

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

___ **Fascinating Baroque** (Booth) Trios, quartets, and duets in accessible and playable editions. Learn to enjoy 18th-century styling and approach to practice techniques for playing this exciting repertoire! Composers may include Boismortier, Dornel, Sammartini, Handel, or Telemann. **Intermediate.**

___ **Glory of the Tudors** (Mor) Gorgeous and spritely music from the English Tudor dynasty (1485-1603), including Giles Farnaby’s *Daphne* and other favorites. **Intermediate**

___ **Recorder Orchestra** (Haas) A recorder orchestra uses the full range of instruments, from soprano (or soprano) to contrabass, while working on the balance and accuracy of the ensemble. More than in “massed playing,” a recorder orchestra is about good preparation, discipline, and detail. Repertory will include Johann Heinrich Schmelzer’s *Sonate a 7 flauti* (the earliest music composed for recorder orchestra!) and a gorgeous double choir motet by the last of the great Renaissance composers—Johannes Brahms. **Upper intermediate.**

___ **”I Will Sing for Joy”: Six Lieder of Hans Leo Hassler”** (Murrow) Class will work on intonation, rhythm, and phrasing in making these expressive late Renaissance German songs by Hassler truly sing. **Upper intermediate.**

___ **Masters of the Italian 17th Century** (Lipnik) Explore a century of chamber music from its beginnings in the early 17th century with canzoni and ricercari to later sonate and concerti. Works by Frescobaldi, Gabrieli, Legrenzi, Corelli, Scarlatti, and others. **Advanced.**

___ **Antoine Busnoys: Man of Arms and Desperate Fortune** (Powers) Busnoys was the greatest writer of French songs between Du Fay and Sermisy, a contemporary and acolyte of Ockeghem, as well as a virtuoso singer, poet, and composer at the Burgundian court. A short exploration of sacred and secular works by this influential and glorious 15th-century Frenchman. **Advanced.**

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

___ **Chantez!** (Lipnik) Chansons, madrigals, and fantasies by 16th-century French and Franco-Flemish composers Eustache Du Caurroy, Claude Le Jeune, Giaches de Wert, and others. Lots of variety! **Intermediate.**

___ **Intrada-tainment** (Neely) The early intrada was an attention-getting ceremonial piece used to mark an important entrance, or to begin a festive occasion, or to introduce a set of dances. We will play splendid 16th-century intradas by Haussman, Demantius, Franck, and Landgraf von Hessen. **Intermediate.**

___ **Medieval Modes by Ear** (Hellauer) Ever try learning the eight plainchant modes from a book? Fuhgeddaboutit! Become an expert in the Medieval modes, authentic and plagal, backwards and forwards, inside out, without reading a word or a note. Written materials provided AFTER class for future reference. **Upper intermediate.**

___ **Hot-Licks Canzonas** (Booth) Zesty canzonas from 16th-century Italy. These are exciting pieces with rousing rhythms are designed for winds, and are particularly satisfying to play on recorders. The composers may include Floriano Canali, Claudio Merulo, Andrea Cima, and others. **Upper intermediate.**

___ **An Introduction to Music of the Middle East** (Mor/Stern) Discover the exotic modes and intriguing rhythms of classical and folk music from the region. Frame drummers welcome. Saturday's class will be led jointly by Nina Stern and Daphna Mor; Sunday's class will be led by Daphna. **Advanced.**

___ **The Incredible Ars Subtilior, or, Why Did I Write That? Because I CAN!** (Horst) Intoxicated by powerful new notational possibilities, composers at the end of the 14th century created music of a thrilling rhythmic complexity not equaled until the 20th century. Undaunted, we will tackle it! **Advanced.**

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

___ **Remember the Ladies** (Haas) Fascinating, little-known music of the Renaissance and early Baroque composed by unsung heroines Maddalena Casulana, Vittoria Alleotti, and Francesca Caccini. **Intermediate.**

___ **Praetorius' *Terpsichore*** (Iadone) This massive 1612 collection for four and five instruments, named for the Greek Muse of dance, by the versatile and prolific German composer, theorist, and organist Michael Praetorius is one of the richest and most creative treasuries of dances—300+ works, mostly French, but also English and Spanish—from the late Renaissance. **Intermediate.**

___ **Dance Music and Canzonas of William Brade (1560—1630)** (Stern) English violinist and composer Brade spent most of his career in German and Danish courts, publishing three collections of instrumental dances and canzonas. The latter genre is especially innovative and attractive, a satisfying German hybrid of the Venetian canzona and the almain. **Upper intermediate.**

