

**Class Choice Form Winter Weekend Workshop 2017** 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 (Saturday, Sunday, and Monday) GIVE 1ST AND 2ND CHOICES!**

\_\_\_\_\_ **Master Class:**  **Voice** (Baird, Bailey acc.) |  **Recorder** (Verhagen) |  **Violin** (Ngai) |  **Flute** (Roberts) |  **Oboe** (Burgess) |  **Bassoon** (Merriman) 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. A=415. Vocal master class performers limited to auditioned students only; auditors welcome. Recorder master class limited to 9 players; sign up early and give 2<sup>nd</sup> choice.

Audit \_\_\_ Perform \_\_\_ Piece \_\_\_\_\_  
(recorders only) a=440? \_\_\_ 415? \_\_\_ Accompanist needed? \_\_\_\_\_

\_\_\_\_\_ **Josquin, a Musical Portrait** (Beckmann) Josquin des Pres (1450/55-1521) was the greatest composer of his generation, and his music influenced other composers long after his death. Enjoy a musical portrait of this fascinating composer through motets, chansons, madrigals in 4-8 parts. Upper intermediate recorders.

\_\_\_\_\_ **The Court of Maximilian I** (Berlin) Holy Roman Emperor Maximilian I (1459-1519) was a seminal figure in the arts. His renowned musical court included composers Jakob Regnart, Heinrich Isaac, Heinrich Finck, and Paul Hofhaimer. We’ll play music from a variety of genres: tenorlieder, mass movements, motets, and instrumental fantasies. Intermediate to upper intermediate recorders.

\_\_\_\_\_ **Dulcians and Voices Ensemble** (Boenau). Dulcians were invented and spread widely in the 16<sup>th</sup> century, paralleling the development of the madrigal style in Italy. This class will play and sing sacred and secular repertory with attention to the dynamic and expressive demands of vocal style. Upper intermediate to advanced dulcians and singers.

\_\_\_\_\_ **Banchetto Musicale for Viols** (Lardin, Lipnik) Consort music from the early German Baroque, including canzons, sonatas, and dance suites by Schein, Scheidt, Theime, and Brade. Two levels. A=415.

\_\_\_\_\_ **Medieval and early Renaissance Music from France and the Low Countries** (Stern) Open to all soft instruments: recorder, flute, viol, lute, harp. Danse real, songs of Machaut, and rondeaux and ballades of Dufay - this class will concentrate on the secular music of the 14<sup>th</sup> and 15<sup>th</sup> centuries. Players will also experiment with how to “arrange” monophonic music for multiple instruments. If there is interest we will add percussion; frame drums will be available. Recorder, Renaissance flute, vielle, viol, harp, lute. Advanced. A=440.

\_\_\_\_\_ **Lowlifes** (Terry) For cellos, double basses, and other lowlifes. Start your day with a rumbling warm-up, then explore continuo practices and ensemble music from the depths. Bring a solo for the class if you wish; we've got your back and your bass line. A=415.

\_\_\_\_\_ **Lute Class** (Stone) Class will be geared towards students’ needs, and will include technique, repertoire, and individual attention. Bring pieces you are working on!

\_\_\_\_\_ **Baroque Dance Technique** (Mainz, Olsson) A gentle warm-up followed by a focus on step combinations from the boree, chaconne, sarabande, passepied, and other dance types. Two levels.

**Second Period Classes 11:00-12:30 (Saturday, Sunday, and Monday) GIVE 1ST AND 2ND CHOICES!**

\_\_\_\_\_ **Viva Venezia** (Beckmann) Join us for a celebration of colorful and vibrant instrumental and vocal music from Venice in the 16<sup>th</sup> and 17<sup>th</sup> centuries. Works by Willaert, Mainerio, Legrenzi, and others. Intermediate recorders.

