

Amherst Early Music's ONLINE FESTIVAL Saturday, July 17 – Sunday, July 25, 2021

Join us for the **AEM ONLINE FESTIVAL!** Class sessions are offered using the Zoom meeting app, or your web browser. Classes are \$25 each. Class sessions run 90 minutes, and begin with introductions and last-minute tech help. Take a Zoom tutorial before you take your class! Watch your email for a link to the “Zoom Like a Pro” sign up, Friday, July 16.

[CLICK HERE TO REGISTER!](#)

SCHEDULE (Eastern Daylight Time USA and Canada)

Saturday & Sunday, July 17-18, and 24-25

11:00 a.m. - 12:30 p.m. Eastern Time (10:00-11:30 a.m. Central, 8:00-9:30 a.m. Pacific), and
1:00 - 2:30 p.m. Eastern Time (12:00-1:30 p.m. Central, 10:00-11:30 a.m. Pacific) -8 sessions.

🔗 **[Storytelling in Medieval Song](#)** a Project with Benjamin Bagby and Lawrence Rosenwald
All are welcome to sign up to audit any number of sessions of this intensive course for advanced-level singers, who have already been selected by audition. The course offers an immersive and wide-ranging experience in medieval song. You'll learn about the rich historical context of the songs and the crucial role of the storyteller in the middle ages. In each session Benjamin Bagby and Lawrence Rosenwald will coach individual singers on their repertoire, which will be available to all in advance.

Perhaps the most famous stories to be sung were the Cantigas de Santa Maria, about the hundreds of miracles attributed to the Virgin Mary, a true 13th-century superhero. There are also ‘chansons de toile’ sung by high-born women as they worked at looms or embroidery, usually unhappy stories about teenage girls yearning for freedom and love. Poets writing in Latin, perhaps for a learned audience of ambitious young clerics, have also left us with stories: sometimes of saints, sometimes retellings of stories from the Bible. The sources for ennobling entertainment are countless.

A special aspect of this course will be the story-telling songs of the amazingly prolific Tyrolean poet and adventurer, Oswald von Wolkenstein. During a long career, he managed to travel throughout Europe (and according to him, as far as Persia), in the service of kings and emperors. His adventures are recounted in a large body of monophonic song, preserved in several magnificent manuscripts which we can access today. He made himself (or his poetic *persona*) the center of his work, and through his songs we experience his political battles, his love affairs, his family life and his enormous ego. **Open to:** Auditors are welcome to register for any of these eight sessions.

Please visit https://www.amherstearlymusic.org/medieval_project for more information about the course.

Monday, July 19, 2021

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

Baroque Academy Vocal Master Class with **Dr. Julianne Baird**, voice.

This master class will take place in person without audience on July 7th, and will be streamed for the Festival on Monday, July 19. The focus will be on types of coloratura ornamentation and articulation; vibrato and non-vibrated tone - when and where to use it; Portamento and Messa di Voce; techniques for learning how to Trill. Dr. Baird and some students will be present live on July 19th for Q & A and commentary. Pitch: A=415. ** See page 11 for more information about the Baroque Academy.

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

The Art of Ornamentation and the Mixed Style of Georg Philipp Telemann Part I with **Dorothee Oberlinger**, recorder

This first of a two-part class will analyze Telemann's first Methodical Sonata and work on adding ornaments to the unornamented Sonata in C major by Telemann. Dorothee's colleague has provided a recorded continuo-accompaniment which will be used for playing and to listen more carefully to harmonies and basso continuo.

The class will also compare Telemann's ornamentation with ornamentation by other composers (Bach, Sonata E-Major), Quantz (Versuch einer Anweisung), Barsanti (recorder sonatas) and report about sources which give us information about the length and timing of the appoggiaturas and Vorschläge.

