

Indicate choices at left. For first choice mark it with a “1”; for second choice with a “2.” **Be sure to give first AND second choices (important!).** As always, AEM sorts classes for size, and also to make the best possible match of abilities *among those who chose the class*. A class described as being at your level may therefore end up being above or below it, or it may already have reached maximum size. In these cases we reserve the right to re-sort you into a class that is the best fit.

Students who own **BIG** recorders (e.g. C great basses and F contrabasses) are encouraged to bring them to the workshop. Please let us know on the class choice form if you intend to bring them, so that teachers can prepare.

### EARLY AM CLASSES 9:30 to 10:45 Saturday and Sunday

\_\_\_ **Renaissance Chansons Rustiques, Airs, and Fantastic Spirits** (Booth). Light and lovely, music from the town and countryside. Saturday: Fifteenth-century French musicians introducing elements of popular song into their pieces. Sunday: Thomas Weelkes (1608) composing pieces of mixed English and Italian styles, three-part villanelle with an English update. **Intermediate.**

\_\_\_ **Too Many Suites!** (Neely) The desire of the 16<sup>th</sup>-century middle class to emulate courtly pastimes led publishers across Europe to offer wildly popular collections of dance suites. Thomas Morley, Jacques Moderne, Pierre Phalèse, Michael Praetorius, more. **Intermediate**

\_\_\_ **Music, with Her Silver Sound** (Haas) The 38 surviving plays of William Shakespeare include nearly 30 songs, in addition to stage directions calling for music, and numerous textual allusions to popular tunes and ballads of the day; music of Azzaiolo, Byrd, Coprario, Dowland and many others. **Upper intermediate.**

\_\_\_ **Give Us Peace** (Powers) The 6<sup>th</sup>- or 7<sup>th</sup>-century chant hymn *Da pacem* (“Give us peace”) has been set polyphonically numerous times, beginning in the 15<sup>th</sup> century with compositions by Binchois and Agricola, through the 16<sup>th</sup> and 17<sup>th</sup> century with works by Lassus, Trombetti, and others. Class will play mostly Renaissance settings, leading up to Arvo Pärt’s meditative *Da pacem* (2004). **Upper intermediate.**

\_\_\_ **Ceremonial, Somber and Sumptuous: Morales, Victoria, and the Peace of Nice** (Begley) Commissioned by Pope Paul III in recognition of the Truce of Nice in 1538, Cristóbal de Morales (ca. 1500-1553), composed the sumptuously somber six-voice motet *Jubilate Deo omnis terra*, which a generation later formed the basis of Tomás Luis de Victoria’s stunningly beautiful *Missa Gaudeamus*, also in six-part polyphony. Rather than lively and joyful celebrations of peace, these masterpieces are contemplative yet uplifting in their contrapuntal complexity. **Advanced.**

\_\_\_ **Master Class** (Coolen) A master class is a series of short “private” lessons in a relaxed and supportive group environment. Students are asked to prepare before the workshop one or two works for one, two, or three recorders. (Ensembles should have rehearsed together in advance of the master class.) **No basso continuo will be available.** Bring 10 extra copies of your piece. 415 and 440 instruments welcome. **Advanced.**

## LATE AM CLASSES 11:15 to 12:30 Saturday and Sunday

\_\_\_ **From the Chapel to the Pleasure Gardens with Hassler** (Begley) Considered one of the most important German composers of his time, Hans Leo Hassler (1564-1612) was one of the first to bring the Venetian style across the Alps. He was a skillful composer who studied alongside Giovanni Gabrieli, and upon his return to Germany, he wrote sacred works for both Catholics and Lutherans, as well as secular vocal works and dance music. His music is more charming and sonorous than profound, and a pleasure for both performers and listeners. **Intermediate to upper intermediate.**

\_\_\_ **Mozart's Magic Flute** (Coolen) Papageno! Tamino! Pamina! Sarastro! The Queen of the Night! On SATB recorders! An enchanted tour through arrangements of music from Mozart's late-in-life Singspiel (1791). Who needs the Met? **Intermediate to upper intermediate.**

\_\_\_ **Medieval Conductus and Motet** (Hellauer) The 12<sup>th</sup>- and 13<sup>th</sup>-century conductus featured catchy and bouncy syllabic settings of Latin sacred texts. The conductus was superseded in the 13<sup>th</sup> century by the fascinating multi-language motet, which mysteriously mixed sacred and secular to create a wonderful new genre. **Intermediate to upper intermediate.**