\_\_\_\_\_ **Armenian Music** (Stern) The alluring melodies and unfamiliar scales and rhythms of Armenian music are brand new territory for most recorder players. Never fear! This beautiful repertory is engaging and accessible. Students with some experience playing hand drums are invited to bring them along. Upper intermediate recorders.

\_\_\_\_\_ **Van Eyck Melodies in Consort** (Verhagen) Wonderful 4-6 part pieces based on melodies from Dutch composer J.J. van Eyck’s *Fluyten Lust-Hof*. Work on consort repertoire by Praetorius, Gastoldi, Scheidt, and Sweelinck with modern-day Dutch virtuoso recorder player Reine-Marie Verhagen. Upper intermediate recorders.

\_\_\_\_\_ **Prescott Recorders** (Berlin) A matched set of recorders can sound like a small organ, and creating this sound with others can be revelatory. Students should have some experience with Renaissance fingerings, and either own or be familiar with Prescott recorders. Class will focus on tuning, sound, and blend in beautiful repertoire. Upper intermediate to advanced recorders.

\_\_\_\_\_ **The Shawm Band in Lerma** (Boenau) For a brief period in the early 17<sup>th</sup> century the Duke of Lerma employed some of the best shawm players in Spain to be part of his chapel. We'll use AEM's edition of this music and other contemporary sources to recreate the brilliance and magnificence of this special sound. High intermediate and up.

\_\_\_\_\_ **Christ Lag in Todesbanden** (Lipnik) A celebration of this iconic Lutheran hymn and its antecedent, the sequence Victimae Paschali Laudes, in varied settings by some of the greatest composers of their age, from Walther and Luther to Bach and Telemann, including his resplendent *Missa brevis super Christ lag in Todesbanden*. For voices and viols; intermediate and up. A=415.

\_\_\_\_\_ **Music, with her Silver Sound** (Haas) Class will play from Haas's book on music from the plays of William Shakespeare. Nearly 30 songs and numerous allusions to popular tunes and ballads of the day are included in the plays. Azzaiolo, Byrd, Coprario, and Dowland. Intermediate recorders and viols. A=440.

\_\_\_\_\_ **Buxtehude *Membra Jesu Nostri*** (Baird, Stone) Vocal and lute coaching sessions for special project. For singers who have been accepted by audition and lutes by permission of instructor.

\_\_\_\_\_ **Harpsichord Lessons and Basso Continuo Lab** (Pearl, Schelhase) Individual semi-private lessons. Come prepared with a piece (or two) to play. Time will also be given to working on continuo skills.

\_\_\_\_\_ **Baroque Orchestra: *Don Quixote Suite*** (Ngai, Roberts, Terry) Telemann's *Don Quixote Suite* is a colorful, engaging, and humorous Baroque dance suite. For Baroque violin, viola, cello, viol, oboe, flute, recorder, bassoon, double bass, and continuo. A=415. Advanced. Participants must stay for concert on Monday at 12:30.

\_\_\_\_\_ **The Rigadoon (Mainz, Olsson)** The choreography of a rigadoon from an English source will be taught from notation and will be performed with live music on Monday, January 16.

### **Third Period Classes 1:45-3:15 (Saturday and Sunday only) GIVE 1ST AND 2ND CHOICES!**

\_\_\_\_\_ **Recorder Master class** (Verhagen) See above. Audit \_\_\_ Perform \_\_\_ Class limited to 6 players. Give 2<sup>nd</sup> choice!  
Piece \_\_\_\_\_ a=440? \_\_\_ 415? \_\_\_

\_\_\_\_\_ **Art of the Fugue** (Beckmann) Johann Sebastian Bach's masterwork in 4 parts can be played on a variety of instruments, and work well on recorder. Bach scholar Christoph Wolf says "the governing idea of the work was an exploration in depth of the contrapuntal possibilities inherent in a single musical subject." Advanced recorders.

\_\_\_\_\_ **Buxtehude *Membra Jesu Nostri*** (Baird, Stone) Coaching sessions for project. For singers who have been accepted by audition and lutes by permission of instructor.