In the second class she will speak about Telemann's mixed style in the Suite in a-Minor and about the parameters of historically informed performance practice (character of the dances, tempi, ornamentation, articulation, etc.) As an example of ornamentation she will work on the *Air a l'Italian*. There will be a continuo-accompaniment for this movement which will be used for playing and to listen more carefully to harmonies and basso continuo. **Geared to:** upper intermediate to advanced recorders. **Pitch: A=440.** This is a two-part continuing class.

Attendance at the first class is not a pre-requisite for the second class. The second class will be held on Wednesday.

Improvisation in the 16th Century with **Xavier Diaz-Latorre**, lute and guitar

What are the obscure secrets involving the vocal and instrumental improvisation around the 1500s? Are these techniques out of the reach of our hand? The challenge of the class will be bringing together composition and improvisation in order to learn how to extemporize, by studying music and treatises from Renaissance composers. We will try to get close to this tradition by learning some formulas of improvisation and composition which we are going to apply and expand on during the class. This class will run as a topic class as well as giving students an opportunity to try improvising themselves at home. **Open to:** every curious musician is invited to join. **Pitch:** A-440.

Rhythm Ideas for Early Music: Adapting Middle Eastern Drum Rhythms for Use with Early Music in 3, 4, and 6 Pulse Cycles with **Glen Velez**, percussion and **Loire Cotler**, voice
Perhaps you heard Glen and Loire's amazing concert during the AEM Festival Online in 2020. Now these masters of rhythm will work with you "in-person.." to bring rhythm to the fore in your playing and singing of early music. Using the basic sounds of frame drumming we will gain practical knowledge of these very evocative Middle Eastern rhythm patterns. Many drummers in this field are already taking advantage of this readily available resource.

Loire will show how her repertoire of special vocal syllables derived from scat singing and South Indian rhythm studies can be easily learned and adapted to interpret complex instrumental melodic material. **Open to:** new and experienced drummers and to anyone who wants to use their voice in this exciting way. What you learn here will inform your playing and singing especially of Medieval and Renaissance music.

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

A Feast of 17th-Century Viol Consorts from Germany and France Part I

with **Brent Wissick**, viol

This class will focus on two important 17th-century pieces for viols, one from Germany and one from France. Samuel Scheidt published his set of Canzonas in 5 parts in 1621 for performance by a variety of string or wind instruments, but the one based on the folk song *O Nachbar Roland* has become a favorite of viol players. We will study the intricate part writing line by line, including the flashy variations for bass viol, and then play them along with a video made by the UNC (Chapel Hill) Viols in Spring 2021. We will also dig into three movements from the Suite for Viols by Marc-Antoine Charpentier from later in the century. This is in four parts and will open up a discussion of some French Baroque Style applied to consort music, and this too will eventually be played with a video of the UNC Viols. It will be good to have two sessions to allow practice in-between. Both Scheidt and Charpentier employ a pair of trebles with at least one bass part, with tenors or basses possible on the middle voices. **Geared to:** upper intermediate to advanced viols. **Pitch:** A=415. This is a two-part continuing class. Attendance at the first class is not a pre-requisite for the second class. The second class will be held on Wednesday.

Augenmusik: Notation Entertainment for the Eyes, with **Annette Bauer**

Augenmusik (literally: eye music) refers to compositions that were notated in an unusual or eye-catching way. Often these creative ways of writing are inaudible to the listener in the actual performance. We will look at several examples of Augenmusik from the 14th to the 18th centuries. **Geared to:** experienced early notation players. **Pitch:** A=440.

Bassus, with **Wouter Verschuren**, dulcian and **Kathryn Cok**, harpsichord

This class will focus on practicing, playing and creating diminutions on bass instruments and is based on Wouter's book: *Bassus, A Guide to 16th- and 17th-century music* for the dulcian and other bass instruments, such as the sackbut, the viola da gamba and the violone. The class will offer practical tools for adding simple diminutions to 16th-century polyphonic repertoire. We will also play a diminution on *Ancor che col partire* which will be accompanied by Kathryn on the harpsichord. **Geared to:** bass dulcians; other bass instruments are welcome to join.