\_\_\_ **Isaac the Great!** (Horst) We will celebrate Isaac's anniversary year by playing a movement from his *Missa La bassadanza*, a motet, a German song, an Italian song, and some rip-roaring instrumental pieces. Buckle up! Large instruments welcome. **Upper intermediate.**

\_\_\_ **Wolf Tones: Music of Thomas Lupo** (Booth) Beautiful and intricate fantasias of four to six parts. These pieces bridge the gap showing a clear evolution between traditional polyphonic texture and early Baroque sonata form. The Lupo family was a famous Italian dynasty of musicians, Thomas (d. 1628) being the first to be born in England. We will need a few great basses for this music as well as recorders with good chromatic ranges. **Upper intermediate to advanced.**

\_\_\_ **The French Baroque** (Stern/Mor) Saturday's class will be led by Nina Stern; Sunday's class will be led by Daphna Mor. A gateway into the world of French Baroque music, this class will introduce students to the distinct phrasing, articulation, and embellishments that characterize this graceful and elegant music. Playing ensemble works by Jacques Hottetere, Joseph Bodin de Boismortier, and Pierre Philidor, participants will focus on rhythmic inequality and articulation patterns, as well as the meaning and execution of the symbols used by different composers, and how they enliven and embellish the music. **Advanced.**

## EARLY PM CLASSES 2:00 to 3:15 Saturday only

\_\_\_ **Anna Magdalena's Books** (Randolfi) Johann Sebastian Bach (1685-1750) compiled two notebooks of keyboard and vocal works for his young second wife Anna Magdalena, a professional soprano, in 1722 and 1725. The pieces so affectionately composed and collected by the great composer in these anthologies are justly famous for their accessibility, lyricism, and charm. Class will play SAT arrangements based on the albums. **Intermediate.**

\_\_\_ **Music of the Trecento** (Stern) This class will explore 14<sup>th</sup>-century Italian instrumental music. Repertory will include music of Francesco Landini (ca. 1325-1397), from the Faenza codex, and monophonic untexted dances known as *istampitta*. Players will learn various ways of arranging the monophonic music for multiple instruments—by varying instrumentation, adding improvisation, harmony, and percussions, as well as inventing accompanying “skeleton” melodies. **Intermediate.**

\_\_\_ **Mattheson for Three** (Bernstein) Johann Mattheson (1681-1764) had a most unusual career—as a musical prodigy, singer, multi-instrumentalist, diplomatic secretary, German composer, English translator, and as the most important contemporary chronicler of German Baroque music, publishing more than twelve important books on the music and composers of his day. He once fought a duel with Handel, which both survived! His trios for three flutes without basso continuo, multi-movement works of great variety and elegance, were published in 1708 as part of his Opus 1, and are an essential element of the Baroque recorder repertory. **Upper intermediate.**

\_\_\_ **Brahms the Antiquarian** (Iadone) Throughout his career, Johannes Brahms (1833-1897) was fascinated with the music of the Renaissance and Baroque eras, even collecting many early manuscripts and prints. You knew you could hear this in Brahms, right? This class will explore some of Brahms' pieces based on such works, along with the early models. **Upper intermediate.**

\_\_\_ **Le Jeune's *Susanne un Jour*** (Coolen) Thirty-eight settings of Guillaume Gérault's *chanson spirituel*, based on the story of Susanna and Elders from the Book of Daniel, survive from the 16<sup>th</sup> and early 17<sup>th</sup> centuries. The oldest is by Didier Lupi II (pub. 1548), a chanson whose tenor was the basis of most of the subsequent *Susannes*, including this rich seven-part canonic setting by Claude Le Jeune (pub. 1572, b. 1528-30; d. 1600). Large instruments welcome. **Advanced.**

\_\_\_ **Machaut's *Le lai de la fonteinne*** (Hellauer) *The Lay of the Fountain* by the 14<sup>th</sup>-century French composer/poet Guillaume de Machaut (ca. 1300-1377) is a wonderful lyrical and fluid contemplation of the Virgin Mary and the Trinity. An important piece of polyphony with lots of Ars Nova-style variety. **Advanced.**

#### **LATE PM CLASSES 3:30-4:45 Saturday only**

\_\_\_ **Gems of the Spanish Renaissance** (Iadone) Music of 16<sup>th</sup>-century Spain will feature rhythmically catchy three- and four-part villancicos from the Cancionero de Uppsala, the Cancionero Medinaceli, and other sources. A romp through a fascinating repertory. **Intermediate.**