\_\_\_\_\_ **Oboe Band** (Burgess) Whether marching or stationary, playing for horse ballet or royal entertainments, the Baroque oboe band was an important part of musical life at court in the 17<sup>th</sup> and 18<sup>th</sup> centuries. Oboes, tenor oboes, and bassoons welcome. You can even participate with minimal experience!

\_\_\_\_\_ **The Wind Band in Copenhagen** (Boenau) The Copenhagen wind band manuscript is a compendium of music by Northern composers, and includes wonderful pieces by Stoltzer, Preston, Kugelman, and Senfl. These pieces work well for mixed wind band: cornetto, shawm, dulcian, sackbut, and crumhorn. Upper intermediate and up.

\_\_\_\_\_ **I Fiamminghi** (Lipnik) This class will trace the stylistic development of the Franco-Flemish School from Dufay to Josquin. For mixed instruments and voices. High intermediate and up.

\_\_\_\_\_ **Renaissance Flute Ensemble** (Haas) Consort music played on a set of Renaissance flutes. High intermediate and up.

\_\_\_\_\_ **Sweelinck, the “Orpheus of Amsterdam”** (Berlin) Sweelinck straddled the end of the Renaissance and the beginning of the Baroque, and composed music for Catholic, Calvinist, and Lutheran liturgies, as well as secular music. This class will explore his beautiful and varied vocal works, including psalms, chansons, and madrigals. Upper intermediate recorders.

\_\_\_\_\_ **The Dulcet Sound of the Baroque Recorder** (Stern) This class will play 2, 3, and 4-part Baroque music by Mattheson, Corelli, and Boismortier with a focus on finding your own ideal recorder sound. Players of other instruments with recorder as a second instrument are welcome. For alto and bass recorders. Intermediate. A=440.

\_\_\_\_\_ **Lawes for Viols** (Cunningham) The five and six part sets of William Lawes take the viol consort to the most imaginative and challenging reaches of the repertoire, with the mad logic of their harmonies and the acrobatic wildness of their counterpoint. This advanced consort will work in depth on the technical and musical challenges of each of the different kinds of movements: fantasy, pavan, in nomine, ayre. Once enrollment is set parts will be assigned, so you have the chance to prepare them a bit before the class. A=415.

\_\_\_\_\_ **The Silver Swanne** (Terry) Join us for beautiful consort music in 2-6 parts by Orlando Gibbons, including instrumental pieces and madrigals. Intermediate viols.

\_\_\_\_\_ **Baroque String Ensemble: La Follia** (Ngai) This class will work on Corelli, Vivaldi, and C.P.E. Bach variations on La Follia. There are many 18<sup>th</sup>-century pieces on this popular bass, and they are challenging and full of character. We'll also experiment with improvising our own variations. Violins, violas, cellos, bass. Advanced. A=415.

\_\_\_\_\_ **Beyond Boismortier** (Roberts). Chamber music written or arranged for multiple flutes, including tips for making your own arrangements. Albinoni, Telemann, and more. For Baroque flutes at A=415.

\_\_\_\_\_ **Baroque Ensembles** (Lardin, Pearl, Schelhase) Recorder, oboe, flute, bassoon, strings, harpsichord. Advanced. Indicate instrument and 440 or 415. Enrollment limited. GIVE 2nd CHOICE. Instrument \_\_\_\_\_ Pitch \_\_\_\_\_

\_\_\_\_\_ **English Minuets and Country Dances** (Mainz, Olsson) A group minuet from the Pemberton 1711 source, and a country dance from the Essex 1710 source, to be performed with live music on Monday, January 16.

### **Fourth Period Classes 3:30-4:30 (Saturday and Sunday only)**

\_\_\_\_\_ **Large Group Session** (Berlin, Sat.; Lipnik, Sun) All are welcome to sing or play gorgeous large-scale motets from the late 15<sup>th</sup> and early 16<sup>th</sup> century. Come make a joyful noise! A=440.