Pitch: A=440.

Tuesday, July 20, 2021

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

Baroque Academy Violin Master Class with **Julie Andrijeski**, violin. **Beyond Bach:** a masterclass focusing on unaccompanied violin music NOT by Bach

Students can sign up to play works by Telemann, Westhoff, Matteis, Pisendel, Nogueira, Roman, and others. Players will be chosen by the instructor. To apply to play, please register for the class with a comment that you would like to perform, and send your repertoire to hsuanwen@amherstearlymusic.org. Deadline: July 5th. Repertoire suggestions available from

the instructor if needed or desired (jxa4@case.edu). Auditors are very welcome. **Pitch:** A=415.
*See page 11 for information about the Baroque Academy

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

Tackling Technique for Intermediate Players with **Sarah Jeffery**, recorder

Do you ever get frustrated with a certain passage in your piece of music? You know, the one circled in pencil that never seems to get under your fingers? Finger coordination, awkward changes, cracking notes, a slow tongue... Never fear! In this class we'll try out lots of concrete, practical ways you can tackle those tricky passages and get them under your fingers. We'll use real musical examples that you can then transfer to your own choice of repertoire. I can never promise instant results, but these practice techniques will set you well on your way to more effective progress, maybe with one or two 'lightbulb moments' along the way!

Note: sheet music is provided, but feel free to use your own choice of music. This class is also accessible for people who don't read sheets or are playing by ear.

ps. don't worry! You don't need to be able to play the music on the handout before the class.

We'll look at small specific examples and how to approach them. **Geared to:** intermediate recorders. **Pitch:** A=440.

Forms of Expression in Consort Music with **Sam Stadlen**, viol

We will discuss a variety of forms of expression used by both composers of 16th- and 17th-century consort music and modern players and how expression on an individual level can aid ensemble togetherness. Sam will provide exercises and interactive, play-along videos from his Music Minus One service so that participants can try out the techniques discussed.

Topics covered include articulation, rhythm, dynamics, inter-player communication and expression to aid ensemble playing. **Geared to:** viols. **Pitch:** A=415.

Music from Las Huelgas Ms & Llibre Vermell Part I with **Shira Kammen**, vielle

An exploration of the monophonic and polyphonic music of two fascinating Spanish medieval manuscripts: the gorgeous *Las Huelgas Manuscript* and the beautiful pilgrimage songs of the *Llibre Vermell*. Some improvisation will be included. **Open to:** voices and instruments.

Pitch: A=440. This is a two-part continuing class. Attendance at the first class is not a prerequisite for the second class. The second class will be held on Thursday.

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

Three Shawms walked into a Piazza...with Alison Gangler, shawm

The 16th century in Italy saw increased developments in popular forms of music such as the *villanella*, *ballate* and other forms. Particularly the *villanella* form

provided a freer counter-movement to the more formal madrigal style, and became very popular in Naples as well as other cities throughout Italy. Join us as we take a look

at these three-part pieces on shawms and explore the works of Marenzio, and other popular songs which were published for this form. **Geared to:** shawms; dulcians, recorders and other instruments are also welcome. **Pitch:** A=440.

Josquin des Prez: Musicorum Principem Part I with **Lawrence Lipnik**, recorder and viol

Commemorate the 500th anniversary of Josquin's death with this celebration of the life and work of a composer who was held in highest esteem as "First among musicians" by colleagues and connoisseurs from his lifetime to our own. Add your viol, recorder, or other wind instrument to a broad sampling of works spanning his extraordinarily prolific career.

Repertoire highlights preserved in manuscripts and printed sources by Petrucci, Susato, and

others will include *chansons, frottole, motets*, instrumental compositions, settings of Virgil, as well as works by contemporaries including Compère, de la Rue, Mouton, Brumel, Obrecht, and musical tributes lamenting his death: *Musae Jovis, O mors inevitabilis*, and *Dum vastos Adriae fluctus*. **Geared to:** upper intermediate to advanced viols, recorders and other instruments. **Pitch:** A=440. This is a two-part continuing class. Attendance at the first class is not a prerequisite for the second class. The second class will be held on Thursday.