___ **El Siglo de Oro: A Century of Sacred and Secular Musical Treasures from Spain's Golden Age** (Lipnik) Explore music of 16th-century Spain associated with the tolerant, multicultural city of Toledo, from the suave, sophisticated polyphony of Morales and Victoria to the Iberian exuberance of Flecha and Guerrero. **Upper intermediate.**

___ **Quantz for Three** (Bernstein) The career of German flutist Johann Joachim Quantz (1697-1773) centered around his service to Prussian King Frederick the Great as flute teacher and court concert organizer. Nearly all Quantz's many pieces are for the flute, and his treatise on flute playing is an important doorway into late Baroque performance practice. His trios for three flutes without basso continuo, multi-movement works of great variety and elegance, are an essential element of the late Baroque recorder repertory. **Advanced**

___ **Two Du Fay Doozies!** (Hellauer) The 15th-century isorhythmic motets *Nuper rosarum flores* and *Balsamus et munda cera* by Du Fay each feature two complex upper lines (superius and contratenor altus) and two foundational lines (tenor and contratenor bassus). Everyone will get a chance to play those dicey Du Fay rhythms not otherwise known on this planet. **Advanced.**

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

___ **Songs of the First Generation** (Powers) A stroll through a few of the songs and song-like motets by the thrilling first generation of the 15th century, the era of Du Fay, Binchois, and Dunstable. Beautiful, lyrical melodies. **Intermediate.**

___ **The Broken Consort** (Booth) Music for broken (i.e., mixed) consorts found in *Musica Britannica*, Volume 15, arranged by Bruce Randall for four melody instruments—great for recorders! This music comes from several collections dated 1588 to 1609. This repertoire is not so available or commonly played by recorders and gives us an ear into music for strings, bowed & plucked, in combination with melody instruments. Dances, masque pieces, and ornamented popular tunes of the day. **Intermediate.**

___ **The British Invasion** (Neely) Seventeenth-century British composers Bateman, Holborne, Hardion, Philips, and others inspired North German composers such as Sommer, Borchgrevinck, Greebe, Merker, and others, as is evident in dances from the collection *Ausserlesener Paduanen und Galliarden, Erster Theil & Ander Theil* (Hildebrand), all in five parts. **Upper intermediate.**

___ **Why Should the Devil Have All the Good Tunes?** (Hellauer) See how 16th-century composers made Martin Luther's wish come true with ardent devotional polyphony from the *Neue deutsche geistliche Gesenge* (Wittenberg, 1544). Also celebrating the 501st anniversary of Luther's "Ninety-Five Theses," said to have been nailed to the cathedral door in Wittenberg. **Upper intermediate.**

___ **I ♥ Heinrich Isaac** (Iadone) Isaac (ca. 1450-1517) was one of the most productive composers of his generation, and one of the most versatile, utilizing Franco-Flemish, Italian, and German musical styles in his sacred, secular, and instrumental compositions. He split his career between serving the Medicis in Florence and Maximilian I, emperor of the Holy Roman Empire. Come find out why he is so many musicians' favorite composer. **Advanced.**

___ **Master Class** (Stern) 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.**

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

___ **Henry VIII, A Musical Monarch** (Horst) King Henry had his little faults (just ask his wives), but the young Henry was an ardent, joyous soul, accomplished in music and the dance. We will play some of his very own compositions celebrating love, the hunt, and the good life. **Intermediate.**

___ **Saturday Knight Fever** (Hellauer) Many love songs of the 13th-century French trouvères were set to popular dance tunes of the day. Play some of the trouvères' most-fun dance hits, as found in the Medieval two-voice motet repertory. **Intermediate.**

___ **Musical Banquets/Musical Games** (Lipnik) Seventeenth-century German chamber music, including canzonas, pavanés, galliards, and other dances. Works by Schein, Scheidt, Schop, Thieme, and others. **Upper intermediate.**

___ **Viol Language** (Neely) English fantasies for viols by William White, William Byrd, and Orlando Gibbons, ca. 1600 arranged for recorder consort. Complex and luscious! **Upper intermediate.**

___ **Music Divine** (Booth) Luscious six-part complex and serious English madrigals by Thomas Tomkins (*Music Divine*), John Wilbye (*Draw On Sweet Night*), and John Ward (*Come Sable Night*). **Please bring on the large recorders! I would love to do these pieces at 8-foot pitch. Especially Contra Basses (in F) and Great Basses (C basses) are super welcome!** This is a gorgeous repertoire. **Advanced.**

___ **Compositori di Corte** (Mor) Dazzling instrumental works by Italian High Baroque composers, including Arcangelo Corelli, Tomaso Albinoni, and Antonio Vivaldi. **Advanced.**