

Amherst Early Music 2018
Central Program Classes, Week I
Music of France and the Low Countries:
Medieval, Renaissance, and Baroque

Welcome to our exciting Central Program class offerings!

Take a deep breath! This catalogue is for Central Program students, and Choral Workshop singers who wish to take a fourth period class. **All students who wish to take a Central Program class must submit the class choice form.** If you have been accepted into **Baroque Academy** or **Advanced Recorder Intensive**, do **NOT** submit class choices, the program director will be in touch with you about your schedule. First-week **dancers** wishing to audition for the opera should refer to information under “Dance” in the Early Morning Classes section.

To sign up for classes:

- 1) Read this catalogue carefully. Classes are listed by period of the day, then by instrument. Please select **three** choices for each period (2 for late morning). We try hard to give you your first choices, but occasionally we need to cancel or shift classes, and that’s when your alternate choices are vital to us! If you choose only one class, we may make alternate choices for you as necessary.
- 2) To submit your choices, please fill out and submit the three-page form on our website https://www.amherstearlymusic.org/festival_classes_2018

The first page of the form asks about your playing experience, self-evaluation, and information on instruments you will bring to the Festival. Page 2 is the form for the first week classes, and Page 3 is for second week classes.

If you have an AEM account, or would like to create one, you can log in to your AEM account before you fill out the form, and you will be able to save your changes, and view them later. (Nifty, but not necessary.) Whether you have an account or not, once you submit the form, you should receive an email that confirms that your choices have been received.

The AEMF schedule makes great demands on time and energy. Workshop burnout can be a real problem. Many students leave one period free to allow sufficient time to practice, rest, recreate, and integrate what they have learned. Please also note that you may audit any class as an alternative to playing every period of the day.

- 3) If you prefer to fill out a paper form, please contact us in the office, (781) 488-3337, or by email: info@amherstearlymusic.org.
- 4) You will learn your final class assignments soon after you arrive at the Festival.

Note: If a student’s class choices appear to be inconsistent with his/her needs and/or current musical skills, or if a student’s only class choice is cancelled, Amherst Early Music reserves the right to assign the student to a more appropriate class. Amherst Early Music also reserves the right to modify program and faculty assignments in response to enrollment, and student preference.

Please choose your classes right away. Our ability to make the best class assignments for all depends on hearing from you ASAP! **Registration for some classes will be closed after June 10th.**

Pitch is A = 440 unless otherwise stated.

Classes of General Interest

French Chansons: Rustic and Courtly (Booth) Compare and contrast fun and bawdy songs of the early 15th century with the elegant courtly love songs (Parisian chansons) of Claudin de Sermisy, Janequin, Arcadelt, and others. The *chansons rustiques* are mostly anonymous and represent music of the town and the countryside. The later, more elegant pieces would have been used at court. For intermediate singers and players of soft instruments (recorder, Renn. flute, viol, lute).

Audit a Master Class! In a Master Class, students come prepared to perform a piece they have been working on, whether solo or with continuo. Each student gets a turn or two to perform in class, receiving critique from the instructor. Students who choose to audit the class are passive members of the class, listening to all sessions and taking notes for their own future practice. This is a very valuable learning opportunity: one learns not just the nuts and bolts of playing a particular piece, but also things that come up about the art of performance, about historical practices (bowing, articulation, ornamentation and the like), repertoire, and more. See instrument or voice sections for Master Class details. Note that some Baroque Academy Master Classes are open to Central Program participants with permission of the instructor.

Recorder

(See also Classes of General Interest)

Recorder Early Notation Ensemble (Powers) See description under Early Notation.

French Chansons: Rustic and Courtly (Booth) For intermediate singers and soft instruments (recorder, flute, viol, lute). For description, see Classes of General Interest.

Les Caractères de la Danse (E Haas) The operas of Jean-Baptiste Lully and his contemporaries include numerous instrumental airs and dances. This class will survey a variety of French Baroque dance forms from composers such as Lully, André Campra, Marc-Antoine Charpentier, Michel Richard de Lalande, Jean-Féry Rebel, selections from the Philidor manuscripts, and other sources. Intermediate and up recorders.

Le Goût Français (Diez-Canedo, Kielson) We'll explore the French style of performance practice by studying Hotteterre's préludes and ornamentation tables so we can play duos and trios by Hotteterre, Dornel, Philidor, and Boismortier with grace and elegance. For upper intermediate to advanced recorders.

