

[AMHERST EARLY MUSIC FESTIVAL ONLINE](#) **MONDAY, JULY 6 – SATURDAY, JULY 11, 2020**

Join us for the **AMHERST EARLY MUSIC FESTIVAL ONLINE!** Class sessions are offered using the Zoom meeting app, or your web browser. Choose from 30 classes! Two class periods, Monday through Friday. Classes are \$25 each, or choose the **Festival Pass** for \$200 and take ten classes! All class participants will also receive links to the Concerts & Conversations, and the Auction. All classes are open to auditors as well as players.

[CLICK HERE TO REGISTER](#)

HOW IT WORKS If you've never taken an online class before, read on to understand how they work. Unlike our summer workshop in-person classes, you will be in a virtual classroom with anywhere from 5 to 50 fellow students. The limitations of online platforms include a time lag between participants. Therefore, all students will be muted during most of the class, unless the teacher asks for playing volunteers or calls for questions. When you are muted, you will hear only the teacher and yourself. You can play with the teacher this way, without having the lag inherent in online platforms. (If you're not muted, everyone in the class will hear all the sounds coming from your room.) Those students who are performing for a class, such as a master class, will receive an email with specific audio set-up information. Master class performers have been chosen in advance, so master classes are only open to auditors.

CLASS SCHEDULE

Monday, July 6, 2020

1:00 - 2:30 p.m. EDT (10:00 – 11:30 a.m. Pacific Time)

Recorder Master Class with Saskia Coolen

Observe three performers in master class with Saskia Coolen. Saskia studied the recorder with Kees Boeke and Walter van Hauwe at the Sweelinck Conservatory in Amsterdam, as well as musicology at the University of Utrecht. For many years she has been a member of La Fontegara and Camerata Trajectina, and has performed with many other major ensembles and chamber music groups throughout Europe. In 1994 she founded Ensemble Senario, which focuses on Baroque chamber music featuring the recorder as a major instrument. With her own Recorders Foundation she works in the field of multi-disciplinary music theatre. Saskia Coolen gives courses and master-classes throughout Europe and America and teaches at the Conservatorium van Amsterdam. **Open to:** auditors.

Consorts Royal with Lawrence Lipnik, *viol*

Add your bass viol to consort jewels of the Elizabethan and Jacobean repertoire preserved in British Museum, Oxford, and Bodleian Library manuscripts, including Mus. 2 known as the "Great Set", one of the most comprehensive sources of early viol consort repertoire. We will explore works for two, three, and

four viols, including fantasias, *In nomine*, and madrigals by Byrd, Ferrabosco, Coprario, and their contemporaries. We'll round out our session with a set of dances from the household of the Earl of Arundel at Nonsuch Palace c.1560. **Open to:** bass viols. **Pitch:** A=415.

Medieval English Music with **Shira Kammen**, *vielle*

A look at the gorgeous early polyphony of the Worcester MS—mostly three-part settings, as well as some beautiful 13th- through 15th-century monophonic songs in Middle English and Latin. We'll also look at the gorgeous Middle English poems with music, and at least one poem without music (yet). **Open to:** instrumentalists and singers. **Pitch:** A=440.

Monday, July 6, 2020

3:00 - 4:30 p.m. EDT (12:00 – 1:30 p.m. Pacific Time)

La Belle Danse Continued: French Baroque Dance and Its Music with **Dorothy Olsson, Julie Iwasa, and Kaspar D. Mainz**

A follow up to our May 16 class, but newcomers are welcome! An introduction to more Baroque dance types (rigaudon, gavotte, passepied, loure, chaconne, and character dance). Learn about musical characteristics of each dance type, play through the music, see what the dance steps look like and how they relate to the music, and even try some simple steps yourself! Dance music by André Campra, J. C. F. Fischer, and Reinhard Keiser. **Open to:** all instruments, all levels; and dancers. **Pitch:** A=440.

