

Amherst Early Music 2018
Central Program Classes, Week II
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, NLA participants who wish to take a non-NLA class, and Roman de Fauvel instrumentalists. **All students who wish to take a Central Program class must submit the class choice form.** If you have been accepted into **ESI** or **Virtuoso Recorder Seminar**, or as a singer in the **Roman de Fauvel Project**, do **NOT** submit class choices, the program director will be in touch with you about your schedule. **NLA** participants who wish to take a class outside the NLA curriculum must submit the class choice form. **Roman de Fauvel** instrumentalists must submit class choices for the first period only.

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

A Little Song and Dance (O'Brien) Dance music needs to serve the rhythmical needs of the dancers, while still making sense of the phrases. Vocal music can often be much more flexible in timing and tempo in order to tell its story, but it still needs a clear rhythmic foundation. In this class, we'll explore techniques from both approaches; and learn how these techniques can help facilitate tempo and meter changes, shape phrases without losing time, take time without losing the rhythmical shape, and play more articulately and expressively in an ensemble. For upper intermediate to advanced soft instruments and percussion.

Island (Poly)rhythm: Music in Medieval Cyprus (Cewart) Bathed in the warm sun and waves, the music that grew up in the French crusader court of Cyprus took on a number of peculiarities, including numerous references to the ocean and sea monsters. A thick manuscript of anonymous *unica*, written between 1413 and 1426, and populated by a cycle of polyphonic masses, motets in Latin and French, ballades, rondeaux, and virelais remains the solitary witness to this brilliant foray. In this course we'll learn monophonic folk tunes that can be traced back to this period, sing and examine extemporized harmony to plainchant, and be tossed about by two- to four-part *ars subtilior* polyphony that is as catchy as it is tricky. For singers, percussionists, and players of soft instruments (recorder, flute, viol, lute).

French Baroque for the Confused (Melville) Enrich your understanding and interpretation of French Baroque music, an elegant but sometimes tricky repertoire. Using two- and three-part music of Hotteterre, Philidor, and others, we'll make greater sense of melody and harmony, and explore French-style ornamentation, the relationship between music and dance, and the eternal issue of *notes inégales*. If you'd like to better distinguish your *flattements* from your *ports-de-voix*, this class is for you! For upper intermediate recorders, flutes, and other soft instruments. Pitch: A=415.

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.

Recorder

(See also Classes of General Interest)

From Dufay to Josquin (Berlin) From beautiful sacred motets to rambunctious secular chansons, we'll explore works by two of France's most famous composers of the 15th and 16th centuries. For intermediate to upper intermediate recorders.

La Fleur des Chansons et Danseries (Beets) Between 1530 and 1575 the French chanson was all the rage. Hundreds of songbooks were published by the French and Belgian printers Le Roy & Ballard, du Chemin, Susato, Attaignant, Phalèse, and many others. Apart from this vocal genre, the *Danseries* also flourished in the middle of the 16th century (e.g. Gervaise, d'Estrée). In this class we'll look at the popularity of these song and dance genres while playing different top hits from this repertoire. For intermediate recorders and viols.

A Little Song and Dance (O'Brien) For upper intermediate to advanced soft instruments and percussion. For description, see Classes of General Interest.

Island (Poly)rhythm: Music in Medieval Cyprus (Cewart) For singers, percussionists, and players of soft instruments (recorder, flute, viol). For description, see Classes of General Interest.

French Baroque for the Confused (Melville) For upper intermediate recorders, flutes, and other soft instruments. Pitch: A=415. For description, see Classes of General Interest.

Lully and Charpentier (Streeter) Jean-Baptiste Lully and Marc-Antoine Charpentier were arguably the two greatest French composers of vocal and theatrical music of their generation. Their instrumental music, however, is also delightfully colorful and dramatic. Recorder arrangements of instrumental suites, overtures, ballets, and more will transport you back in time to the splendor of the French court of Louis XIV. Advanced recorders only.

Practice Practicing (Spanhove) Franz Liszt wrote: "The technique of practicing is more important than practicing technique." This class will focus on the study of how to practice music. Bart will lead participants through an immersion in 1,001 relevant exercises to easily improve performance, enough to last a lifetime. Enhancing your practicing can be a challenging and attractive way of making music. In this course Bart would like to share his ideas and perceptions with you contained in his recently-released book *The Finishing Touch of Practicing* (Moeck, 2016). "Learning how to learn is life's most important skill." For recorders, all levels.