Haunting and Daunting: Music of the Ars Subtilior (Petersen) Play the exquisite and mysterious *ars subtilior* chansons of the late 14th and early 15th centuries. We will work to conquer the meter changes, polyrhythms, and extended syncopations of this repertoire so as to experience the rewards of the music itself. Upper intermediate to advanced recorders only; completely secure counting skills required, along with a willingness to work hard.

Renaissance Recorders (Berlin) Berlin; one-on-a-part consort for accomplished players of Renaissance recorders. Blend and ensemble skills emphasized. Repertoire will include but not be limited to the works of French and Low Countries Renaissance composers. Performance a possibility. This class will split into two groups if enough people enroll, so that each group will spend some time each day working without a coach. Part of the week both groups will work together on a double-choir piece. For players familiar with Renaissance recorder fingering who own or can borrow hand-built Renaissance recorders.

Baroque Academy Recorder Master Class (Coolen) Audit only.

Flute

(See also Classes of General Interest)

French Chansons: Rustic and Courtly (Booth) For intermediate singers and players soft instruments (recorder, Renn. flute, viol, lute). For description, see Classes of General Interest.

Baroque Flute Master Class (Lion) to play, or audit. Class meets with Baroque Academy flutes. Suggested repertoire: works by Hotteterre, Couperin, Boismortier, Jacquet de la Guerre, Dornel, Leclair, Blavet, Philidor, and other French composers. Pitch: A=415. Open to Central Program players by permission of instructor.

Reeds and Brass

(See also Classes of General Interest)

Oboe Band (Verschuren) Suites by Lully and Philidor. For advanced oboes, tailles, and bassoons. Pitch: A=415.

Shawm Band (Nagy) Music by Franco-Flemish composers ca. 1500 is ideally suited to shawms and sackbuts, with many pieces inspired by improvisational style. Work on technique while playing great repertoire. SAT shawms, sackbut, dulcian. Upper intermediate to advanced.

Bowed Strings

(See also Classes of General Interest)

Baroque String Techniques for Modern String Players (Starkman) Explore the exquisite world of 17th- and 18th-century string music through the lens of Baroque instruments. Have you ever wondered how to play on a violin or viola without a chin rest, a cello without an endpin, or what it is like to play on pure gut strings? These questions and more will be answered as we look at music from the late 16th through the 18th century and learn ways to approach the styles through playing the music on Baroque instruments. Those with some experience will broaden their expressive and technical range. No prior Baroque experience required for participation. For intermediate and advanced violin, viola, and cello. Those without Baroque instruments should have gut A and E strings (violins) and gut A string (violas and celli). Bring a Baroque bow if you have it. Some violin and viola bows will be available to lend. Pitch: A=415.

Viol Consort and Technique (Bontrager, Ludwig) A class on all aspects of the viol: technique, ensemble skills, instrument maintenance, and more. Repertory will be French and Franco-Flemish Renaissance polyphony by Du Caurroy, Le Jeune, and others, supplemented with some English repertoire. Consorts will be carefully sorted according to level of technical and musical proficiency. Pitch: A=415.

French Chansons: Rustic and Courtly (Booth) For intermediate singers and players of soft instruments (recorder, Renn. flute, viol, lute). For description, see Classes of General Interest.

Baroque Violin Master Class (Andrijeski) to play, or audit. Class meets with Baroque Academy violins. Performers are expected to prepare a piece before the workshop. French or Low Countries repertoire preferred. Please bring five extra copies for class study. Pitch: A=415. Open to Central Program players by permission of instructor; email info@amherstearlymusic.org for details.

Baroque Cello Master Class (ter Linden) to play, or audit. Class meets with Baroque Academy cellos. Prepare at least one sonata of your choice, as well as Bach cello suite movements. Please bring five extra copies for class study. Pitch: A=415. Open to Central Program players by permission of instructor; email info@amherstearlymusic.org for details.

Baroque Academy Viol Master Class (Cunningham, Pandolfo) Audit only.

Baroque Academy Violone and Bass Master Class (Miller Lardin, Mortimore) Audit only.

Keyboard

(See also Classes of General Interest)

Harpichord Master Class (Sykes) to play, or audit. Performers are expected to prepare a piece before the workshop. Class will include some work on technique and Baroque style. Suggested repertoire includes music by French composers or in the French style, including the Couperins, Rameau, D'Anglebert, etc., but also Froberger, Muffat, Böhm, and J. S. Bach, as well as music from the Netherlands, especially Sweelinck. Students may contact teacher via info@amherstearlymusic.org for more repertoire suggestions or if they need any help finding the better editions. Please bring five copies for class study. Open to harpsichordists and other keyboardists interested in playing harpsichord and/or virginal.

