

Class Choice Form Winter Weekend Workshop 2012

Name: _____

Please indicate first and second choices for each period by writing 1 or 2 in front of the class.

First Period Classes, 9:00-10:30 GIVE 1ST AND 2ND CHOICES!___ **Master Class: Recorder** (Spanhove) | **Violin** (Andrijeski) | **Flute** (Miller) | **Vocal** (Baird, Bailey acc.)**Harpichord** (Pearl) | **Cello** (Terry) Public/private lessons for advanced students who have prepared a piece. Indicate whether you wish to perform or audit. If performing, give name of piece and bring at least 8 copies of the score so all may look on. If class is large, performing slots may be limited to advanced students only.

Audit___ Perform___ Piece_____

(recorders only) a=440?___ 415?___ (recorders or violins) Accompanist needed?_____

___ **Tye, Tallis, Byrd** (Beckmann, Haas, Powers) Christopher Tye, Thomas Tallis, and William Byrd were masterful composers during the turbulent eras of Henry VIII and Elizabeth I. Tallis's music can be elegant and surprisingly idiosyncratic. Tye's music is the most adventurous, and sometimes rhythmically difficult. Byrd's sublime music ends the era of the great Renaissance polyphonists, the last as best. Intermediate-Advanced.___ **Victoria Ensemble** (Petersen) 2011 marks the 400th anniversary of the death of Tomàs Luis de Victoria, the greatest composer of the Spanish Renaissance, and one of the greatest composers of church music of his day in Europe. We'll play some of his best-known and loved works as well as lesser-known gems, including some multi-choir music. Open to singers and players of all instruments. A=440 (a few extra viols at 440 will be available).___ **Notation Ensemble** (Horst) A new Missa l'Homme armé, by M. Pipelare (!), plus motets and chansons. Easier and harder lines. Fun.___ **Viol Consort: Jenkins** (Gillespie) Of an easy temper and superior in his profession was how Roger North described John Jenkins. His In Nomines, fantasias, and dances are elegant, challenging, and rhythmically active. For advanced viols.___ **Lute Class** (Rimple) Class will be geared towards students' needs, and will include technique, repertoire, and individual attention. Bring pieces you are working on!___ **Dance Warm-Up and Baroque Dance Technique** (Mainz, Olsson) A gentle warm-up followed by a focus on step combinations from the *loure*, *bourée*, *menuet*, and other dance types. Two levels.**Second Period Classes, 11:00-12:30 GIVE 1ST AND 2ND CHOICES!**___ **The Song of Songs** (Beckmann, Horst, Powers, Rimple) The Old Testament Song of Songs - King Solomon's poetic love lyric - was a favorite source for motets beginning with the English composers Dunstable, Power, and Forest, and on through the Renaissance, with beautiful settings by Busnois, Weerbeke, Brumel, Mouton, Festa, Palestrina, and many others. The metaphor-laden imagery was seen as a parable for the love of God for his church or as a way to show adoration of Mary. Song of Song motets are a treasure trove of gorgeous polyphony. For recorders, lutes, viols. A=440. Intermediate-Advanced.___ **Brekink Recorder Consort** (Spanhove) The group will play the Taffelconsort by Simpson on AEM's gorgeous matched set of Renaissance recorders. Familiarity with Renaissance fingerings required. For 4-8 players. High-Intermediate to Advanced.___ **Viols for Peace: Da Pacem** (Gillespie) 4, 5, and 6-part music. High Intermediate to Advanced.___ **Coprario** (Terry) John Cooper, alias Giovanni Coprario, wrote extremely English-sounding fantasies and also Italian madrigals. A master of contrast, Coprario's music is original, dramatic, and chromatically interesting. Intermediate.___ **Baroque Orchestra** (Andrijeski, Roberts) Music of Corelli, Muffat, and Lully. A couple of pieces will be rehearsed and performed with the Historical Dance program. Baroque violin, viola, cello, viol, bass, flute, recorder, bassoon, lute, harpsichord. A=415. Advanced. Participants must stay for the performance on Monday at 12:30.___ **Flute duets and trios** (Miller) Players will be teamed up by level. Repertoire by Hotteterre, Telemann, Monteclair, Quantz. Intermediate to Advanced.___ **Baroque Opera Scenes and Arias** (Baird, Bailey, Pearl) Fabulous repertoire from the first half of the 17th century by Monteverdi, Cavalli, and Rossi for 1-3 singers, harpsichords, and lutes. Advanced.___ **Contrasts in Baroque Dance** (Mainz, Olsson) Experience the noble style of the *passacaille*; explore the possibilities of character dance. Please bring a mask. Includes a performance with the orchestra on Monday, Jan. 16.**Third Period Classes 1:45-3:15 (Saturday and Sunday only) GIVE 1ST AND 2ND CHOICES!**___ **Dufay's World** (Petersen, Powers, Rimple, Roberts) French and English composers of the first half of the 15th century moved away from late Medieval isorhythm and ars subtilior and toward early Renaissance clarity of expression. Dunstable and Power's use of sweet thirds and sixths greatly influenced the harmony of Du Fay and Binchois. An elegant sense of vocal melody, supple syncopation, and even early imitation combine to form a rich repertory of songs and motets that are a joy to explore. Recorders, viols, lutes. Petersen's class will read from early notation. A=440. Int-Adv.___ **Articulation Boot Camp** (Spanhove) A technical and musical approach of the different articulations suggested in treatises of Ganassi, Hotteterre and Quantz. Advanced. A=415.___ **Renaissance Flute Consort** (Haas) You know who you are! High intermediate.___ **Beginning Notation** (Horst) Yes, YOU can! A class for those getting started with early notation. A great opportunity and fun!___ **Apt for Voyces and Viols** (Baird, Gillespie) Ayres by John Dowland, Orlando Gibbons, Michael East, and Thomas Ford. For SATB singers, viols, and lutes. High intermediate to Advanced.___ **Follow the Phrase** (Terry) Work with texted madrigals and untexted madrigal-fantasias to explore just how much music to integrate into one section. Long lines indeed! Intermediate viols.___ **Renaissance Reeds** (Boenau) 16th century motets for cornetto, shawm, sackbut, and dulcian. High intermediate to Advanced.___ **Baroque Ensembles** (Andrijeski, Bailey, Miller, Pearl) Recorder, flute, bassoon, strings, harpsichord. Advanced. Enrollment limited. Indicate instrument and 440 or 415. GIVE SECOND CHOICE. Instrument________ **Menuet D'Anjou** (Mainz, Olsson) Interesting figures abound in this German *menuet* for two dancers from 1705.**Fourth Period Class 3:30-4:30 (Saturday and Sunday only)**___ **Lamentation of Jeremiah** (Rimple) All are welcome to sing or play this gorgeous 5-part motet by English composer Robert White (ca. 1538-1574). A=440.___ **An Introduction to Baroque Dance** (Olsson) An introduction to 18th-century dance forms--bourée, courante, sarabande, menuet, and others--with reference to musical characteristics. Open to all.___ **Baroque dance notation** (Mainz) A review of Beauchamp-Feuillet dance notation will be given, then learn a couple dance, Le Traquenar, from notation.**PLEASE FILL OUT THE OTHER SIDE OF THIS FORM EVEN IF WE KNOW YOU!!!**