Renaissance Recorders Consort (Powers) 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. For players familiar with Renaissance recorder fingering who own or can borrow hand-built Renaissance recorders.

Recorder Master Class (Stern) to play, or audit. Solo sonatas and suites—how can we understand them better, and play them more beautifully? This class offers an opportunity to explore solo repertoire in an easygoing environment and to learn as others do the same. Music by French or Low Countries composers is preferred but not required. Suggested repertoire includes Hotteterre, Philidor, Boismortier, 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 *inégalé*—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.

Virtuoso Recorder Seminar Master Class (Verhagen) audit only.

Flute

(See also Classes of General Interest)

A Little Song and Dance (O'Brien) For upper intermediate to advanced soft instruments and percussion. For description, see Classes of General Interest.

Island (Poly)rhythm: Music in Medieval Cyprus (Coward) For singers, percussionists, and players of soft instruments (recorder, flute, viol). For description, see Classes of General Interest.

French Baroque for the Confused (Melville) For upper intermediate recorders, flutes, and other soft instruments. Pitch: A=415. For description, see Classes of General Interest.

Reeds and Brass

(See also Classes of General Interest)

Shawm and Dulcian (Stillman, Verschuren) Repertoire will be chosen with the goal of helping upper intermediate to advanced players develop technique. Students will be encouraged to expand dynamic range, employ a variety of articulations, and phrase with attention to the texts of vocal music. Expect to be challenged!

Sackbut (Becu) A sackbut repertoire and technique class with exercises and music chosen to suit participants' needs. Breath control, embouchure, articulation, lyrical playing, and more.

Cornetto (Tollaksen) We will explore why the cornetto was considered similar to the human voice by studying cornetto technique, sound production, articulation, phrasing, tonal color, temperament, and some ornamentation and repertoire. There will be group playing with the possibility of individual playing as well.

Bowed Strings

(See also Classes of General Interest)

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Springfels, Ludwig, and Bontrager to take your viola da gamba skills to the next level! For intermediate to advanced players.

Pitch for the Viol Excelsior program is A=440.

Viol Excelsior: La Viole Parle (Bontrager, Rozendaal) Musicians of the High Renaissance and Baroque eras thought of music, including instrumental music, as rhetoric and speech. This view influenced their approach to all aspects of performance, from the formation of individual tones to the large structures of composition and interpretation. In this year's Viol Excelsior class we will look at the way we handle language as a model for how we play music. We will study written music as literature; practice performing from prepared text (oratory); practice reading at first sight; and we will play as we most often speak: extempore (improvising). Sources will include French song, poetry, and writings on music and viol playing. The class is designed to include all viol sizes and all ability levels.

Medieval Bowed Strings: French Motets from Montpellier to Machaut (Springfels) By the late 14th century, viellists were known to have adopted and adapted the motet repertoire. So will we. Witty, intricate music to amuse and to challenge the player. Intermediate to advanced vielles, treble and tenor viols. No drones, but we'll share the playing of isorhythmic tenors. Singers welcome.

La Fleur des Chansons et Danseries (Beets) Between 1530 and 1575 the French chanson was all the rage. Hundreds of songbooks were published by the French and Belgian printers Le Roy & Ballard, du Chemin, Susato, Attaignant, Phalèse, and many others. Apart from this vocal genre, the *Danseries* also flourished in the middle of the 16th century (e.g. Gervaise, d'Estrée). In this class we'll look at the popularity of these song and dance genres while playing different top hits from this repertoire. For intermediate and up recorders and viols.

A Little Song and Dance (O'Brien) For upper intermediate to advanced soft instruments and percussion. For description, see Classes of General Interest.

Island (Poly)rhythm: Music in Medieval Cyprus (Coward) For singers, percussionists, and players of soft instruments (recorder, flute, viol). For description, see Classes of General Interest.

French Baroque for the Confused (Melville) For upper intermediate recorders, flutes, and other soft instruments. Pitch: A=415. For description, see Classes of General Interest.

Keyboard

(See also Classes of General Interest)

Harpsichord Master Class (Cok) 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: French harpsichord music by François Couperin, Jean Henri D'Anglebert, Louis Couperin, Jean-Philippe Rameau, Jacques Duphy and contemporaries; music of the Low Countries by Jan Pieterszoon Sweelinck, John Bull, Peter Philips, Giles Farnaby or contemporaries. A good source is the *Fitzwilliam Virginal Book*. Less advanced players or students wishing exposure to unfamiliar repertoire could choose a work from the *Monumenta Music Neerlandica* edition, volumes I and II. It includes the *Klavierboek Anna Maria van Eijl* and the *Susanne van Soldt* manuscript, among other things. Students may contact Kathryn Cok 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.