Voci Pari: Music for and by Women in the Renaissance with Karen Cook

Scores provided in both original and modern notation.

Did women sing? You bet! Recent scholarship, especially by Laurie Stras, has uncovered a wealth of fantastic polyphony likely performed by (and also composed by!) women, often in convents. In this class, we'll play through some of this gorgeous repertory from the 16th and 17th centuries, including lesser-known composers such as Caterina Assandra, Lucrezia Vizzana, Raffaella Aleotti, and Francesco della Porta alongside better-known names such as Adrian Willaert, Cristóbal de Morales, and Claudin de Sermisy. SAT voicing, though in the privacy of your own home, anything goes! **Geared to:** intermediate and up voices and all instruments, materials available in both facsimile and modern notation. For notation players: some familiarity with reading higher clefs, some triple meter, ligatures, and coloration possible. **Pitch:** A=440.

Wednesday, July 21, 2021

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

Baroque Academy - FOR "ONE" TO PLAY with Arthur Haas, harpsichord. Couperin's *Concert Royaux* for solo harpsichord: The Art of Playing Continuo for Yourself

Couperin and others left instructions for how harpsichordists could make their own versions of chamber music pieces to play on their own. A wonderful combination of playing the original parts of the composition together with improvised continuo, this art is now coming back to life! This class will be a modified master class format. During an opening lecture/demo by Arthur Haas, students of all levels will gain understanding of this subject and have opportunities to try their hand at it (muted). The remainder of the class will present a few high-level players (by permission of instructor), each playing a movement from the *Concert Royaux* in master class format. To apply to play, please register for the class with a comment that you would like to perform, and send your choice of possible repertoire to hsuanwen@amherstearlymusic.org. Deadline: July 5th. **Pitch:** A=415. ** See page 11 for information about the Baroque Academy.

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

The Art of Ornamentation and the Mixed Style of Georg Philipp Telemann Part II with Dorothee Oberlinger, recorder

This second of a two-part class will address Telemann's mixed style in the Suite in a-Minor and the parameters of historically informed performance practice (character of the dances, Tempi, ornamentation, articulation, etc.) As an example of ornamentation Dorothee will work on the *Air a l'Italien*. Also for that movement there will be a continuo-accompaniment which will be used for playing and to listen more carefully to harmonies and basso continuo. This is the second of a two-part continuing class. Attendance at both classes is not required but the second class' content will build on the first. For description of the first class see Monday. **Geared to:** upper intermediate to advanced recorders. **Pitch:** A=440.

History of English Country Dance in America, from Colonial Times to the Present with **Gene Murrow, assisted by Brad Foster**

Gene Murrow will present a lecture illustrated with slides documenting the history and growth of English country dance in North America from Colonial times to the present. This lecture will draw on the work of Kate Van Winkle Keller among many others. **Open to all.**

Speech Without Words: The imitation of the Human Voice on Instruments with **Bruce Dickey**, cornetto

In historical sources and descriptions, we are constantly and repeatedly admonished to imitate the human voice. Though this is true for all instruments, the cornetto is often singled out as the instrument most capable of this imitation. But what exactly is meant by imitating the human voice?

In this workshop session we will explore all of the aspects of this act of imitation including timbre, articulation, dynamics and ornamentation. We will explore how words shape the musical profile of a sung line and examine how we can imitate the articulation and dynamic shaping of notes on instruments in a way that will create an analogous effect. We will also look at how inventing words can enhance the “vocality” of a line in instrumental music as well as in vocal music. We will listen to instruments and voices playing together, and participants will be invited to experiment with playing along on isolated bits of text and complete pieces. **Geared to:** appropriate for all melody instruments. **Pitch:** A=440.