Sarah's Secrets of Viol Technique with **Sarah Cunningham**

A hands-on introduction and overview. From whole body engagement to fingertip control, from plucking bow strokes to gentle swells, the art of release and resonance, shifts and string crossings that are smooth and clean. We'll put it all together in a speaking musical phrase. **Open to:** all viols. **Pitch:** A=415.

Vocal Master Class with **Drew Minter** *New!

Observe three singers in master class with Drew Minter, countertenor. Regarded for over two decades as one of the world's finest countertenors, **Drew Minter** grew up as a boy treble in the Washington Cathedral Choir of Men and Boys. He continued his education at Indiana University and the Musik Hochschule of Vienna. Minter has appeared in leading roles with the opera companies of Brussels, Toulouse, Boston, Washington, Santa Fe, Wolf Trap, Glimmerglass, and Nice, among others. A recognized specialist in the works of Handel, he performed frequently at the Handel festivals of Göttingen, Halle, Karlsruhe, Maryland. He has sung with many of the world's leading baroque orchestras, including Les Arts Florissants, the Handel and Haydn Society, Philharmonia Baroque Orchestra, Freiburger Barockorchester, and as a guest at festivals such as Tanglewood, Ravinia, Regensburg, BAM's Next Wave, Edinburgh, Spoleto, and Boston Early Music; other orchestra credits include the Philadelphia Orchestra, the San Francisco Orchestra and the St. Paul Chamber Orchestra. Mr. Minter is a founding member of the Newberry Consort and sings and plays early harps regularly with TREFOIL, My Lord Chamberlain's Consort, ARTEK, and the Folger Consort. Mr. Minter has made over 50 recordings on Harmonia Mundi, Decca/London, Newport Classics, Hungaroton and others. He appears in two films: as Tolomeo in Peter Sellars's "Giulio Cesare," and as the Devil in "In the Symphony of the World; a Portrait of Hildegard of Bingen." He writes regularly for *Opera News*. **Open to:** auditors.

Tuesday, July 7, 2020

1:00 - 2:30 p.m. EDT (10:00 – 11:30 a.m. Pacific Time)

Read your Reed: What to Do When Your Reed No Longer Speaks to You, with Wouter Verschuren, *dulcian and bassoon*

This class is meant for beginning to advanced reed makers for the dulcian and the bassoon. We will discuss the history of reed making, tools, how to keep reeds going, minor adjustments, and impact of the weather, including humidity. Please contact Wouter at mail@wouterverschuren.com well before the class with issues you would like to discuss.

Keep Grooving: Johann Walter's Instrumental Canons in Three Parts with Rainer Beckmann, *recorder*

Johann Walter (1496-1570) wrote his twenty-seven strict canons on the eight modes as tools for teaching music to young people. According to the title page of his 1542 manuscript, the canons in two and three parts are intended for instruments of equal range, and are especially suited for cornettos! The mesmerizing fugues, as the canons were called in the 16th century, often remind us of minimal music today. From recordings of the legendary trio Sour Cream, founded in 1972, to recent recordings by early music specialists making use of live looping equipment, the canons have long inspired practitioners and listeners alike. At the same time, the canons continue to serve as engaging building blocks in our quest to understand 16th-century modes, improve memorization, develop ensemble skills, and more. We'll focus on a selection of the canons and will play them on alto, tenor, and bass recorders. Treble clef transcriptions will be provided. **Open to:** recorders. **Pitch:** A=440.

Telemann: A Lesson from Quantz with Na'ama Lion, *flute*

Telemann was highly regarded and celebrated as one of the best composers of his time. His flute duets demonstrate his virtuosic, idiomatic, and versatile writing for this instrument. Several excerpts of Telemann's duets are included in *Solfeggi*, the instruction book that Quantz wrote for King Frederick II, where we find invaluable technical instructions and performance practice advice as related directly to particular duets. I have chosen TWV 40:141 and 40:142 (re-discovered early in the 21st century, after being considered lost since WW II) to explore in this class, using Quantz as our guide. Time permitting, we will take a look at a movement or two from another lesser-known collection of Telemann's duets. Lots of playing in this class! **Geared to:** upper intermediate to advanced flute and voice flute. **Pitch:** A=415.