Baroque Academy Harpsichord Master Class (A Haas) Audit only.

Lute

(See also Classes of General Interest)

French Chansons: Rustic and Courtly (Booth) For intermediate singers and players of soft instruments (recorder, Renn. flute, viol, lute). For description, see Classes of General Interest.

Baroque Lute Master Class (Diaz-Latorre) to play or audit. Class meets with Baroque Academy lutes. Suggested repertoire includes works by Robert Ballard, Jean Baptiste Besard, François Champion, Francesco Corbetta, Antoine Carré, François Le Cocq, François Dufaut, Les Gallot, Denis Gaultier, Enemond Gaultier, Henri Grenerin, Nicolas Hotman, Charles Hurel, Étienne Lemoyne, Rémy Médard, René Mézangeau, Charles Mouton, Germain Pinel, Nicolas Vallet, Robert de Visée. Lute, theorbo, and guitar welcome.

Voice

(See also Classes of General Interest)

Vocal Technique: Tips and Tools for the Singer (Eagen) Start your day with song! This class will offer an exploration of the voice in its many facets, making use of some of the best tips and tools that vocal pedagogues have come up with over the centuries. We'll start each class with a physical warm-up and vocal exercises, then put the skills into practice by singing early French repertoire. Ideal for instrumentalists who love to sing, singers who want to deepen their understanding of technique or any musician who wants to experiment with and expand his/her voice and its expressive potential.

French Chansons: Rustic and Courtly (Booth) For intermediate singers and players of soft instruments (recorder, Renn. flute, viol, lute). For description, see Classes of General Interest.

Audit Baroque Academy Vocal Soloists Master Class (Sheehan) Audit only.

Audit Baroque Academy Opera Master Class (McStoots) Audit only.

Early Notation

(See also Classes of General Interest)

Recorder Early Notation Ensemble (Powers) Bring Renaissance music alive by playing directly from the source. Class will review theory, ligatures, and triple meter, as needed by participants. Sacred and secular, masses, motets, chansons, from manuscript and print sources of the 15th and 16th centuries, with works by some of your favorite composers, such as Du Fay, Binchois, Josquin, Compère, Claudin, and more. Increase your fluency and strengthen your theoretical understanding while creating beautiful music. For those with a bit of experience with Renaissance notation and C clefs.

Dance

(See also Classes of General Interest)

Attention! First-week dancers who wish to audition for the **opera** (Jean-Baptiste Lully's *Cadmus et Hermione*) you **must** arrive early to attend the following sessions:

Saturday July 7, 2:00-5:00 pm: Baroque Dance Technique

Sunday July 8, early morning: individual practice time

Sunday July 8, 10:00-11:30 am: Baroque Dance Technique

Sunday July 8, 1:00-4:00 pm: Dance Rehearsal for *Cadmus et Hermione* (1673)

These classes will serve as both audition and rehearsal for the dance roles for this opera (evening performance on July 13).

Note: participation in the opera is reserved for full-time dancers; others are accepted only by audition.

Baroque Dance Technique (Mainz, Olsson) Technique class in 18th-century dance with steps, step combinations, arm movements, and phrases from notated French choreographies by Pécour, Feuillet, and others (*passacaille, sarabande, rigaudon, chaconne*, etc). Two levels to be determined by staff after classes July 7-8.

Late Morning Classes ~ Monday-Friday 11:00 a.m.–12:15 p.m.

Classes of General Interest

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden (Blaker, Mortimore)

Elegant, colorful, theatrical, exotic, and just plain exciting concerti by De Fesch, Lully, and Rameau will feature every section of the orchestra. This class is open to all Baroque instruments: winds, strings, and continuo, including but not limited to recorders, flutes, oboes, bassoons, violins, violas, cellos, basses, viols (all sizes), harpsichords, lutes, etc. Continuo players must be able to read figures. Pitch: A=415. Music will be available in advance, check the Central Program webpage: https://www.amherstearlymusic.org/central_program.

A Cappella Vocal Ensemble: Chantons, amis, chantons! (Korisheli) Join the fun as we explore the first century of French music printing! Parisians Pierre Attaignant and the partners Le Roy & Ballard dominated music publishing in the capital, and brought many of the 16th century's greatest composers—Frenchmen such as Claudin de Sermisy, Janequin, Certon, and Gombert, and foreigners such as Arcadelt and Lassus—to an eager French and international public. We will sing a variety of genres, including chansons, psalm settings, motets, and mass movements. For all who sing.