\_\_\_ **The British Invasion** (Neely) In the years around 1600, a lively group of British composers were an important influence on Northern German instrumental music. This class will explore the five-part repertory from the publication *Außerlesener Paduanden und Galliarden* (Hamburg, 1607/09), which includes charming polyphonic dances by John Dowland, William Brade, Edward Johnson, Johann Sommer, Melchior Borchgrevinck, Benedict Greg, and others. **Upper intermediate.**

\_\_\_ **Inspired Vivaldi** (Randolfi) Antonio Vivaldi's 1711 Opus 3 publication *L'estro armonico* ("Harmonic Inspiration"), a collection of twelve string orchestral works, is considered by many as the most influential musical publication of the early 18<sup>th</sup> century. Number 11 in D Minor, RV656, is an exhilarating concerto grosso in three movements. This class will work on one of the Allegro movements in an arrangement for SATB recorders. **Upper intermediate.**

\_\_\_ **Smokin' Guns** (Coolen) *Smokin' Guns*, a hilarious and accessible work by contemporary Dutch composer Guus Haverkate for SATB recorders, comically portrays the life of a cowboy in short sketches—his cows, his horse, the saloon, the prairie, a fight in the saloon. (You can check it out on YouTube.) Ride 'em cowboy! **Upper intermediate.**

\_\_\_ **An Introduction to Armenian Music** (Stern) A rare look at Armenian musical worlds, from Medieval chants to traditional dances to the songs of the 18<sup>th</sup>-century bard Sayat Nova. This unusual and beautiful repertory, unknown to many early music lovers, features alluring melodies and unfamiliar scales and rhythms. The Medieval chants will be presented in both monophonic form and in beautiful arrangements for recorder consort. Traditional dances will offer the opportunity to explore exciting and challenging new rhythms. **Advanced.**

\_\_\_ **Five Variants on Wondrous Love** (Haas) Eric Haas's *Five Variants on "Wondrous Love"* was originally composed in 1991 for the VdGSA Leo Traynor competition for new music for viols, where it won both First and Audience Prizes. In 2005, the music was recast for SSATBB recorders for performance at the Boston Early Music Festival, where it was enthusiastically received. The five continuous variations on a well-known American folk hymn are modeled on Ralph Vaughan Williams's beautiful *Dives and Lazarus*. A rare chance to be coached by the composer. Class limited to six. **Advanced.**

#### EARLY PM CLASSES 2:00-3:15 Sunday only

\_\_\_ **Medieval and Renaissance Rounds and Canons** (Hellauer) A special corner of polyphony, featuring works that go round and round, or puzzling pieces with unwritten lines derived in clever ways from written-out lines. Repertory will include the well-known *Sumer is icumen in*. Class may include some playing by ear. **Intermediate.**

\_\_\_ **A Bouquet of English Madrigals** (Iadone) The late 16<sup>th</sup>- and early 17<sup>th</sup>-century English madrigal repertory translated the expressivity of the Italian madrigal into a wholly new English vocal genre—fun, sometimes humorous, capable of portraying both joy and sorrow. Class will play three- and four-part works suitable for recorder. **Intermediate.**

\_\_\_ **Guillaume Du Fay (1397-1474): Courtly Chansons** (Booth) Graceful polished miniatures, the work of a composer with a natural genius for writing beautiful melodic lines. Find out why they are considered among the finest secular works of the first half of the 15<sup>th</sup> century. **Upper intermediate.**

\_\_\_ **Warlock's Capriol Suite** (Randolfi) Peter Warlock was the public alias of the highly eccentric English composer and writer Philip Heseltine (1894-1930). His best known musical work is the 1926 *Capriol Suite*, a set of six charming dance arrangements based on melodies from Thoinot Arbeau's late Renaissance dance manual *Orchésographie* (1595). Warlock's suite sets Arbeau's tunes with tangy harmonies and wondrously catchy rhythms that are perfectly suited for recorder ensemble. **Upper intermediate.**

\_\_\_ **Sammartini's Symphonic Style** (Begley) Not to be confused with his elder brother Giuseppe (known to recorder players as the composer of the famous F major concerto for soprano recorder and strings), baroque composer Giovanni Battista Sammartini (1700/01-1775) wrote in a more *galant* style and was highly regarded by J. S. Bach's son Johann Christian. At least 78 of his symphonies for strings have survived, with the charming and elegant JC39 lending itself particularly well to recorders in this arrangement, with challenges for all players. **Advanced.**

\_\_\_ **The Tye Consort** (Mor) A look at the striking consort music of English composer Christopher Tye (1505-ca. 1572), including the famously virtuosic *Sit fast*, which will keep you at the edge of your seat with its intriguing complex rhythmic proportions. Fasten your seat belts! **Advanced.**