

AEM ONLINE

SUMMER TEXAS TOOT

AUGUST 14-15, 2021

Join **AEM ONLINE** for the Texas Summer Toot! Online class sessions are offered on Saturday and Sunday, August 14-15, with a social meet-and-greet session on Friday evening Aug 13! All classes use the Zoom meeting app, or your web browser. *New! Class recordings will be available for participants to watch for 7 days! Sign up for two classes at once! The Texas Toot Time Zone is in bold type in the schedule below.

[Click here to register!](#)

TEXAS TOOT SCHEDULE

Saturday, August 14

Period 1: 12:00 p.m. Eastern / 11:00 a.m. Central / 9:00 a.m. Pacific Time

🎻 **The Iberian Harp in 17th century Spain & the New World with Christa Patton**

🎻 **Josquin 500 with Annette Bauer**

Period 2: 2:00 p.m. Eastern / 1:00 p.m. Central / 11:00 a.m. Pacific Time

🎻 **Etudes for Fun & Musical Profit with Alison Melville**

🎻 **The Italianate Englishmen with Patricia Neely**

Period 3: 4:00 p.m. Eastern / 3:00 p.m. Central / 1:00 p.m. Pacific Time

🎻 **Welcome Home: A Celebration of 17th Century Music with Playford, Pilkington, Praetorius and more with Oregon Renaissance Band Trio**

🎻 **Medieval Miracles and Songs of Praise: the *Cantigas de Santa Maria* with Peter Maund**

Sunday, August 15

Period 1: 12:00 p.m. Eastern / 11:00 a.m. Central / 9:00 a.m. Pacific Time

🎻 **Patterns and Shapes: Exploring Melody through Rhythm, Rhythm through Melody with Nina Stern**

🎻 **Simple Gifts with Ros Morley**

Period 2: 2:00 p.m. Eastern / 1:00 p.m. Central / 11:00 a.m. Pacific Time

🎻 **The Art of Fugue by Johann Sebastian Bach: Two Contrapuncti with Tish Berlin**

🎻 **Half and Half with John Mark Rozendaal**

Period 3: 4:00 p.m. Eastern / 3:00 p.m. Central / 1:00 p.m. Pacific Time

🎻 **Royal Fantasies with Mary Springfels**

🎻 **Absolute beauty: two renaissance motets that will delight the ear and feed the soul with Frances Blaker**

TEXAS TOOT CLASS DESCRIPTIONS

Saturday, August 14, 2021

Period 1: 12:00 p.m. Eastern / 11:00 a.m. Central / 9:00 a.m. Pacific Time

🎻 The Iberian Harp in 17th century Spain & the New World with Christa Patton

The harp was an indispensable instrument, accompanying songs and playing dances. In some parts Hispanic people use the harp still to welcome guests into their homes, to express deep piety in the church, as well as accompany their beloved *Romances* (ballads), *Danses*, and *Bailes* in the theatres and in the streets. Join in and learn some ravishing songs and rousing dances for harp from 17th century Spain and the New World. Pitch = A440. Geared to: Harps, all levels welcome.

🎻 Josquin 500 with Annette Bauer

"Master of notes", stylistic trend-setter, first musical "superstar"... 2021 marks the 500th death anniversary of the celebrated French composer Josquin des Pres (ca. 1450/55 -1521). Josquin was already a legend during his lifetime, and his reputation carried well beyond the 16th century. He is considered to be the most famous composer in the generation between Dufay and Palestrina, and one of the most central figures in the Franco-Flemish style of Renaissance polyphony. He wrote a wealth of sacred and secular music in a wide variety of styles, and was lauded by his contemporaries as well as the following generations of musicians for his melodic genius and mastery of polyphonic imitation techniques. This class will focus on music by Josquin. Pitch = A440. Geared to: intermediate and up. Open to all instrumentalists and singers; provided play-along recordings are on 4-foot recorders

Period 2: 2:00 p.m. Eastern / 1:00 p.m. Central / 11:00 a.m. Pacific Time

🎻 Etudes for Fun & Musical Profit with Alison Melville

Though we're sometimes reluctant to spend time on them, études are often very good pieces of music and fun to play. Here's an opportunity to explore some of the best studies for the recorder, written by musicians from the 18th and 20th centuries: Jean-Daniel Braun (a.k.a. Giesbert), Hans-Martin Linde and Frans Brügger. Each is beautifully written and pinpoints a different musical/technical focus, and we'll draw out some of those details in each one. *A note to any of you who joined Alison's online Etudes Plus sessions: this class features new material! Pitch = A440. Geared to: upper intermediate to advanced players of alto recorder. Players of other treble instruments are welcome if they'd like to try these pieces out!

🎻 The Italianate Englishmen with Patricia Ann Neely

The historical era of consort music in England was seeded by Alfonso Ferrabosco I. The native-born Italian composer from Bologna landed in England and served Queen Elizabeth I from 1562-1578. Prince Charles I, who succeeded his father James I as king in 1625, employed the elder Ferrabosco's son, Alfonso Ferrabosco II, along with Thomas Lupo, Giovanni Coprario, and Orlando Gibbons as the private music contingent of the royal household. The group was known as Cooperarios Musique or "Coprario's Music."