It's Okay to Be Afraid of Improvisation (Sykes) For many musicians of every level of accomplishment, improvisation remains a scary subject. Where do I begin? What do I play? Will it sound stupid? Classical musicians need the same structures that jazz musicians have in the “standards” as frameworks and sources of inspiration. The good news is that these frameworks do exist. In this class, we will start to learn how musicians of the past were able to play music as though they were simply speaking, rather than reading words off a page. For all instrumentalists. Pitch A=440.

Introduction to Renaissance and Baroque Dance (Olsson) See description under Dance.

Recorder

Recorder Orchestra (Van Goethem) Many people have played in large groups of recorders, and in some recorder courses this can be a group of more than a hundred, but they may not call themselves a “recorder orchestra.” The term was first used in the UK about forty years ago, to describe an ensemble that uses the full range of instruments, from soprano (or sopranino) to contrabass, while keeping a good ear for the balance and accuracy of the ensemble. More than in “massed playing,” a real recorder orchestra is about good preparation, discipline and detail. The orchestral repertoire is very varied. Joris has carefully chosen a long piece by the German composer Dietrich Schnabel for the Amherst Recorder Orchestra. *Sinfonietta* offers a broad sound spectrum of the recorder orchestra, beautiful “ear worm” melodies, challenging rhythms, meter changes and exploration of all the chromatic notes on the recorder. It's a marvelous work in three movements in typical Schnabel style, with hints of the Romantic period and with interesting parts for all the instruments. It is scored for Sn S AA TT BB, Greatbass, Contrabass. During the week we might tackle other pieces as well. For intermediate to advanced recorders. Participants should be able to play two or preferably more different recorder sizes. Participants can preview the music in advance and request their preferred parts and instruments. The top parts are more difficult and will be assigned to advanced players. Participants must register at <http://www.flanders-recorder-quartet.be/en/air-force/49/> so that Joris can assign parts in advance. Interested in buying a set of score and parts? Visit www.dietrich-schnabel.de

Continues on page 5.

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden (Blaker, Mortimore) See description under Classes of General Interest. This class is open to all Baroque instruments: winds, strings, and continuo, including but not limited to recorders, flutes, oboes, bassoons, violins, violas, cellos, basses, violas (all sizes), harpsichords, lutes, etc. Pitch: A=415.

It's Okay to Be Afraid of Improvisation (Sykes) For all instrumentalists. For description see Classes of General Interest.

Flute

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden (Blaker, Mortimore) See description under Classes of General Interest. This class is open to all Baroque instruments: winds, strings, and continuo, including but not limited to recorders, flutes, oboes, bassoons, violins, violas, cellos, basses, violas (all sizes), harpsichords, lutes, etc. Pitch: A=415.

It's Okay to Be Afraid of Improvisation (Sykes) For all instrumentalists. For description see Classes of General Interest.

Reeds and Brass

(See also Classes of General Interest)

The Antwerp Printers (Verschuren) Working in the mid-16th century, the publishing houses of Susato and Phalèse produced editions of music by popular composers such as Crecquillon, Gombert, and Lassus. This music, some of it published under the sign of the crumhorn (Susato!), is full of delights for wind players. Upper intermediate to advanced mixed louds (cornetto, shawm, sackbut, dulcian).

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden (Blaker, Mortimore) See description under Classes of General Interest. This class is open to all Baroque instruments: winds, strings, and continuo, including but not limited to recorders, flutes, oboes, bassoons, violins, violas, cellos, basses, violas (all sizes), harpsichords, lutes, etc. Pitch: A=415.

It's Okay to Be Afraid of Improvisation (Sykes) For all instrumentalists. For description see Classes of General Interest.

Bowed Strings

(See also Classes of General Interest)

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden (Blaker, Mortimore) See description under Classes of General Interest. This class is open to all Baroque instruments: winds, strings and continuo, including but not limited to recorders, flutes, oboes, bassoons, violins, violas, cellos, basses, gambas (all sizes), harpsichords, lutes, etc. Pitch: A=415.

It's Okay to Be Afraid of Improvisation (Sykes) For all instrumentalists. For description see Classes of General Interest.

Keyboard

(See also Classes of General Interest)

It's Okay to Be Afraid of Improvisation (Sykes) For all instrumentalists. See description under Classes of General Interest.

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden (Blaker, Mortimore) See description under Classes of General Interest. This class is open to all Baroque instruments: winds, strings and continuo, including but not limited to recorders, flutes, oboes, bassoons, violins, violas, cellos, basses, gambas (all sizes), harpsichords, lutes, etc. Pitch: A=415.