Lute

(See also Classes of General Interest)

A Little Song and Dance (O'Brien) For upper intermediate to advanced soft instruments and percussion. For description, see Classes of General Interest.

Island (Poly)rhythm: Music in Medieval Cyprus (Cowart) For singers, percussionists, and players of soft instruments (recorder, flute, viol). For description, see Classes of General Interest.

Voice

(See also Classes of General Interest)

Island (Poly)rhythm: Music in Medieval Cyprus (Cowart) For singers, percussionists, and players of soft instruments (recorder, flute, viol). For description, see Classes of General Interest.

Vocal Master Class (Dellal) to audit, or to sing (with permission of instructor). Class meets with ESI and *Roman de Fauvel* project. Central Program singers may apply to sing.

Percussion

A Little Song and Dance (O'Brien) For upper intermediate to advanced soft instruments and percussion. For description, see Classes of General Interest.

Island (Poly)rhythm: Music in Medieval Cyprus (Cowart) For singers, percussionists, and players of soft instruments (recorder, flute, viol). For description, see Classes of General Interest.

Early Notation

(See also Classes of General Interest)

Recorder Early Notation Ensemble and Theory (Cook, Horst, Petersen) Early notation playing and theory, divided by levels, for those who have at least some experience with Renaissance notation: clefs, note shapes and rests, ligatures, etc. Be prepared to work hard, with the goal of individual advancement. Repertoire from the prolific manuscript workshop of Alamire, the many Parisian *chansonniers*, the Burgundian courts, the *ars subtilior* repertoires of Chantilly, Modena, and Torino, and more, chosen with attention to the needs of the students.

Dance

(See also Classes of General Interest)

New London Assembly: In Print and In Manuscript—The Dances of the John Playford Era, 1651-1686 (Callens) With music by Axelrod, Kammen, and Martin; this class will focus on the oldest country dances that appeared in print, the ones published by John Playford in editions 1-7 of *The Dancing Master*. In addition some of the material in the six surviving country dance manuscripts of that period will be taught and offered for comparison. For NLA registrants, and other experienced English dancers by permission of Brad Foster.

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

Classes of General Interest

A Cappella Vocal Ensemble: (Williams) This class will focus on the chansons and motets by Claude Le Jeune and Clement Janequin. We'll look both at the music and the poetry behind the pieces. We will also take the opportunity to talk about vocal issues in a small ensemble including tuning, diction, rhythmic and aural skills, and negotiation with voice changes. For all who sing.

Traditional Music (Stern, Velez) Class will focus on the music of Armenia. Repertory will include hauntingly beautiful chants from Medieval times, songs of the 18th-century bard Sayat Nova, and complex and challenging dance music. Students will explore the rhythms of the regions through percussion instruments and the melodies through their chosen instrument. The class will delve deeply into several pieces, focusing on nuances of percussion, harmonization of given melody lines, and beginning improvisation. For players of all soft instruments (recorder, flute, viol, lute, etc.) and percussion.

Beginning Dulcian (Merriman) For description see Reeds and Brass.

New London Assembly Presentations by NLA faculty. See description under Dance.

Recorder

Recorder Orchestra (Beets) 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. Tom has carefully chosen a selection of orchestral pieces from England and Germany. They are scored for Sn S S AA TT BB, Great bass, Contrabass. The difficulty level of the parts ranges from quite difficult to parts that can be handled by the intermediate player. For intermediate to advanced recorders. It might be necessary for the players to practice their parts in their free time during the week. *If you do not own a greatbass in C or contrabass in F but are willing to play it, that's fine. The instruments may be able to be provided for you with advance notice.*

Traditional Music (Stern, Velez) See description under Classes of General Interest. For players of all soft instruments (recorder, flute, viol, lute, etc.) and percussion.

Flute

Traditional Music (Stern, Velez) See description under Classes of General Interest. For players of all soft instruments (recorder, flute, viol, lute, etc.) and percussion.

Reeds and Brass

(See also Classes of General Interest)

Double and Triple Choir for Loud Instruments (Becu, Verschuren) Play large-scale works on mixed brass and reeds. Repertoire will be drawn from late 16th- and early 17th-century sources. Cornetto, sackbut, larger shawms, dulcians. Upper intermediate to advanced.