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

A Feast of 17th-Century Viol Consorts from Germany and France - Part II

with **Brent Wissick**, viol

This second of a two-part class will focus on two important 17th-century pieces for viols, one from Germany and one from France. Samuel Scheidt published his set of Canzonas in 5 parts in 1621 for performance by a variety of string or wind instruments, but the one based on the folk song "O Nachbar Roland" has become a favorite of viol players. We will study the intricate part writing line by line, including the flashy variations for bass viol, and then play them along with a video made by the UNC Viols in Spring 2021. We will also dig into three movements from the Suite for Viols by Marc-Antoine Charpentier from later in the century. This is in four parts and will open up a discussion of some French Baroque Style applied to consort music, and this too will eventually be played with a video of the UNC Viols. It will be good to have two sessions to allow practice in-between. Both Scheidt and Charpentier employ a pair of trebles with at least one bass part, with tenors or basses possible on the middle voices. **Geared to:** upper intermediate to advanced viols. **Pitch:** A=415. This is the second of a two-part continuing class. Attendance at the first class is not a pre-requisite for the second class.

Pick up your Hautboy and Play! with **Geoffrey Burgess**, oboe

We all need help to get ready to return to music making after the pandemic. The re-entry curve for Baroque oboe can be additionally daunting, but with the resources from this class you should be set to go! We will cover warm-up exercises—something we all need to get us back in shape. Then we'll move to special technical exercises to address recurring issues such as fork-fingered notes and half holes; developing secure tuning in the upper register; and reliable and varied articulation. Each exercise will build towards an application in a familiar musical context. The emphasis will be on regaining our instincts to respond and to take feedback from others in live music-making. I'll invite you to play along with me in either call-and-response

style, or in duets. There will also be a special Reed Problem Corner where you'll see me adjust a reed close-up, and ask your own reed questions.

A detailed set of exercises and musical excerpts based on the new edition of Geoffrey's *Baroque Oboe Guide* will be available in advance for you to print out and follow along in the session.

Open to: anyone with a Baroque oboe at 415Hz—and a reed. Great for modern oboists ready to dust off that Baroque instrument that has lain abandoned in the closet for a few years, and equally valuable for advanced players in need of a refresher. (If you don't have a functioning reed, contact Geoffrey at gvburgess@gmail.com in advance for advice on where to purchase one.) **Pitch:** A=415.

In Good Humour: Exploring the Four Temperaments in Tune and Song

with **Emily Eagen**, voice and **Daphna Mor**, recorder

Earth- wind- fire - Water/ Black bile- blood- Yellow bile- phlegm...

Join us, in singing and playing as we explore how the four temperaments inspired melodies and songs from the Medieval, Renaissance and Baroque periods. The four elements of the earth were thought to relate to the four "humors" of the body, and, in turn, to four different emotional states. How did these emotions manifest themselves in music? This class will let us find out! Join us as we wail and sigh through melancholic complaints, calm our emotions through phlegmatic odes, soar and exult through sanguine dances, and indulge ourselves in choleric bursts of fervor. We hope this class will give you a song for any mood, and a tune for any temperament. Circling around the temperaments will give us all a great catharsis as we leave the class filled with energy, emotion. . .and hopefully not phlegm! **Open to:** all singers and instruments. **Pitch:** A=440.

The Dawn of the Renaissance: Songs of Dufay and Binchois with **Patricia Petersen** and **Douglas Young**, recorders

After the composers of the late 14th century had pushed rhythm, harmony, and musical notation to their limits, the straightforward beauty and exquisite simplicity of the chansons of the earlier 15th century, typified by Guillaume Dufay and his lesser-known contemporary Gilles Binchois, provided a refreshing leap forward into the Renaissance. In addition to modern transcriptions, Pat and Doug will provide facsimiles of the originals from Ox. Can. 213, Escorial V.iii.24, and possibly other MSS for those who are feeling bold (NB: the class will not spend time on notational issues). **Geared to:** recorders (most pieces will be presented at recorder pitch, an octave above where written, though all instruments and voices are welcome to join.) **Pitch:** A=440.