Lute

(See also Classes of General Interest)

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden (Blaker, Mortimore) See description under Classes of General Interest. This class is open to all Baroque instruments: winds, strings, and continuo, including but not limited to recorders, flutes, oboes, bassoons, violins, violas, cellos, basses, violas (all sizes), harpsichords, lutes, etc. Pitch: A=415.

It's Okay to Be Afraid of Improvisation (Sykes) For all instrumentalists. For description see Classes of General Interest.

Voice

(See also Classes of General Interest)

A Cappella Vocal Ensemble: Chantons, amis, chantons! (Korisheli) For all who sing. See description under Classes of General Interest.

Dance

(See also Classes of General Interest)

Introduction to Renaissance and Baroque Dance (Olsson) Social dances of the 15th through 18th centuries (*pavan*, *branle*, *courante*, *sarabande*, and others) with a special emphasis on dances from French sources. Open to all.

Baroque Dance in France (Mainz) Phrases from dances by French choreographers (including Pécour, Feuillet, Balon, and L'Abbé) focusing on variations of basic steps.

Classes of General Interest

The Art of Basso Continuo (Duryee) See description under Harpsichord. The participation of singers and other non-keyboardists is welcome.

Recorder

(See also Classes of General Interest)

Poised on the Cusp of the Renaissance (Petersen) What happened between Machaut and Du Fay? The transition from the late 14th century Ars Nova, when art and music alike began to express individuality and anonymity was no longer the rule, to the beginnings of the Renaissance with the music of Guillaume Du Fay and his cohorts. Du Fay, well grounded in the earlier style, lived three quarters of a century, participating in and witnessing the great flowering of Renaissance music. We will explore the late Medieval music that includes his early work, then follow his style as it develops and matures. For intermediate and up recorders.

Recorder Technique: Tools of the Trade with van Eyck and Boismortier (Kielson) In this class we'll approach, and delve into, our technique work by playing two very different styles of music—that of van Eyck (from the Dutch Renaissance) and Boismortier (from the French Baroque). These composers and their music provide a wonderful point of departure as we address tone, articulation, dexterity, and more (you know the drill!) Bring to class your favorite tunes and variations from van Eyck's *Der Fluyten Lust-Hof* and your SAT recorders. Lisette will bring select movements from Boismortier's Opus 7 trios.

Overtures, Chaconnes, and Airs by Lully and de Lalande (Booth) These lovely ensemble pieces for four to six parts give us an insight into the French Baroque larger productions of the time, otherwise only available by attending entire performances. We will play the fascinating *Chaconne des Africaines* from Lully's *Cadmus et Hermione*, de Lalande's *Chaconne* from the *Ballet de Jeunesse*, and Lully's overtures from *Atys* and *Xerxes*. The class will explore French performance style and ornamentation. For upper intermediate to advanced recorders.

Double Dutch! (Coolen) Willem Wander van Nieuwkerk and Saskia Coolen are very close friends and have been working together intensively on van Nieuwkerk's music for recorder ensembles. Try your rhythmical skills in his Africa-inspired licks and sing his lyrical melodies on your recorder. For upper intermediate to advanced recorders.

Renaissance Recorders Consort (Powers) One-on-a-part consort for accomplished players/owners of Renaissance recorders. Blend and ensemble skills emphasized. Repertoire will include but not be limited to the works of French and Low Countries composers. Performance a possibility. For players familiar with Renaissance recorder fingering who own or can borrow hand-built Renaissance recorders.

Fantaisies Françaises (E Haas) Although the instrumental fantasia flowered in early 17th-century England, a large number of fantasies were printed in France and Belgium. Repertoire will include selections from the twenty-four fantasies of Charles Guillet, *cantus firmus* works by Eustache Du Caurroy and Claude Le Jeune, and colorful chromatic pieces by Francois Roberday and Jan Pieterzsoon Sweelinck. For upper intermediate to advanced recorders.

Recorder Master Class (Van Loey) to play, or audit. Music by French or Low Countries composers is preferred but not required. Suggested repertoire includes works by Hotteterre, Philidor, Loeillet, Dieupart, and van Eyck. Together, the class will examine ornamentation practices for individual composers and address articulation and phrasing—including the art and practice of *inégale*—characteristic of the French Baroque style. Performers are expected to prepare a piece before the workshop. Please bring an extra five copies for class study. 415 and 440 instruments welcome.