Beginning Dulcian (Merriman) Experience the satisfying resonance of the dulcian in this introductory class. You'll learn how to blow freely on these double reed instruments and will be able to play a full octave by the end of the week. The fingering is similar to recorder. Tenor and bass dulcians will be available.

Bowed Strings

(See also Classes of General Interest)

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Springfels, Ludwig, and Bontrager to take your viola da gamba skills to the next level! For intermediate to advanced players.

Pitch for the Viol Excelsior program is A=440.

Viol Excelsior: La Viole Danse (Rozendaal) Dance music is more than a sound effect produced to accompany dancers. When viols play dance music, they too dance, with arms, hands, and fingers. This class will play music from Attaignant, Arbeau, Praetorius, J.-B. Lully, and the Philidor manuscripts.

Viol Excelsior: The 17th-Century French Fantaisie for Viols (Ludwig) While English, Italian, and German consort music from the early 17th century is deservedly popular among modern consort players, much less well known is a distinctive repertoire of four-part *fantaisies* by Moulinie, Roberday, Guillet, and others. We will survey this delicate, expressive polyphony that offers a French counterpart to the more familiar viol consort repertoire. Intermediate to advanced viols.

Traditional Music (Stern, Velez) See description under Classes of General Interest. For players of all soft instruments (recorder, flute, viol, lute, etc.) and percussion.

Keyboard

(See also Classes of General Interest)

Vermeer's Lady (Cok) In one of Vermeer's paintings, a lady in a Dutch drawing room is playing a harpsichord. What was she playing? We'll explore the possibilities in contemporary manuscripts: the *Susanne van Soldt Manuscript* (1599), *Benjamin Cosyn's Virginal Book* (manuscript ca. 1605-1622), the *Gresse Manuscript* (ca. 1650), and the *Camphysen Manuscript* (ca. 1652).

Lute

(See also Classes of General Interest)

Traditional Music (Stern, Velez) See description under Classes of General Interest. For players of all soft instruments (recorder, flute, viol, lute, etc.) and percussion.

Voice

(See also Classes of General Interest)

A Cappella Vocal Ensemble: (Williams) For all who sing. See description under Classes of General Interest.

Percussion

Traditional Music (Stern, Velez) See description under Classes of General Interest. For players of all soft instruments (recorder, flute, viol, lute, etc.) and percussion.

Dance

(See also Classes of General Interest)

New London Assembly Presentations NLA faculty; a different presentation every day from faculty in the New London Assembly. Open to all. You may drop in if you are not taking another class at this time.

Monday—Dorrie Olsson and Kaspar D. Mainz; **Historical Social Dance.** A workshop in select European social dances from the late Renaissance. The presentation will include dances from the "Inns of Court" sources which show similarities to English country dance, as well as a minuet country dance. Illustrations of dance sources, dance notation, and costumes will be available.

Tuesday—Philippe Callens, with music by Emily O'Brien; **Newcastle in Antwerp: the Low Countries and the English Country Dance, 1613-c.1815.** After the English country dance had crossed the Channel to France at the end of the 17th century, the dance form spread all over Europe. Come and discover the more than twenty country dance collections that were published in present-day Belgium and the Netherlands.

Wednesday—Daisy Black with music by Emily O'Brien; **Unruly Woman.** This will include an indecorous assortment of Medieval tales from around Europe about women who gain the upper hand—or, occasionally, the upper arse.

Thursday—Graham Christian, with music by Emily O'Brien; **Manners, Morals, and Movement.** Dance, especially social dance, has always conveyed meaning about one's taste, style, and class, and from the Renaissance forward, dance teachers have laid claim to a glorious history to justify their authority as guides to deportment and behavior as well as

movement. This presentation will examine some of the more striking instances of the amazing and amusing common ground of etiquette and social dance.

Friday—Andrew Swaine, with music by Emily O’Brien; **Progressing Through Time.** The dances in the early editions of *The Dancing Master* were an amazing mix of formations and progressions, many of which we rarely dance today. As time passed, dances were standardized into longways duple and then triple minor. This presentation will explore the progression of progression itself, and the significant evolution of progression that had likely already taken place before the first edition of *The Dancing Master*.

Saturday (11:15)—NLA Faculty Concert: Karen Axelrod, Shira Kammen, and Eric Martin.

Early Afternoon Classes ~ Monday-Friday 1:45 p.m.–3:00 p.m.

Classes of General Interest

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

Dance Music at Versailles (Streeter) The French loved to dance and none more than King Louis XIV. Be swept on to the dance floor by these charming, elegant *menuets*, *sarabandes*, *chaconnes*, and more. For intermediate and up recorders, flutes, viols, orchestral strings, continuo instruments.