Thursday, July 22, 2021

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

Baroque Academy – À la française: An examination of French style in Baroque wind playing with **Saskia Coolen**, recorder

Open to advanced recorder (S, T or voice flute), traverso and baroque oboe players. Through Boismortier's *Six Suites de Pièces*, op. 35, we will work with the composer's written-out ornamentations as well as comparing what Hotteterre had to say about ornamentation and articulation in his two books, *L'art de Préluder*, Op. 7 and *Principes de la flute traversiere, de la Flute a Bec, et du Haut-bois*, Op.1. One of the interesting features of Boismortier's Op. 35 is the indication on the title page that the pieces may be played either with the basso continuo, or as solo pieces. This class will be a modified master class in which all participants play (muted),

working through essential aspects of French style, and selected players (by permission of instructor) play examples from the suites for the class. To apply to play, please register for the class with a comment that you would like to perform, and send your repertoire to hsuanwen@amherstearlymusic.org. Deadline: July 5th. **Pitch:** A=415. ** See page 11 for information about the Baroque Academy.

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

XXIV Fantasie per il Flauto with **Tabea Debus**, recorder

Georg Philipp Telemann's *XII Fantasie per il Flauto* display an imaginative and fantastic line-up of musical styles. Although originally composed for the transverse flute, the Fantasias form a substantial part of recorder repertoire nowadays. On the occasion of Telemann's 250th anniversary of death in 2017 the London-based City Music Foundation commissioned twelve contemporary responses to the Fantasias, completing the set of *XXIV Fantasie per il Flauto*. All of these freshly-penned pieces are reflections on thematic, harmonic or rhythmic material taken from the Fantasias - a (re) interpretation of musical ideas, a reply to Telemann's musical thoughts. As part of the course, we will be taking a closer look at a selection of Telemann's Fantasias, exploring how the different national musical styles are reflected in each of them and how this informs our interpretation. Alongside Telemann we will work on extracts of the contemporary Fantasias, which will cover some exciting extended playing techniques! **Geared to:** upper intermediate to advanced recorders. **Pitch:** A=440.

Härpffen und Singen III with **Nancy Thym**, harp

This course will build on Nancy's previous courses, on Harp Accompaniment for Medieval Song, but it is not a prerequisite to have taken those courses. We will work on playing one or two voices of two or three part songs while singing the other voice. We will also continue using parts of a song melody or drone patterns to develop accompaniments for monophonic songs.

Geared to: harps and other plucked instruments with a high level of facility.

Pitch: A=440.

Music from Las Huelgas MS & Llibre Vermell Part II with **Shira Kammen**, vielle

An exploration of the monophonic and polyphonic music of two fascinating Spanish Medieval manuscripts: the gorgeous Las Huelgas Manuscript and the beautiful pilgrimage songs of the Llibre Vermell. Some improvisation will be included. **Open to:** voices and instruments.

Pitch: A=440. This is the second of a two-part continuing class. Attendance at the first class is not a pre-requisite for the second class.

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

English Consort Music: Complexity and Chromaticism with **Emily O'Brien**, recorder

The English viol consort music of the 16th and 17th centuries is beloved for its intricate harmonies, but also well known for its tricky rhythms, chromatic lines, and tuning challenges for recorder players. But online format can really help make these amazing pieces a little more approachable! We'll work through the hard parts in music by Locke and Lawes together and discuss ways of working through this type of technical difficulty in your own in-person consorts too. **Geared to:** upper intermediate to advanced recorders. **Pitch:** A=440.