Flute

(See also Classes of General Interest)

Musique pour la Chambre (Diez-Canedo) We will play French duo and trio suites by Hotteterre, Philidor, Blavet, and Marais. Some performance practice study will be included: understanding dance rhythms, articulation, and ornamentation in the French style. Intermediate to advanced players; reading French violin clef a plus. Pitch: A=415.

Reeds and Brass

(See also Classes of General Interest)

Mouton and Willaert (Boenau) Jean Mouton was the leading composer at the French court ca. 1502-1522. His student Adrian Willaert worked principally in Italy and was an important teacher himself. Mouton may have been the editor-in-chief of the *Medici Codex*, a collection including works by both composers among others. This class will play motets and chansons, several of which are for low ensemble. Mixed louds. Upper intermediate.

Baroque Bassoon Master Class (Verschuren)] to play or audit. Class meets with Baroque Academy bassoons. Some reed-making included in this period. Performers are expected to prepare a piece before the workshop. Suggested repertoire includes works by Boismortier and Corrette. Bring five copies for class study. Pitch: A=415.

Baroque Oboe Master Class (Nagy) to play, or audit. Class meets with Baroque Academy oboes. Some reed-making included in this period. Performers are expected to prepare a piece before the workshop. Suggested repertoire includes Hotteterre's or Monteclair's *Airs* and *Brunettes*, Hotteterre's *L'art de préluder*; suites by Hotteterre, Philidor, Chauvon, Couperin, or...surprise me! Pitch: A=415.

Bowed Strings

(See also Classes of General Interest)

Les Violins du Roi (Lekx) Explore the foundations of style in French Baroque violin playing with the music of the French court and ballet. The ballet music of Lully, Rebel, and Rameau present a rich body of violin band repertoire to study and perform. This course will focus on fundamental Baroque string technique, with no prior Baroque experience required for participation. For intermediate to advanced violin, viola, cello. Pitch: A=415.

Viol Consort and Technique (Cunningham, Pandolfo) Class alternates days with Sarah Cunningham and Paolo Pandolfo. A chance to explore French and Franco-Flemish repertory for viol consort, with time and flexibility to address your questions about technique, ensemble skills, and anything else viol-related. Du Caurroy, Le Jeune, and others, supplemented with some English music. Pitch: A=415.

Keyboard

(See also Classes of General Interest)

The Art of Basso Continuo (Duryee) A class devoted to better understanding the art of accompanying from a figured or non-figured bass line. Class time will be divided between a theoretical and a hands-on approach, touching on treatises as well as repertoire. Coaching on music being prepared for a chamber ensemble will be possible for those who wish it, and for those interested, other musical examples fit for all levels will be provided. Efforts will be made to select repertoire and examples illustrating aspects of French style. Lots of fun! The participation of singers and other non-keyboardists is welcome, as it would provide an environment in which to explore continuo playing both from the point of view of the accompanist and the accompanied. Students with any keyboard experience at all will be able to learn the basics of basso continuo. All levels welcome.

Lute

Airs de Cour (Priset, Eagen) This class will offer a survey of some of the most beautiful solo songs written for voice in France in the late 16th and early 17th centuries. Singers will have the opportunity to work on these lovely and intimate songs with lute accompaniment, exploring topics such as declamation, pronunciation, musical gesture, and ornamentation. This class will take a pragmatic approach, giving students the background and overview to ground them as they continue to explore the material, as well as several songs ideally suited to their voices that they can add to their performance repertoire. For lutes and singers.

Voice

(See also Classes of General Interest)

Airs de Cour (Priset, Eagen) This class will offer a survey of some of the most beautiful solo songs written for voice in France in the late 16th and early 17th centuries. Singers will have the opportunity to work on these lovely and intimate songs with lute accompaniment, exploring topics such as declamation, pronunciation, musical gesture, and ornamentation. This class will take a pragmatic approach, giving students the background and overview to ground them as they continue to explore the material, as well as several songs ideally suited to their voices that they can add to their performance repertoire. For lutes and singers.

Early Notation

(See also Classes of General Interest)

Songbooks of the Loire Valley (Horst) Tiny in size but rich in contents, these six chansonniers abound in the most beautiful and artful gems of the late 15th century, from the lovelorn to the utterly bawdy. For those acquainted with C-clefs, ligatures, and the rudiments of triple mensuration. Easier and harder lines.

Dance

Dance Rehearsal & Practice Rest and individual practice time.

Late Afternoon Classes ~ Monday-Friday 3:30 p.m. – 4:45 p.m.