Le Roman de Fauvel (Springfels) The *Roman de Fauvel* is a satirical 14th-century French poem comprised of beautiful and immensely varied monophonic and polyphonic music and texts. First appearing in manuscript form in Paris in 1314, the piece serves as an allegorical criticism of church and state, using the metaphor of a donkey becoming the ruler of his master’s house. The poem, though banned at the time for being seditious and heretical, was wildly successful and still copied into the 15th century. The compositions range from gorgeous monophonic love songs to edgy polyphony of the Ars Nova. Class will include a bit of improvisation, no experience needed. For all singers, and players of soft instruments. No previous improvisation experience needed.

Recorder

(See also Classes of General Interest)

Avant-garde Solos for Recorder (Spanhove) Explore modern technique, improvisations using these techniques, and specific pieces which are landmarks of late 20th- and now 21st- century recorder repertoire. The first two days of the week will be devoted to mastering modern techniques - also called extended techniques - and using these techniques in your playing. The next three days will focus on works by Hirose, Linde, Geysen and Yoshimine. Students will have the opportunity to play in master class format, to learn from one another and of course from Bart! Note: class meets with Virtuoso Recorder Seminar. For advanced recorder players.

Dance Music at Versailles (Streeter) For intermediate and up recorders, flutes, viols, orchestral strings, continuo instruments. For description, see Classes of General Interest.

Jan Pieterszoon Sweelinck in Concert (Verhagen) Jan Pieterszoon Sweelinck (1562-1621), composer of beautiful vocal and vivid instrumental music, composed works for Catholic, Calvinist, and Lutheran services, as well as secular music. He is best known today for his keyboard works, written for performance before and after the worship services in Amsterdam. This class will explore Sweelinck’s own chansons and psalm settings as well as some of his intricate organ works (in arrangements for recorders) based on works by other composers. His variations on tunes such as *Under de Linde groene* and *Mein junges Leben hat ein End* are technically demanding while offering great musical rewards for the advanced recorder player. The class will also learn how to add van Eyck figures to some of the psalms. Students will be expected to have practiced music in advance. Reine-Marie will send parts to students who have been placed in class as of June 1.

Le Roman de Fauvel (Springfels) For singers, and players of soft instruments. For description, see Classes of General Interest.

Renaissance Recorders Consort (Blaker) 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 composers. Performance a possibility. For players familiar with Renaissance recorder fingering who own or can borrow hand-built Renaissance recorders.

Why did I write that? Because I CAN!: The Incredible Ars Subtilior (Horst) Intoxicated by powerful new notational possibilities, composers at the end of the 14th century created music of a thrilling rhythmic complexity not equaled until the 20th century. Undaunted, we will tackle it! For advanced recorders.

Flute

(See also Classes of General Interest)

Dance Music at Versailles (Streeter) For intermediate and up recorders, flutes, viols, orchestral strings, continuo instruments. For description, see Classes of General Interest. Pitch: A=440.

Le Roman de Fauvel (Springfels) For singers, and players of soft instruments. For description, see Classes of General Interest.

Reeds and Brass

(See also Classes of General Interest)

Clemens and Crecquillon (Boenau) Jacob Clemens non Papa and Thomas Crecquillon were composers of the post-Josquin generation whose appealing works were widely known and included in anthologies. Crecquillon's imitative style is thought to be a precursor of the instrumental canzona. For mixed louds. Upper intermediate.

Giaches de Wert (Tollaksen) Class will focus on the lyrical and expressive five-part vocal music of Giaches de Wert, who was born in Flanders and worked in northern Italy. Sixteen books of madrigals by de Wert were published between 1568 and 1608. For cornetto, sackbut, and dulcian. Upper intermediate.

Canti C (Stillman) In 1503 Venetian printer Ottaviano Petrucci published *Canti C*, a large collection of pieces by Franco-Flemish composers. The pieces are untexted and call for a high level of instrumental playing. Composers include Josquin, Agricola, Obrecht, and many others. Class will play from Dan's own transcriptions. D soprano and G alto shawms, tenor shawm, sackbut, bass dulcian. Advanced.

Orlande de Lassus (Verschuren) Class will play motets and chansons from this master Franco-Flemish master who worked in Italy and Bavaria in the late 16th century. His sacred works are majestic and powerful, full of color and nuance; several are included in the *Regensburg Manuscript*, some with wind band instrumentations. For cornetto, sackbut, and dulcian. Advanced.

