

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.

If you play bass, be sure to bring it! 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

____ **Franco-Flemish Masterpieces 1480-1580** (Booth) Music from the period of Josquin, Isaac, Senfl, and others. We will explore a variety of musical forms, including chansons, dances, motets, and mass movements. Come and enjoy the jewels of the high Renaissance. **Intermediate.**

____ **Birds and One Bee** (Powers) Composers from the Middle Ages. Renaissance and beyond found the subject of birds irresistible, perhaps not surprisingly. Swans, nightingales, cuckoos, eagles, hawks, turtledoves, and other birds populate dozens of vocal and instrumental works, symbolic of music (of course), but also of human traits high and low. We’ll play works by Byrd (natch!), Janequin, Senfl, and others, and throw in one bee piece. **Intermediate**

____ **Treasures of East of the River: Favorite Balkan Tunes** (Stern on Saturday/Mor on Sunday) Nina and Daphna’s favorite tunes from the Balkan region: ballads, songs, and lively dances. Interesting scales and challenging compound meters: a Greek dance in 7/8, a Bulgarian tune in 9/8, a Macedonian Horo in 22/16. We will also explore typical ornamentation and articulation patterns. Bring a hand drum if you have one; some drums will be available. **Upper intermediate.**

____ **Recorder Orchestra** (Haas) A recorder orchestra uses the full range of instruments, from soprano (or sopranino) to contrabass, while working on the balance and accuracy of the ensemble. More than in “massed playing,” a real recorder orchestra is about good preparation, discipline, and detail. Repertory may include Romantic works by Clara Schumann, M[el]anie Bonis, and Edvard Grieg. **Upper intermediate.**

____ **Love—It’s Complicated: Medieval French Avant-Garde** (Hellauer) Rhythmic notation changed rapidly during the *Ars nova*, reaching its peak with the “mannerist” composers of the Chantilly Codex (ca. 1400), and the masterworks of Johannes Ciconia (d. 1412). We will learn and perform secular love songs in which rhythmic and metrical challenges play well together with melodic balance and beauty. **Advanced.**

____ **Locke’s *Tempest*** (Roberts) Matthew Locke’s music for *The Tempest* was written for a reworking of Shakespeare’s comedy as 17th-century theatrical spectacle. Locke’s musical language is quirky and distinctive in this orchestral suite, which includes depictions of the storm itself and plenty of lively dance tunes, as well as the first-ever notated dynamics in English music. **Advanced.**

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

____ **Elizabethan and Shakespearean Music** (Mor) Improve your playing and ensemble work with beautiful English ballads and dances. “Tis as easy as lying; govern these ventages with your fingers and thumb, give it breath with your mouth, and it will discourse most eloquent music.” (William Shakespeare, *Hamlet*). **Intermediate.**

____ **Shop and Shine: The Works of Johann Schop and Johann Hermann Schein** (Neely) Exploring the instrumental works of these two 17th-century German composers (Schein a choirmaster and Schop a viol player) by shopping through their dance catalogues and working on interpretation to make them shine. **Intermediate.**

____ **Kyrie: A Medieval History Tour** (Hellauer) English polyphonic *Kyrie eleison* settings from Anonymous to Dunstable and beyond. Play and hear the development of the sweet *contenance angloise* in these compact, expressive polyphonic settings, beginning in the 13th century, and culminating in an English-influenced Kyrie setting by Guillaume Du Fay (1397-1474). **Upper intermediate.**

___ **Music of Guillaume Du Fay (1397-1474)** (Booth) Du Fay was the leading composer of the 15th century, in a class of his own. Class will play lovely four-part pieces—lyrical rondeaux, ballades, virelais with gorgeous melodies and fascinating rhythm—as well as a sacred Credo. **Upper intermediate.**

___ **Hidden Holborne** (Roberts) Antony Holborne's 1599 volume of *Pavans, Galliards, Almains and other Short Aeirs* contains intriguingly titled favorites such as *The Fairie-round*, *The Night Watch*, and pavanes called *Infernum* and *Paradiso*. But many of its finest treasures are identified only by number. We'll plumb the riches of those less frequently played unnamed dances. **Advanced.**

___ **Between Two Leaves** (Horst) We will begin with William Byrd's five-voice setting of the English tune, *The Leaves Be Green*, and then move to James Kurtz's enthralling contemporary take on the same song, also in five parts. **Advanced.**

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

___ **Twenty-Seven for Four** (Haas) *Vingt et sept chansons musicales en quatre parties* (1533) is a collection of beautiful chansons, the very earliest printed music for recorder consort, with works by Claudin de Sermisy, Guillaume le Heurteur, and others. **Intermediate.**

___ **Josquin: From Regrets to Crickets** (Iadone) Class will play some better- and lesser-known pieces by one of the great masters of the Renaissance: *Scaramella*, *Mille regretz*, *El grillo*, *Comment peult*, and *Bergerette savoyenne*. **Intermediate.**