Classes of General Interest

Alle Psallite! (Cardiff) This class will visit music from the *Montpellier Codex*, a 13th-century French manuscript that contains many Medieval polyphonic hits. Get ready for some good Medieval crunch on two- and three-part music as we explore this music together. For intermediate to upper intermediate soft instruments and voices.

Art of the Baroque Ensemble (Booth) A look at the delicacies of French Baroque music and how to make your performance reflect its unique flavor: the style, structure, interaction of parts, continuo, ornamentation (especially the “essential graces” of Hotteterre) and essence of the music. Lots of emphasis on ensemble skills, lots of playing. For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, and others who have reasonable facility and a basic knowledge of Baroque style.

Hits from the Vaults 15th-century Style (Nagy) Take a guided tour through hit songs of the 15th century as recorded by the Loire Valley chansonniers, a group of related songbooks roughly dating from 1460-1480. This class will include famous and widely-disseminated rondeaux and virelais by Ockeghem, Busnois, Caron, and others, as well as so-called *unica*— special, rare “b-side” songs that survive only in a single source. For upper intermediate to advanced singers and soft instruments (bowed and plucked strings, and soft winds).

Baroque Ensembles Faculty will be drawn from the following: Chen, A. Haas, Maki, Merriman, Streeter, ter Linden, others tba; for voice, recorder, flute, oboe, bassoon, viol, violin, harpsichord, other. These one-to-a-part Baroque ensembles are for advanced treble and basso continuo players who are musically and technically prepared to explore challenging repertoire. Our first priority will be to provide advanced players with well-matched ensembles. If there are more players of treble instruments than of continuo, one set of treble-line players in a trio sonata class may share a continuo section (and a coach) with another set, or some treble players may receive their second or third choices. Please list clear second and third choices. Indicate pitch: “440” or “415” or “either.”

Beginning Viol (Bontrager) See description under Bowed Strings.

Beginning Lute (Priset) See description under Lute.

Beginning/Intermediate Frame Drum (Wiegand) See description under Percussion.

Introduction to Playing/Singing from Early Notation (Petersen) See description under Notation.

Renaissance Music Theory (Ludwig) See description under Music Theory.

Recorder

(See also Classes of General Interest)

Alle Psallite! (Cardiff) For intermediate to upper intermediate soft instruments and voices. For description see Classes of General Interest.

On the Road with Pierre de la Rue (Horst) Pierre wrote it all: masses, motets, Magnificats, Lamentations, chansons, canons, and he did so in many places: at the Burgundian court, in England (the result of a shipwreck!), in Spain, and under the emperor Maximilian. And we will play it all, in honor of the quincentenary of his death. For upper intermediate to advanced recorder players.

The Orpheus of Amsterdam: Music of Jan Pieterszoon Sweelinck (Kielson) Sweelinck’s dates (1562-1621) place him in that wonderful period that bridges the late Renaissance and early Baroque. Commonly known as “the Orpheus of Amsterdam,” Sweelinck successfully achieved a seemingly easy balance between performing, composing, and teaching, significantly influencing those who followed. In this class we will play arrangements of Sweelinck’s music for recorder ensemble, exploring his use of chromaticism, variation, and imitative counterpoint to create his expressive polyphony. Musical selections will be taken from his complex keyboard works and vocal masterpieces, including his polyphonic psalm settings. We’ll hear how the English and Italians influenced his writing and perhaps have time to play a piece by one of his famous students of the north German organ school, Samuel Scheidt. (Note: some of this beautiful music calls for great bass.) For upper intermediate to advanced recorder players.

Hits from the Vaults 15th-century Style (Nagy) For upper intermediate to advanced singers and soft instruments (bowed, plucked strings, and soft winds). For description see Classes of General Interest.

Art of the Baroque Ensemble (Booth) For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, and others who have reasonable facility and a basic knowledge of Baroque style. For description see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Flute

(See also Classes of General Interest)

Alle Psallite! (Cardiff) For intermediate to upper intermediate soft instruments and voices. For description see Classes of General Interest.

Hits from the Vaults 15th-century Style (Nagy) For upper intermediate to advanced singers and soft instruments (bowed, plucked, and end-blown). For description see Classes of General Interest.

Chansons convenables a la fleuste dallemant (E. Haas) Pierre Attaignant’s *Vingt et sept chansons* (1553) is the earliest published music designated for Renaissance flute consort. We’ll explore these popular chansons as well as related vocal and dance settings. A matched consort of Renaissance flutes by Martin Wenner (A=415) will be available for players to use. Mostly playing, with some technical work. For intermediate to advanced Renaissance flute players.