Bowed Strings

(See also Classes of General Interest)

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Springfels, Ludwig, and Bontrager to take your viola da gamba skills to the next level! For intermediate to advanced players.

Pitch for the Viol Excelsior program is A=440.

Viol Excelsior: La Viole Chant (Rozendaal, Eagen) The chansons of Josquin, Arcadelt, Clemens, Janequin, Sermisy, Lassus, Le Jeune, et alia are wonderfully satisfying to play on viols alone or in combination with the participation of singers. For viols and singers.

Viol Excelsior: Adapt and Evolve (Bontrager) Aside from the rich English tradition for consort, viol players may find themselves fruitlessly searching for repertoire from other regions. This class will examine ways to adapt and arrange works for voices, instrumental ensembles and even solo pieces for viol consort. From extemporaneous playing from other scores to more careful arranging, we will use existing arrangements as well as creating our own in order to discover ways to broaden possibilities both as individual players and as an ensemble. For viols.

Dance Music at Versailles (Streeter) For intermediate and up recorders, flutes, viols, orchestral strings, continuo instruments. For description, see Classes of General Interest.

Le Roman de Fauvel (Springfels) For singers, and players of soft instruments. For description, see Classes of General Interest.

Keyboard

(See also Classes of General Interest)

The Art of Basso Continuo (Cok) 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. Students will be provided with hand-outs/exercises taken from both historical and modern method books. 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 and experienced players will be able to take their playing to a new level of artistry. All levels welcome!

Dance Music at Versailles (Streeter) For intermediate and up recorders, flutes, viols, orchestral strings, continuo instruments. For description, see Classes of General Interest.

Lute

Dance Music at Versailles (Streeter) For intermediate and up recorders, flutes, viols, orchestral strings, continuo instruments. For description, see Classes of General Interest.

Le Roman de Fauvel (Springfels) For singers, and players of soft instruments. For description, see Classes of General Interest.

Voice

(See also Classes of General Interest)

Le Roman de Fauvel (Springfels) For singers, and players of soft instruments. For description, see Classes of General Interest.

La Viole Chant (Rozendaal, Eagen) For description, see Bowed Strings.

Percussion

Tambourine and Frame Drum (Velez) Use of drum language will allow us to delve more deeply into the tonal possibilities of the tambourine and the frame drum. Finger rolls, pitch bends, and articulation of the jingles will be thoroughly explored. For those with some experience with a tambourine or a frame drum. Drums will be provided. If you have a tambourine or a frame drum, bring it.

Early Notation

(See also Classes of General Interest)

The Frenchmen of *Canonici 213* (Powers) The music manuscript *Oxford, Canonici 213* is familiar to notation hounds as a huge repository of works by Du Fay and Binchois, which are of course lovely, but exceedingly well known. However, the manuscript is also chock full of other Franco-Flemish delights that rarely get to see the light of day. Come explore less familiar repertory and leave class singing the praises of the soon-to-be-household names Feragut and Fontaine; Benoit, Brassart, and Beuseron; Libert, Lebertoul, Locqueville; the Lantins boys; and the mysterious L.J.! For recorder players who have some experience with Renaissance notation: clefs, note shapes and rests, ligatures, etc. Non-recorder players admitted with permission of instructor.

Avignon and the Lusignans (Petersen) A head-first dive into the nooks and crannies of the *Ars subtilior*—the late 14th-century to early 15th-century repertoires of southern France and French Cyprus. Challenges will include multiple levels of perfection, extended syncopations and cross rhythms, and complex mensural changes. Participants should be fluent with C clefs and ligatures, understand rules of perfection and alteration at various levels, and have strong fundamental rhythmic skills. The aim will be to make music! The class is geared towards recorders; singers and players of other instruments accepted by permission of instructor.

Dance

New London Assembly: Modern Treasures (Foster) With music by Axelrod and Martin; this class will include a selection of modern dances with great tunes from both sides of the Atlantic, ranging from well-known and familiar treasures to new and less familiar material. For NLA registrants only, or by permission of the NLA Director.

New London Assembly: Notation and Reconstruction (Callens, Marsh) with music by O'Brien; learn more about original 17th and 18th century country dance notation and the systems used for it, from both English and continental European sources. Carol Marsh will lead a study of the systems of the day—some verbal, others diagrammatic, some in print (typeset or engraved), others in manuscript. Philippe will present dances that illustrate the various notation systems and share his research and techniques for making old dances come alive. For NLA registrants only, or by permission of Brad Foster.