\_\_\_\_\_ **Beginning Viol** (Lardin) Get a taste of the world of viol playing. Learn how not to drop the bow! And much more. Instruments available for use in class.

\_\_\_\_\_ **Cultural Currents: Crossing Musical Borders in Baroque Europe** (Burgess) Two lectures on international music politics. Learn about the movement of musicians between countries and the shaping of musical identities.

\_\_\_\_\_ **Beginning Baroque Dance** (Olsson) An introduction to 18th-century dance forms—bourée, courante, sarabande, menuet, and others—with reference to musical characteristics. Open to all.

\_\_\_\_\_ **The Hornpipe** (Mainz) Steps and step sequences from choreographies of English hornpipes.

***PLEASE FILL OUT THE SELF EVALUATION FORM ONLINE, OR PRINTED BELOW, EVEN IF WE KNOW YOU!!!***

# SELF-EVALUATION FORM

## WINTER WEEKEND WORKSHOP 2017

If we know you, just bring us up to date; newcomers please fill out this form carefully using a separate sheet for each applicant.

If you have questions call our office: 781-488-3337

NAME \_\_\_\_\_

PHONE or best way to reach you if we have a question about your classes:  
\_\_\_\_\_

OCCUPATION \_\_\_\_\_

AGE (approx.) \_\_\_\_\_

**MUSICAL SKILLS** (for all applicants) *Rate yourself from 1 to 5 below (1 = best)*

treble clef \_\_\_ bass clef \_\_\_ C-clefs \_\_\_ rhythmic accuracy \_\_\_ reading from parts \_\_\_ knowledge of Ren. style \_\_\_

Do you prefer a class well within your ability \_\_\_ one where you have to work to keep up \_\_\_

**Below: Rate yourself from 1 to 5 (1=best). Put brackets around any you don't own or won't bring.**

**RECORDERS** Bass-owners: for optimum class placement, bring your own bass!

S \_\_\_ A \_\_\_ A8va \_\_\_ T \_\_\_ B \_\_\_ GB \_\_\_ Do you also own Renaissance recs?: S \_\_\_ A \_\_\_ T \_\_\_ B \_\_\_

*Circle Overall Playing Level* Lo-int int hi-int adv very-adv Sightreading Poor Fair Good Excellent

**VIOLS** Treble \_\_\_ Tenor \_\_\_ Bass \_\_\_ VIELLE \_\_\_ REBEC \_\_\_ Do you read tablature? \_\_\_

*Circle Overall Playing Level* Lo-int int hi-int adv very-adv Sightreading Poor Fair Good Excellent

**FLUTES** Renaissance \_\_\_ Baroque \_\_\_ *Circle pitches you will bring:* 440/415

*Circle Overall Playing Level* Lo-int int hi-int adv very-adv Sightreading Poor Fair Good Excellent

**REEDS** such as shawms, curtals, krummhorns etc. *List, giving sizes and playing level for each; bracket any you don't own or won't bring.*

**PLUCKED STRINGS:** LUTE \_\_\_ GUITAR \_\_\_ HARP \_\_\_ OTHER \_\_\_

**KEYBOARD:** HARPSICHORD \_\_\_ ORGAN \_\_\_ OTHER \_\_\_

**VOICE:** S \_\_\_ A \_\_\_ CT \_\_\_ T \_\_\_ B \_\_\_ *Circle Sightsinging* Poor Fair Good Excellent

**OTHER** *List:*

Please give a brief summary of your studying and playing experience for each instrument and for voice and anything else you think we should know. Have you studied privately? For how long, and with whom? What classes have you taken? Do you participate regularly in an ensemble? With whom? Any experience with Renaissance notation? Have past placements at Amherst Early Music workshops been satisfactory? Please print, this space only.