Tuesday, July 7, 2020

3:00 - 4:30 p.m. EDT (12:00 – 1:30 p.m. Pacific Time)

Liturgical Jewish Music from the Diaspora—a Millennium of Poetry and Melodies with Daphna Mor, *recorder*

Liturgical Piyut poetry is a living tradition that is varied in its rich traditions, customs, and melodies. In this class we will explore diverse melodies of various Jewish communities, set to Medieval poetry. **Open to:** instrumentalists and singers comfortable with treble clef. **Pitch:** A=440.

Viva Petrucci! Playing the Pick of the Pops from their Original Notation

with **Patricia Petersen** and **Douglas Young**, *recorders*

Ottaviano Petrucci broke new ground in 1501 by being the first publisher of music, making it available as never before to those who could not afford a painstakingly copied manuscript. Described as the first music entrepreneur, he published in Venice some thirty-eight books of masses, motets, frottole, and favorite secular hits of the day, by such popular composers as Josquin, Brumel, la Rue, and many more. Moving to Fossombrone, he put out an additional nineteen volumes. We will present trios from a sampling of these books, reviewing the notation and parts, then playing two parts while you play the third or join us on one of the parts we are playing. We'll provide a very basic introduction to the notation, along with modern scores for at least some of the pieces, so if you "clef out" or get brain freeze, you can still play along. Continued on page 4...

Open to: participants who are familiar with 16th-century note shapes and rests, and with some C clefs.

Pitch: A=440. We will be playing at recorder pitch (octave above where written), but welcome any and all instruments and singers to join us.

New London Assembly Double Feature! with Cécile Laye and Gene Murrow, presenters, and Brad Foster, moderator

Laye and Murrow will split this class period.

Yet Another Look at Playford with Cécile Laye

An examination of the historic dance movement leading up to the publication of *The English Dancing Master* in 1651, including both discussion of the history and solo practice of stepping.

Sources of Country Dance Tunes with Gene Murrow

An examination of the historical predecessors including Renaissance dance and the popular theatre and ballad music contemporary with the publication of many Playford dances.

Wednesday, July 8, 2020

1:00 - 2:30 p.m. EDT (10:00 - 11:30 a.m. Pacific Time)

Pestilential Wind Playing in Periods of Plague with Liza Malamut, *sackbut*

An exploration of works by composers who wrote "pestilential music," a term coined in 2017 by Remi Chiu to describe music inspired by epidemics. We'll begin with a discussion about 16th- and 17th-century composers who either lived through, or wrote music inspired by, periods of plague and strife. These include Gioseffo Zarlino, Francisco Guerrero, Philippe Verdelot, Heinrich Schütz, Claudio Monteverdi, and others. We'll also play wind-idiomatic music written by some of these musicians and others. **Geared to:** upper intermediate to advanced sackbuts, dulcians, recorders, Renaissance flutes, and other winds. **Pitch:** A=440.

Mistress and Governess of Human Emotions with Rosamund Morley, *viol*

Martin Luther declared the power of music "to humble the proud, to encourage the despairing, to calm the passionate, or to appease those full of hate." Though he was referring to vocal music in this context, his advocacy for a robust musical education brought about a revolution in participatory music making of both vocal and instrumental music. The first publication of vocal duets for school boys burgeoned into a huge repertoire of duets for both singers and instrumentalists. This class will survey the bicinium repertoire that flourished in 16th-century Germany and beyond, selected from the works of composers and publishers such as Rhau, Josquin, Isaac, Sweelinck, Gastoldi, Mico and more. **Geared to:** intermediate to upper intermediate viols. **Pitch:** A=415.

