

AEM ONLINE: FALL TOOT CLASSES

NOVEMBER 21 & 22, 2020

Directed by: Danny Johnson and Susan Richter

Faculty Mary Springfels, Frances Blaker, Tish Berlin, Jennifer Carpenter, Peter Maund, Saskia Coolen, Annette Bauer, Sarah Mead, Christa Patton, Ros Morley, Pat Neely, Priscilla Herreid.

Late Afternoon Events: Friday evening Happy Hour and Sunday late afternoon faculty concert.

Saturday, November 21, 2020

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

Bicinia and Canzonets: Music for Two with **Annette Bauer**

Madame Anonymous and Doctor Obscure with **Ros Morley**

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

From the Ground Up in England and Germany: In Nomines and Tenorlieder with **Tish Berlin**

Medieval meters, modes and melodies with **Peter Maund**

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

Come to a Ceilidh! with **Jennifer Carpenter**

Chace that poet with **Mary Springfels**

Bicinia and Canzonets: Music for Two with **Annette Bauer**

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

Bicinia (plural of bicinium) and canzonets are textless compositions in two (sometimes equal) parts, often with a teaching purpose in mind, though they are far more evocative than mere etudes for the purpose of studying composition. We will take a look at some of this late 16th-century repertoire, including Morley's wonderful canzonets in two parts, and a canon with a twist by De Prez. Music by Morley, Gastoldi, Orlando di Lasso, and De Prez.

Open to: all instruments. Intermediate level and up. Pitch: A=440.

Madame Anonymous and Doctor Obscure with **Ros Morley**

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

With so much wonderful viol consort music to play by composers such as Byrd, Gibbons, Jenkins, and Purcell, the unattributed and obscure music in our libraries often gets overlooked. This class will consider some delightful unknown music from 16th-century England that deserves to be better known.

Open to: intermediate and up viols. Pitch: A=440.

From the Ground Up in England and Germany: In Nomines and Tenorlieder with Tish Berlin

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

We will explore *In Nomine* settings by William Byrd and Christopher Tye and *tenorlieder* by Ludwig Senfl. The English *In Nomines*, all based on a section of John Taverner's early 16th-century Mass which used the plainchant *Gloria Tibi Trinitas* as a *cantus firmus*, or ground/foundation for the song, are hauntingly gorgeous works. You'll have a chance to play the *In nomine* line in these consort pieces, holding the other voices together with its beautiful golden flame lighting the dense polyphony, as well as one other voice in each piece. An earlier form of polyphony based on a cantus firmus, or pre-existing tune, is the German *tenorlied*. Senfl was a master of writing rhythmically intricate lines around the beautiful tunes that formed the basis of his polyphony.

For anyone who attends both the Hidden Valley Early Music Online workshop and the Texas Toot, be assured that there will be no repetition of the pieces played in class.

Open to: UI-A recorders and viols. Pitch: A=440.

Medieval Meters, Modes and Melodies with Peter Maund

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

We'll explore the lively and lovely repertoire of 13th- and 14th-century instrumental dance music. All of the music is percussion-friendly and is mostly monophonic, allowing us to create accompaniments and our own additions to the repertoire.

Open to: all levels and instruments are welcome; some of the melodies require Intermediate+ capabilities, but participants can always play percussion. (If you don't have a drum handy, you can use a common household percussion instrument, such as a pot, cardboard box or trash can. Preferably empty.) Pitch A=440.

Come to a Ceilidh! with Jennifer Carpenter

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

Our social gatherings may be virtual these days, but we can still explore some of the Scottish/Irish folk music that would be played at a traditional ceilidh gathering. Ceilidhs are a time to share stories, play music, sing, and dance! Dancing may stretch the limits of our virtual setting, but we'll definitely play some dance music.

Open to: intermediate and up recorder and viol players. Pitch A=440.

"Chace that poet" with Mary Springfels

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

Chaces, or rounds, were a favorite kind of music-making in the fourteenth century. We will sing and play these little masterpieces composed by Guillaume de Machaut and his contemporaries. Open to: voices, recorders and strings. Pitch A=440.