Josquin des Prez: Musicorum Principem Part II with **Lawrence Lipnik**, recorder and viol

Commemorate the 500th anniversary of Josquin's death with this celebration of the life and work of a composer who was held in highest esteem as "First among musicians" by colleagues

and connoisseurs from his lifetime to our own. Add your viol, recorder, or other wind instrument to a broad sampling of works spanning his extraordinarily prolific career. Repertoire highlights preserved in manuscripts and printed sources by Petrucci, Susato, and others will include *chansons*, *frottole*, *motets*, instrumental compositions, settings of Virgil, as well as works by contemporaries including Compère, de la Rue, Mouton, Brumel, Obrecht, and musical tributes lamenting his death: *Musae Jovis*, *O mors inevitabilis*, and *Dum vastos Adriae fluctus*. **Geared to:** upper intermediate to advanced viols, recorders and other instruments. **Pitch:** A=440 This is the second of a two-part continuing class. Attendance at the first class is not a pre-requisite for the second class.

A Passion for Passions! with **Kent Tritle**, conductor

In this seminar we look at the two great (remaining) passion settings by J.S. Bach, the *Johannes-Passion*, BWV 245 and the *Matthäus-Passion* BWV 244. The focus of our time together will be to regard the similarities and differences between these two great monuments of the Western musical canon. We'll see how Bach capitalized on the inherent drama of the text; surely if he had written an opera it would have been akin to these settings of the Passion story. We will also be comparatively examining the masterful architecture of these works, and on the other hand look at the contrasting portrayals in parallel moments of the Passion story. For example, we will note the two arias *Ach, mein Sinn* and *Erbarme dich, mein Gott*; the first from the *Johannes-Passion*, the second from the *Matthäus-Passion*, each wildly different from the other, yet both portraying the anguish of St. Peter after his denial of Christ. For those who have scores available Baerenreiter is preferred; excerpts will be provided at the seminar, however. **Open to all.** **Pitch:** A=415.

7:00 p.m. - 8:30 p.m. Eastern Time (6:00-7:30 Central, 4:00-5:30 p.m. Pacific)

Iberian Inspiration: The Folies d'Espagne and Canaries, with **Dorothy Olsson and Julie Iwasa**

We will explore dance phrases from two popular Baroque forms, the *Folies d'Espagne* and *Canaries*, including notations by Louis-Guillaume Pécour, and Raoul-Auger Feuillet, with music by Jean-Baptiste Lully and Marin Marais. A handout will include the dance notations used in the class. **Open to:** all levels of dancers.

Friday, July 23, 2021

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

Baroque Academy - Friction, freedom, and friskiness! Developing your beautiful, varied and expressive bow strokes with **Sarah Cunningham**, viol

Performing participants may choose whatever repertoire they like - Marais, Hume, Schenk, and DeMachy are especially welcome. This class will be a modified master class in which selected players (by permission of instructor) will play for class. Non-performing participants will have lots of concepts and suggestions from Sarah to try on their own viols (while muted). This class is geared toward high level pre-professional/professional viol players, but players of all levels are welcome to attend in a non-performing capacity. To apply to play, please register for the class with a comment that you would like to perform, and send your repertoire to hsuanwen@amherstearlymusic.org. Deadline: July 5th. **Pitch:** A=415. ** See page 11 for information about the Baroque Academy.

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

Lessons from Quantz: a Consultation with Frederick the Great's Flute Teacher on How to Practice and Play, with **Gwyn Roberts**, flute and recorder

J.J. Quantz, one of the very first and certainly most influential virtuoso flutists in 18th-century Germany, left us two extraordinary pedagogical documents: his famous treatise, and the practice notebooks he created for his royal flute student. Using Quantz's own *Trio Sonata in C* for recorder, flute and continuo and some of the Telemann duet movements quoted in the practice notebook as examples, we will "interview" Mr. Quantz through his writings about how he wants us to play, with a sideline into the nature of that famous teacher-student relationship. What does he mean by *Adagio*, exactly? How long should those appoggiaturas be? And did Frederick have a tempo problem? (The most frequent admonishment in the practice notebook is "*nicht schleppen!*") **Geared to:** Primarily for flutes and recorders, but oboists will also find much of interest here. **Pitch:** A=415.