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.

A Mode a Day (Dellal) This class will explore the worlds of the eight Medieval modes, spending one day in each, combining authentic and plagal. We'll learn how to sing perfect modal intervals, examine the distinct emotional characters of each mode, and sing and play modal pieces from sacred and secular sources. As we immerse ourselves in the modal universe we'll also explore some improvisation and polyphonic singing. Singers are encouraged; instrumentalists who can play in just intonation are welcome. All participants will be asked to sing some as well as play.

Medieval/Renaissance/Baroque—What's the Difference? (Berlin) Through a combination of playing (lots) and discussion (some) we will uncover key features of each musical period. Gain an understanding of musical forms from the apex of Medieval polyphony, through the flourishing of the Renaissance and on to the musical architecture of the Baroque. Works by Dufay, Lasso, and Leclair. For intermediate to upper intermediate recorders and viols.

The Armed Man (Petersen) Judging from the number of composers who set it and used it as the basis for their compositions, *L'homme armé* was one of the most popular tunes of the Renaissance. We will explore some of the seemingly infinite ways that composers twisted, turned, and transposed this simple tune to suit their musical purposes, often with surprisingly beautiful (and sometimes humorous) results. All instruments and singers, intermediate to upper intermediate.

Baroque Ensembles Faculty will be drawn from the following: Duryee, Lekx, Spanhove, Streeter, and others; 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."

Tambourine and Frame Drum for Beginners (Velez) See description under Percussion.

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.

Consort Music of the French Baroque (Melville) Ensemble music for three and five parts by Boismortier, Dornel, and others. The rich harmonies and graceful melodic contours of this repertoire provide a great opportunity to develop better listening, tuning, and technical skills while having much musical fun! For upper intermediate to advanced recorders and flutes. Pitch: A=440.

A Mode a Day (Dellal) See Classes of General Interest for description.

Medieval/Renaissance/Baroque—What's the Difference? (Berlin) For intermediate to upper intermediate recorders and viols. For description see Classes of General Interest.

The Armed Man (Petersen) For all instruments and singers, intermediate to upper intermediate. For description see Classes of General Interest.

Modern Recorder Ensemble: works by Dutch and Flemish composers (Verhagen) There has been a remarkable outpouring of new works for recorder ensemble by Dutch and Flemish composers. Here is your opportunity to work on some of these pieces with Dutch master Reine-Marie Verhagen. She will lead you through 20th and 21st century recorder ensemble pieces by such composers as Geysen, Kooimans, Nieuwkerk, and others. From snappy rhythms to engaging melody, complex structures to minimalist styles - come try it all! For advanced recorder players.

Binchois the Chaplain: Binchois's Sacred Works (Cook) Of the three most famous composers of the early 15th century—Dunstaple, Du Fay, and Binchois—Binchois is best known for his secular music. Dunstaple is known today almost exclusively for sacred music, and Du Fay is fairly well split, but it is Binchois's gorgeous rondeaux and other songs that typically get all the modern press. But he was also a prolific composer of masses and motets, in which he shows off not just his famously beautiful approach to melody but also familiarity with all the popular styles of the day. In this class, we'll delve into this lesser-known repertoire and polish some dusty jewels. Upper-intermediate - adv recorders.

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.

The Armed Man (Petersen) For all instruments and singers, intermediate to upper intermediate. For description see Classes of General Interest.

Consort Music of the French Baroque (Melville) Ensemble music for three and five parts by Boismortier, Dornel, and others. The rich harmonies and graceful melodic contours of this repertoire provide a great opportunity to develop better listening, tuning, and technical skills while having much musical fun! For upper intermediate to advanced recorders and flutes. Pitch: A=440.

A Mode a Day (Dellal) Singers are encouraged; instrumentalists who can play in just intonation are welcome. All participants will be asked to sing some as well as play. 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)

Josquin and Gombert (Merriman) Play sacred and secular music by master composer Josquin des Pres and the less well-known Nicolas Gombert, whose music is included in wind band manuscripts. Delightful rhythms and satisfying sonorities. Mixed louds. Upper Intermediate.

Cantiones Sacrae (Boenau) Explore sacred works by Adrian Willaert, Philippe de Monte, and Andreas Pevernage, three composers born in the Low Countries who worked in Italy, Germany, and Flanders. Enjoy the glorious sounds of Renaissance polyphony on loud instruments. Mixed louds. Upper intermediate.