Sunday, November 22, 2020

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

Jacob van Eyck and the art of variation with **Saskia Coolen**

Helter Schmelzer! with **Patricia Ann Neely**

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

Madrigal Mystery Tour with **Priscilla Herreid**

17th century Spanish dances with **Christa Patton**

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

Making It Up! with **Frances Blaker**

A Feast for the Eyes, A Boon for the Brain with **Sarah Mead**

Jacob van Eyck and the art of variation with **Saskia Coolen**

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

In this Van Eyck class we'll work together on the same piece: Laura (or Ballette Gravesand)

This popular tune appears several times in his collection *Der Fluyten Lusthof*.

If everybody prepares the tune and one of the variations, we can study his variation technique and see what this means for our phrasing and articulation.

For intermediate/advanced recorders, using a soprano. Pitch: A=440.

Helter Schmelzer! with **Patricia Ann Neely**

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

Johann Heinrich Schmelzer (1620-1680) enjoyed an international reputation as a composer and an accomplished violinist and cornetist. Employed at the Habsburg court under Leopold I, his works were widely distributed and are preserved in manuscripts not only in Austria but in Durham, London, Kassel, Paris, Uppsala, and Kromeríž as well. He succumbed to the Vienna plague in 1680.

It is his chamber sonatas and balletti that we will explore in pieces that will challenge treble players to reach for the heights, charge us all to chase short melodic motives, and leave us all to delight in *stylus phantasticus* on viols. No worries about taking a helter skelter approach, we will instead adopt a reasonable pace that will focus carefully on the rich harmonies and the technical challenges associated with his style.

Open to: upper intermediate to advanced viols. Pitch: A=440.

Madrigal Mystery Tour with **Priscilla Herreid**

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

The madrigal was born in Italy, but from the start was popularized by Franco-Flemish and French composers living and working in Florence. The marriage of Italian poetry and form together with the excellent training and musical tradition of the oltremontani gave birth to this new and rapidly evolving musical form. We will go on a whirlwind tour of the madrigal,

exploring its stylistic evolution from the more harmonically and rhythmically straightforward works of Festa and Verdelot to the more complex and chromatic later works of Willaert and Lassus, and, time willing, visit a few different countries on our way!

Open to: recorders and viols, alto down to bass (big basses welcome); singers also welcome!
Pitch A=440.

17th-Century Spanish dances with Christa Patton

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

Dances were learned in Spain as a way of becoming familiar with the harp, guitar or keyboard. They could be played simply at first, each being only a few measures long, but could also be expanded into compositions with infinite variations. Learn some basic Spanish dances and make up a few variations of your own.

Open to: harps intermediate to advanced; reading ability required. Pitch A=440.

Making It Up! with Frances Blaker

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

The notes on the page are not always enough – sometimes we need to add our own flair. Baroque ornamentation provides just such an opportunity. When I was a student my teacher gave me a slow movement from a Baroque sonata and said “make an ornamented version of this for your next lesson.” Eek! She didn’t tell me HOW to make one – what now? Fortunately for us, we have many examples of Baroque ornamentation from the time, plus instruction books from the 18th century. I have studied all these things and discovered a Quick and Easy sure-fire way to come up with your own Baroque ornaments. In this class we will do some exercises, listen to a few examples, play some pieces, and practice making our own ornamentations.

Open to: upper-intermediate through advanced recorder players. Have both your alto and tenor recorders handy during class. Pitch: A=440.

A Feast for the Eyes, A Boon for the Brain with Sarah Mead

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

Delight your ears while feasting your eyes on the beautiful 1542 Chansonnier of Zeghere van Male. Challenge yourself to read music directly from images of the full-color manuscript or choose to enjoy the modern scores while playing along with Sarah and recordings of the full four-part texture. The Chansonnier of Zeghere van Malle contains music from a wealthy merchant's household, lovingly collected and humorously illustrated, designed to provide entertainment for the long winter evenings. Dances and motets, chansons and mass movements, all are well-suited to instruments of sundry natures.

Open to: viols and low winds from intermediate to advanced. Pitch A=440.