Hits from the Vaults 15th-century Style (Nagy) For upper intermediate to advanced singers and soft instruments (bowed, plucked strings, and soft winds). For description see Classes of General Interest.

Art of the Baroque Ensemble (Booth) For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, and others who have reasonable facility and a basic knowledge of Baroque style. For description see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Reeds and Brass

(See also Classes of General Interest)

Art of the Baroque Ensemble (Booth) For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, and others who have reasonable facility and a basic knowledge of Baroque style. For description see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Bowed Strings

(See also Classes of General Interest)

Alle Psallite! (Cardiff) For intermediate to upper intermediate soft instruments and voices. For description see Classes of General Interest.

Hits from the Vaults 15th-century Style (Nagy) For upper intermediate to advanced singers and soft instruments (bowed and plucked strings, and soft winds). For description see Classes of General Interest.

Art of the Baroque Ensemble (Booth) For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, and others who have reasonable facility and a basic knowledge of Baroque style. Pitch: A=440. For description see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Beginning Viol (Bontrager) Get a solid, comfortable, and musical start to this most accessible and versatile of instruments! In this beginning class we'll start with the absolute basics and be playing some wonderful consort music in no time! Some loaner instruments are available—contact Loren Ludwig for details at LML4F@virginia.edu. Pitch: A=415.

Keyboard

(See also Classes of General Interest)

Art of the Baroque Ensemble (Booth) For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, and others who have reasonable facility and a basic knowledge of Baroque style. For description see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Lute

Alle Psallite! (Cardiff) For intermediate to upper intermediate soft instruments and voices. For description see Classes of General Interest.

***Hits from the Vaults 15th-century Style (Nagy)** For upper intermediate to advanced singers and soft instruments (bowed, plucked, and end-blown). For description see Classes of General Interest.

Art of the Baroque Ensemble (Booth) For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, and others who have reasonable facility and a basic knowledge of Baroque style. For description see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Beginning Lute (Priset) The lute is an instrument that opens a door to a rich repertoire spanning two centuries of Western art music. This class is meant to be a stepping stone for anyone who has an interest in playing the lute but not the necessary resources to do so. There will be an emphasis on the mechanics of playing including properly holding the lute, simple exercises for practice, producing a good sound, and some discussion on composers and repertoire. Some lutes will be provided for the class and for practice for the duration of the week.

Voice

(See also Classes of General Interest)

Alle Psallite! (Cardiff) For intermediate to upper intermediate soft instruments and voices. For description see Classes of General Interest.

Hits from the Vaults 15th-century Style (Nagy) For upper intermediate to advanced singers and soft instruments (bowed, plucked, and end-blown). For description see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Introduction to Playing/Singing from Renaissance Notation (Petersen) For brave and bold musicians of all stripes. For description see Notation.

Percussion

(See also Classes of General Interest)

Beginning/Intermediate Frame Drum (Wiegand) Learn the techniques to play tambourine and other frame drums in a variety of styles from around the world. We will tackle the challenges of incorporating percussion into early repertoire, learn how to notate drumming patterns, and navigate complicated rhythmic cycles. Drums will be provided. If you have a tambourine or a frame drum, bring it.

Early Notation

Introduction to Playing/Singing from Renaissance Notation (Petersen) For players and singers eager to take the plunge and make a more direct connection with the early masters. You'll absorb as much of this skill as possible in one week! Lots of playing/singing, along with the essential theory: note shapes and rests, C clefs, ligatures, triple mensuration. You'll be rewarded with a better understanding of Renaissance music once you see it as they did at the time. Intensive and fun! For brave and bold musicians of all stripes.

Dance

Dance Rehearsal (Mainz, Olsson) Rehearsals for Baroque Opera (Jean-Baptiste Lully's *Cadmus et Hermione*) with performance Friday evening, July 13, 8:00 pm. Possible evening rehearsals on Monday, Tuesday, and Wednesday. Opera dress rehearsal, late Thursday evening. Please see Early Morning Dance description for requirements.

Music Theory

Renaissance Music Theory (Ludwig) Renaissance music theory offers a powerful set of tools to aid performers and scholars in their approaches to polyphonic music. With instruments in hand we'll explore some of the key concepts of music theory using Renaissance sources including Tinctoris, Zarlino, Morley, and others. Over the course of the week we'll tackle concepts including solmization and the hexachord, modes, cadences, ornamentation, and imitation, splitting our time between analysis, composition, and music making.