Hapsburg Choirbook Project (Becu, Stillman, Tollaksen) An advanced class of rehearsals leading to Friday evening performance. Staff singers, brass, and dulcians will work on motets by Philippe de Monte, and motets and the 16-voice *Dominus Regnavit* mass by Lambert de Sayve. Both composers were born in the Low Countries and worked in the German lands under the Hapsburgs, particularly in Graz, Vienna, and Prague. Singers and players will perform from large choirbooks to emulate 16th-century performance practice. Parts will be assigned and music will be available in advance. C clef reading may be required. Class will run until 5:30; evening rehearsal possible. For very advanced singers and cornet, sackbut, and dulcian players.

The Armed Man (Petersen) For all instruments and singers, intermediate to upper intermediate. For description see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Bowed Strings

(See also Classes of General Interest)

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Springfels, Ludwig, and Bontrager to take your viola da gamba skills to the next level! For intermediate to advanced viols.

Pitch for the Viol Excelsior program is A=440.

Viol Excelsior: Repàs Musical (Ludwig) *Uppsala University Library Instr. mus. hs 409* is a manuscript containing a fabulous wealth of French ensemble music from the late sixteenth and early seventeenth centuries. *Préludes, fantaisies,* and *aires* for consort share pages with a rich selection of dances, most by composers and musicians associated with the court of Louis XIII. We will explore the beautiful and distinctly French music that survives only in this unique and compelling source. Pardessus welcome! For viols.

Viol Excelsior: Please Send Regretz (Springfels) The lovely set of four-part “regretz” chansons from the songbooks of Marguerite of Austria, plus a few motets and cheerier pieces associated with her court. For viols.

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

Medieval/Renaissance/Baroque—What’s the Difference? (Blaker) For intermediate to upper intermediate recorders and viols. For description see Classes of General Interest.

The Armed Man (Petersen) For all instruments and singers, intermediate to upper intermediate. For description see Classes of General Interest.

A Mode a Day (Dellal) Singers are encouraged; instrumentalists who can play in just intonation are welcome. All participants will be asked to sing some as well as play. For description, see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Keyboard

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.

The Armed Man (Petersen) For all instruments and singers, intermediate to upper intermediate. For description see Classes of General Interest.

A Mode a Day (Dellal) Singers are encouraged; instrumentalists who can play in just intonation are welcome. All participants will be asked to sing some as well as play. For description, see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Voice

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

The Armed Man (Petersen) For all instruments and singers, intermediate to upper intermediate. For description see Classes of General Interest.

A Mode a Day (Dellal) Singers are encouraged; instrumentalists who can play in just intonation are welcome. All participants will be asked to sing some as well as play. For description, see Classes of General Interest.

Baroque Ensembles For description see Classes of General Interest.

Percussion

(See also Classes of General Interest)

Tambourine and Frame Drum for Beginners (Velez) Learn the basics of several tambourine and frame drum techniques that are applicable to early music or any musical situation, drawing upon Arabic, South Italian, Basque, and South Indian source materials. No experience necessary. Drums will be provided. If you have a tambourine or a frame drum, bring it.

Early Notation

Introduction to Playing/Singing from Renaissance Notation (faculty TBA) 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.

Pierre de la Rue: Total Immersion (Marsh) To commemorate the 500th anniversary of the death of Pierre de la Rue (ca. 1452-1518) we will spend the week playing his masses, motets, and chansons from the beautiful manuscripts copied in the Alamire workshop. Deepen your appreciation and understanding of one of the great composers of the High Renaissance. Emphasis will be on triple mensuration and pieces using canonic devices. Open to all who have some familiarity with C clefs; prior experience with 15th- and 16th-century notation is recommended but not required. Singers and strings especially welcome. Recorder players must have tenor, bass and/or larger instruments.

French Double: Busnois and Ockeghem (Horst) For their whole careers these two greatest 15th-century composers stayed in France, rejecting the temptations of foreign employment, but they employed their extraordinary talents in very different spheres: Ockeghem in the church, and Busnois at the glittering courts. We will compare, contrast, and enjoy! Advanced.

Dance

New London Assembly: Re-Interpretations of Early Playford (Swaine), with music by Axelrod and Martin; explore new interpretations of dances from 1651, plus later dances from Playford and beyond, all with cracking music, new rhythms, and the option to be energetic. This workshop will review the considerable knowledge gained in the last hundred years, discuss old misunderstandings along with the complexity that has accrued in that time, work out what made them fun, and examine how to make better use of this amazing heritage in the dances of today. Open to experienced English dancers by permission of Brad Foster.