All About That Bass, Over and Over Again... with **Peter Sykes**, harpsichord

Ostinato bass line patterns formed the backbone of countless works in the Baroque era for every medium imaginable, from solo instrument to orchestra and singers. They also form a great foundation for improvisation. We will examine the lamenting *Passacaglia*, finger-snapping *Ciaccona*, happy-go-lucky *Ruggiero*, and wild *Folia* (among others) as the basis for improvisation, taking into account harmonic motion, figurative pattern, and rhythmic variety as ways to construct music on the spot. Materials and instructions will be provided in advance for preparation. **Geared to:** intermediate to advanced keyboard players. **Pitch:** A=415.

"Rocky Road:" the Peripatetic Pierre de La Rue with **Valerie Horst** and **Wendy Powers**

He traveled to Siena, den Bos, Burgundy, Castile, Mechelen, serving Maximilian, Philip the Fair, Mad Juana, and Margaret of Austria with the finest masses, motets, and chansons. We propose to follow him. **Geared to:** recorders of all sizes welcome. **Pitch:** A=440. Renaissance and modern notation editions provided.

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

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

This class will pair pieces of like-titles, -forms, and -melodic settings of historic composers with today's composers. 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 East Coast's William Ayton offer two *Pavans* composed for actual weddings; and Clemens non Papa and southerner 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. **Open to:** All size viols, upper intermediate level, and other instruments at A=415. Low instruments must be able to read alto clef. **Pitch:** A=415.

À la Mode with **Pamela Dellal**, voice

In this class we'll walk through the basics of Medieval chant, focusing on the special sound and technique of modal singing. We'll learn the eight Medieval modes and how the resonance and tuning of each creates a universe of color and emotion. No prior experience required; monophonic chant, including Gregorian melodies and music by Hildegard von Bingen, will be studied with an emphasis on how the mode informs the pacing and character of each piece.

Geared to: all singers.

From the Source: Writing New Music for Recorders with Composers Frances Blaker and Melika Fitzhugh

Composers (and recorder players) Frances Blaker and Melika Fitzhugh team up to present a few of their works written for recorder and to discuss ideas about composing for the instrument both solo and in consorts. They will each present a solo piece performed live for class, with discussion, questions, tips for playing and more; and a piece for multiple recorders in which all participants will have a chance to play.

Melika Fitzhugh will be known to recorder players through her recent piece commissioned by the American Recorder Society for Play the Recorder Month, 2021, as well as through her solo pieces published in Eric Haas' Soprano Recorder Solo Book and his Alto Recorder Solo book. Frances Blaker's works are known from the 2019 ARS Play the Recorder Month commission and through publications by PRB Productions and Lost in Time press. **Open to:** upper-intermediate to advanced recorder players and all who are interested in new music for recorders. Pitch: A=440.

Baroque Academy Classes!

All Baroque Academy classes are open to auditors, and some will include class participation. Check the description for each class for more information. Baroque Academy classes run each morning from Monday, July 19 through Friday, July 23 - 11:00 a.m. to 12:30 p.m. Eastern Daylight Time. **Pitch** is A = 415.

There will be two Baroque Academy weekend events (free, and open for anyone to attend!)
Saturday, July 24, 12:00 p.m. Eastern Time

Baroque Academy Student Open Mic Performance

Students interested in performing should write to hsuanwen@amherstearlymusic.org

Sunday, July 25: 12:00 p.m. Eastern Time

Baroque Academy Faculty Brunch Performance

Baroque Academy, our long-running program for pre-professional and professional musicians, has helped launch multitudes of talented young players and singers into the world of Baroque performance. Program directors Saskia Coolen and Hsuan-Wen Chen are elated to be back with a selection of classes geared for up-and-coming musician who have a love for Baroque music and a thirst for more knowledge.

Online classes make it possible for us to welcome players of **all** levels to learn from our master instructors. The magic of the mute button allows musicians of all levels to try concepts and techniques at home while muted. Auditing a master class can be just as enriching and of lasting value as performing in class.

We hope you'll join us for these AEM ONLINE FESTIVAL 2021 Classes!