They enjoyed playing each other's compositions in a recreational setting, with Charles joining on the viol at times, while at the same time making history converting the madrigal/fantasy into the mature/stand-alone fantasia form we associate with Carolinian England. We will explore the fantasias of this cohort of composers and get to know stylistic similarities as well as qualities that are exclusive to their styles. Pitch = A440. Geared to: intermediate to upper intermediate viols.

Period 3: 4:00 p.m. Eastern / 3:00 p.m. Central / 1:00 p.m. Pacific Time

🎻 Welcome Home: A Celebration of 17th Century Music with Playford, Pilkington, Praetorius and more with Oregon Renaissance Band Trio

This unique play-along session will be led and played in real time on a wide variety of instruments with Gayle Neuman, Laura Kuhlman and Phil Neuman. The session will include historical information, playing advice and lively banter. Participants are encouraged to use chat to ask questions along the way! Pitch = A440. Geared to: intermediate and advanced players; open to all early instruments including recorders, early double reeds, brass, strings and bagpipes.

🎻 Medieval Miracles and Songs of Praise: the *Cantigas de Santa Maria* with Peter Maund

The *Cantigas de Santa Maria* is a 13th century collection of over 400 Galician-Portuguese songs composed at the court of Alfonso X (“El Sabio”), king of Castile and Leon. Most of the songs recount miracles performed by the Virgin Mary; every 10th song is a hymn in her praise. We probably won’t get through all 400+ during class, but we’ll play a representative sample. All of the songs are monophonic, allowing us to create accompaniments, improvisations and percussion parts. Pitch = A440. Open to singers and instrumentalists of all levels.

Sunday, August 15

Period 1: 12:00 p.m. Eastern / 11:00 a.m. Central / 9:00 a.m. Pacific Time

🎻 Patterns and Shapes: Exploring Melody through Rhythm, Rhythm through Melody with Nina Stern

In this class we will explore how rhythm informs melody, how melody informs rhythm. Repertory will include European Medieval monody as well as songs and dances from the Middle East, Armenia, and the Balkans. Compound meters and unfamiliar scales and intervals will add to the fun! Pitch = A440. Geared to: intermediate and up, all instruments, including percussion.

🎻 Simple Gifts with Ros Morley

The musical impact of the Lutheran reformation in England and Scotland was profound. Instead of the complex polyphony of composers like Robert Carver, William Cornysh and Robert Fayrfax, some turned to writing simpler music such as settings of Psalms. Though the surviving corpus of pieces is small, this class will sample some beautiful 4 part music by Tye, Peebles, Byrd, Anonymous and others. Pitch = A440. Geared to: intermediate players of viol.

Period 2: 2:00 p.m. Eastern / 1:00 p.m. Central / 11:00 a.m. Pacific Time

🎻 The Art of Fugue by Johann Sebastian Bach: Two Contrapuncti with Tish Berlin

Each Contrapunctus in Bach’s monumental work *Die Kunst der Fuge* demonstrates a specific character and ingenious use of fugal devices. We’ll work on two fugues to get a sense of Bach’s manipulation of tonal centers to create contrasting affects, and his use of rhythmic variation and stretto to build and defuse drama. Join me on the exciting roller coaster ride of The Art of Fugue! Pitch = A440. Geared to: upper intermediate to advanced recorders. Other A440 instruments are welcome. Play-along recordings were made on recorders at 4’ pitch.

🎻 Half and Half with John Mark Rozendaal

A violasthenic workout, half technique, half repertoire. In the first half we open the Box of Toys (my collection of exercises and etudes) to warm up and build skills that support for precision, dexterity, and rhetorical delivery in playing consort music. In the second half of the class, we enjoy repertoire: Orlando Gibbons' *In nomine à 5 #2*; and Thomas Weelkes' madrigal à 6, *Mars in a Fury*. Pitch = A415. Geared to: intermediate and up viols.

Period 3: 4:00 p.m. Eastern / 3:00 p.m. Central / 1:00 p.m. Pacific Time

🎻 Royal Fantasies with Mary Springfels

The marvelous three-part fantasias of Orlando Gibbons, Thomas Lupo and Giovanni Coprario have been a staple of the modern viol consort repertoire since the outset of the revival of the instrument. The inherent charm of these pieces captured the imagination of players in the Seventeenth Century. They were thought to have been composed for the wedding celebrations of Charles Stuart to the Infanta of Spain. The wedding didn't happen, but the music enjoyed a triumph: Gibbon's nine three-part fantasias were amongst the first compositions to be engraved in England; in the Netherlands the "Royal Fantasies" were printed in moveable type, probably to entertain and console Elizabeth Stuart, the Winter Queen, exiled for decades in the Hague. We will play from both the engravings and the prints. They are easy to read, and provide invaluable insights into the phrasing and rhythmic subtleties of this wonderful music.

Fear not! Give this a try!

🎻 Absolute beauty: two renaissance motets that will delight the ear and feed the soul with Frances Blaker

We will play two renaissance motets that will delight the ear and feed the soul. Obrecht's *Ave Regina Caelorum* and Josquin's *Recordare Virgo Mater* exemplify the elegant, lyrical, and rhythmically varied musical architecture of the Renaissance. We'll play, discuss, and play some more! Pitch = A440. Geared to: upper intermediate to advanced recorders, voices, viols.

About these 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, August 13 at 4:00 p.m. EDT (1:00 p.m. Pacific Daylight Time), or refer to the [Instructions for Zoom Participants here](#).

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