___ **Songs from the Spanish Cancioneros** (Booth) Part songs from an interesting and individual chapter of Spanish music, the end of the 15th century through the later 16th century, as Franco-Flemish polyphony was waning, but before the Italian madrigal dominated. Ferdinand and Isabella, Charles V, and Phillip II were discriminating patrons of such composers as Juan del Encina, Pedro de Escobar, Francisco Guerrero, Mateo Flecha, and Juan Vazquez. **Upper intermediate.**

___ **Fantastic Fantasies of Eustache du Caurroy** (Neely) French 16th-century instrumental repertoire is often derived from vocal sources: *Une jeune fillette*, *Je suis déshéritée*, *Ave maris stella*, and more. Shaping beautiful melodies woven into polyphonic settings and taking on challenging rhythms will be the focus of this class. **Upper intermediate.**

___ **Neapolitan Recorder Concerti** (Opsahl) Arrangements of music from the celebrated 1725 set of twenty-four recorder concertos from the dazzling musical culture of 18th-century Naples. Works by Alessandro Scarlatti, Sarri, and Mancini. **Advanced**

___ **The Art of the Chaconne** (Stern) Students will explore a variety of examples of this hypnotic and beautiful musical variation form based on a repeating chord pattern. Repertory by Cazzati, Lully, Purcell, Mattheson, Philidor. **Advanced.**

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

___ **Tea for Two: Favorite Duets** (Powers) There are few musical activities more fun than playing well-written duets with a good friend. This class is an introduction to some of the best collections of Renaissance and Baroque duos that work on recorders, by composers such as Lassus, Giamberti, and Telemann. **Intermediate.**

___ **Theatrical Purcell** (Roberts) Dances and airs from *King Arthur*, *Distressed Innocence*, *The Fairy Queen*, *Abdelazer*, and other hits of the late 17th-century English stage by Henry Purcell. **Intermediate.**

___ **Telemann Wassermusik: Hamburger Ebb' und Fluth, TWV 55:C3** (Neely) Selections from Georg Philipp Telemann's orchestral suite arranged for recorder quartet. The suite musically illustrates the importance of the marine port of Hamburg as a trade route on the Elbe. Movements depict mythical deities through tone painting, ending with a gigue celebrating the happy boat people. We will concentrate on portraying the themes of several selected dances. **Upper intermediate.**

___ **Ars Antiqua: 13th-century French Hockets and Motets** (Hellauer) The Ars Antiqua composers of the 13th century delighted in showing off their new "invention" of rhythmic notation with lively, novel, and rhythmically complex polyphonic works, like these curious hockets and early motets. **Upper intermediate.**

___ **Music of the Franco-Flemish School** (Stern) This class will focus on contrasting the luscious polyphonic music of 15th-century Burgundian composers such as Gilles Binchois and Johannes Ockeghem, with that of 16th-century composers like Josquin des Prez, Adrian Willaert, and Orlande de Lassus. **Advanced.**

___ **Two Sides of Bach** (Iadone) Susan's own arrangements for recorder of rarely heard works by J. S. Bach. Class will sample two spectacular movements from Cantata 68 (*Also hat Gott die Welt geliebt*) and the glorious motet *Lobet den Herrn*. Large recorders most welcome! **Advanced.**

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

___ **Gentle Lady, Cruel Woman** (Horst) The many faces of the fair sex in the music of Guillaume de Machaut, greatest composer and poet of the 14th century. **Intermediate.**

___ **Dark Ages Disco: Dance Tunes of the Middle Ages** (Hellauer) Medieval entertainers who played for dancing—jongleurs and minstrels—invented or shared melodies entirely by ear. The little dance music that has survived was written down by court scribes from live performances. Some are preserved—hiding in plain sight—in troubadour and trouvère songs, or within medieval motets. We will learn and make arrangements of Medieval “hit” dance tunes, like the estampie, saltarello, ductia, and more. **Intermediate.**

___ **Handel and Boyce** (Roberts) Selections from Handel's Concerto in C, with a delightful borrowed movement from Messiah, and a brief symphony by William Boyce, tailor-made for King George III's short attention span. **Upper Intermediate**

___ **La Dolce Vita** (Neely) A variety of sweet late Renaissance Italian canzonas by Banchieri, Bonelli, Merulo, Guami, Andrea Gabrieli; tasty melodies infused with rhythmic challenges and metrical changes. **Upper intermediate.**

___ **Ortiz Recercadas** (Mor) Bring both your solo instruments and your basses! We will take turns playing the fun ground bass lines and the elaborate melodic lines of “el Toledano,” with the music of Spaniard Diego Ortiz (1510-1570). **Advanced.**

___ **Seven is a Lucky Number** (Booth) Artful arrangements by the late Dutch virtuoso Frans Bruggen and others of the seven-voice concerti created by our favorite Baroque composer, Georg Philipp Telemann. **Advanced.**