples of Cantigas de Santa Maria and estampies. We will play the pieces together and experiment with how to “spice” them up by adding percussion, drones, harmony lines, etc. Geared to all levels.

#### 🎻 **Rachel Begley—Live from Hamburg! Mattheson Directs His Recorder Trios!**

Wouldn't it be fun to go back in time and play recorder trios under the direction of the composer himself?! Rachel Begley channels the extraordinary Johann Mattheson (via his voluminous musical writings) to bring facility, clarity, flow and charm—his musical ideals—to performances of his accessible yet sophisticated Opus 1 sonatas, dedicated to amateur musicians and written for the instrument he believed had the most beautiful sound of all others. Geared to upper intermediate to advanced players.

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

🎻 **Annette Bauer—Josquin Des Prez in Manuscript and Print.** This class explores compositions by Josquin in original notation in manuscript and print, from 1480-1550: *Ile Fantazies de Josquin* from the Casanatense MS (ca. 1480) is one of the first instrumentally

conceived polyphonic pieces of that era; the humorous frottola *Scaramella va a la guerra* from the beautiful decorated manuscript Florence BR 229; the Kyrie of the Missa Hercules Dux Ferrariae, dedicated to Ercole D'Este I (with its secret solfège message), from Book 2 of Petrucci's *Missarum Liber 2* (1505); the French chanson *Incessament* from Susato's *Septiesme livre* (1545) with its striking opening melodic motif in all five parts. Pieces are in duple and triple mensurations. For players with experience reading original notation.

🎵 **Anne Timberlake—Fortune, My Foe.** After the year we've had, it's time to spend some quality time cursing fate! *Fortuna Desperata*, or "Desperate Fate," began life as a secular song and went on to spend three quarters of a century as the raging heart of works by Obrecht, Agricola, Isaac, and others. We'll sample these works and other fist-shaking classics. Geared to all levels.

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

🎵 **Deborah Booth—Harry and Louie Jam.** Heinrich Isaac and his student/colleague Ludwig Senfl were among the most important pioneering composers of instrumental polyphony in the early 16<sup>th</sup> century. Many of their pieces were based on popular tunes of the day. This class will explore some of these challenging works—two settings by Isaac of *J'ay pris amours* and some canonic works with added decorative parts by Senfl, including *Wann ich des Morgens früh aufstehen* and *Mir ist ein rot Goldfingerlein*. Geared to upper intermediate to advanced players.

🎵 **Emily O'Brien—Arranging English Country Dance Tunes.** Many of the extraordinarily lovely English Country Dance tunes exist in earlier settings, but are often presented to today's musicians as a single melody line with chord symbols and no further guidance for how to play them in an ensemble. This class will start with original polyphonic settings, followed by Emily's own arrangements, and then work on ways to make your own arrangements of these tunes, even on the fly. Since Alastair Thompson is working on an anthology of bass lines for some of these tunes, class will use some of that material as a starting point for creating an ensemble version of your own. Geared to all levels.

5:00 p.m. Eastern Time (4:00 p.m. Central / 2:00 p.m. Pacific)

🎵 **Eric Haas—What's in YOUR Library?** Mainstays of the recorder repertoire, masterpieces, and must-have anthologies. Eric Haas's discussion will highlight some of the most important collections of recorder music, including solos, duets, trios, and more. Questions are welcome! Moderator will be Emily O'Brien. This event is free, and not a playing class. All CityRecorder participants will receive a link to this discussion, [others can sign up here!](#)

### **Sunday, October 24**

11:00 a.m. - 12:30 p.m. Eastern (10:00 - 11:30 a.m. Central / 8:00 - 9:30 a.m. Pacific)

🎵 **Tom Beets—Suites for Pipes.** In this session we'll be playing two pieces by the English composer Ralph Vaughan Williams. We will re-acquaint ourselves with his well-

known *Suite for Four Pipes* as well as discovering his recently found *Suite for Two Pipes*. Class will play along with Tom, and also with recordings by David Munrow and the Flanders Recorder Guys. For recorders or homemade bamboo pipes! Geared to all levels.

### 🎵 **Martin Bernstein—17<sup>th</sup>-century French Organ Music on Recorders**

Hidden inside the dramatic organ works of Couperin, Boyvin and Guilain is an exciting treasure trove of recorder consort repertoire, most of it unexplored by modern players. These pieces also suggest a “new” 17<sup>th</sup>-century way of thinking about the “pulse” or tactus of music, and can lead to a new technique of expressive ensemble playing and listening. Geared to upper intermediate to advanced recorders.

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

🎵 **Saskia Coolen—The March of Folly.** Class will work on *Faronell's Ground*, (a setting of *La Folia*) from *The Division Flute*. We will discuss the art of playing divisions and the mysterious French violinist M. Farinel. We will deal with such technical issues as articulation, phrasing, and some embellishments, with some comparison to Corelli's *Folia* setting. Geared to all levels. Important: students interested in playing demos should indicate this when they register.

🎵 **Susan Hellauer — The English Ars Nova.** Unlike 14<sup>th</sup>-century French composers who sought notational complexity and chromaticism, English composers favored a rich, triadic sound, using song-and-dance style ostinato tenors and imitative textures. We will sample some 13<sup>th</sup>-century “Ars Antiqua” polyphony, then turn to the very different English two- and three-voice motets and cantilena of the 14<sup>th</sup> century, and wind up with a mellifluous early 15<sup>th</sup>-century English carol. The class will play or sing along with recorded performances by Anonymous 4. Geared to all levels. Voices and other instruments welcome.

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

🎵 **Tom Beets—All-Workshop Finale.** *The 17<sup>th</sup>'s Farewell to Alva* is a festive work composed by the celebrated Scottish teachers and composer Brian Bonsor. It was written as a grand finale for the 17<sup>th</sup> National Recorder Festival that took place in the town of Alva in 1989. It is a medley of Scottish songs of farewell scored for sopraninos down to contrabasses, all divisi. We'll be working in detail on the various sections, playing along with various recordings. Great bass parts are provided in both treble and bass clef. Preparation in advance is not needed.

5:00 p.m. Eastern Time (4:00 p.m. Central / 2:00 p.m. Pacific)

🎵 **Concert: *Something Old, Something New, Something Borrowed, It's FR2!*** Joris and Tom of the Flanders Recorder Quartet have teamed up together during lockdown to make their first recorder duet CD. The gentlemen are presenting snippets of their album during this pre-recorded concert. It promises to be a varied evening of expected and unexpected repertoire! Ticket price is \$10. [Purchase tickets here!](#)

### **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, October 8, and 22 at 4:00 p.m. EDT (1:00 p.m. Pacific Daylight Time), or refer to the [Instructions for Zoom Participants here](#).