Bach's Mass in B Minor: A Study of the Variety and Articulations of Bach's Splendid Choruses with Kent Tritle

J. S. Bach's Mass in B Minor is considered by many to be an essential compendium, even a summation, of Baroque musical forms. A study of the subjects in choral movements from the Mass will show how this work is also a compendium of the human emotional spectrum! Articulations, textures, and contrasting diction (Germanic vs. Italianate Latin) will be discussed as well. **Open to:** all singers and any instrumentalists who want to play along with the vocal lines. **Pitch:** A=415.

Wednesday, July 8, 2020

3:00 - 4:30 p.m. EDT (12:00 – 1:30 p.m. Pacific Time)

Pardon Me, I Have to Estampie with Nina Stern, recorder

This session will involve lots of playing as we explore instrumental dance music from the Middle Ages: the estampie, ductia, saltarello, and trotto. Together, we will explore possible articulation patterns, ornamentation, the addition of percussion and possibilities of improvisation as well as the addition of supplementary "parts" (harmony, skeletal melodies, etc.). **Open to:** all melody instruments. **Pitch:** A=440. Participants are also invited to play a drum, if they have one.

Beyond the Usual Telemann Duets:

A Survey of the Later Duos from 1752 & After with Deborah Booth, recorder

Charming, richly varied pieces in early rococo style, celebrating the newly popular flauto traverso in Germany in the second half of the 18th century. We will be playing very satisfying recorder versions of these exciting and challenging duets. The first book of duos are in four movements and the second book contains three movement pieces. Both groups show a style that oscillates between Baroque and galant elements—harmonic daring, strong instrumental demands, intriguing use of chromaticism, and concentration of musical dialogue. These works are among the very best of Telemann's duos without a thorough bass. Three of these works will be introduced in the class. Before playing each movement we will discuss articulations (syllables and slurs), tempo relationships between the movements, and methods to increase the excitement and brilliance needed to perform these pieces. **Geared to:** upper intermediate to advanced alto recorders. **Pitch:** A=440

Our Bodies/Our Selves/Our World with Drew Minter

This is a class in awareness through movement combining the Feldenkrais Method, Chakra breathing and toning, and Deep Listening work (developed by composer Pauline Oliveros). All three of these modalities are of enormous benefit to singers and instrumentalists. The class will help you develop choices in how you move, think, feel, and sense through a deepening of the ability to observe yourself in the Feldenkrais Awareness through Movement portion, which is the centerpoint of the class. The class will begin with breathing techniques to open up the chakras and tones to awaken our energy centers, and will end with one or more exercises in Deep Listening. **Open to:** all.

Thursday, July 9, 2020

1:00 - 2:30 p.m. EDT (10:00 – 11:30 a.m. Pacific Time)

Getting to Grips with *Music for a Bird* by Hans Martin Linde with **Sarah Jeffery**, *recorder*
Music for a Bird (1968) was one of the first pieces for recorder to explore contemporary extended techniques, comprising seven short movements, each based on a different birdsong. In this class we will go through the whole piece together—trying out the techniques, discussing interpretation, and giving you the tools to continue your own practice, with the goal of feeling confident and making music with this composition. **Geared to:** upper intermediate to advanced alto recorders. No prior experience of contemporary music necessary. **Pitch:** A=440. Due to copyright restrictions, music must be purchased as a digital or printed edition at the following link: <https://en.schott-music.com/shop/music-for-a-bird-noq15707.html>

Vecchi's Grand Experiment: *L'amfiparnaso* with Pamela Dellal

At the close of the sixteenth century, with the madrigal all the rage, Orazio Vecchi created a brand-new art form. Using the lush contrapuntal texture of the five-voice madrigal, the genre aimed to tell long-form dramatic stories. However, instead of a character being portrayed by a single singer, the dialogue was sung madrigal-style by all the voices at once! The Prologue to *L'amfiparnaso*, the most famous and successful of these pieces, speaks of “drama for the ears, not the eyes.” Consisting of fourteen independent movements, *L'amfiparnaso* features three languages, characters from all walks of life, and a plot-line drawn from *commedia dell'arte* stock tropes. Musical styles range from light homophonic textures to rich chromatic polyphony. We will explore this delightful and brilliant work together, reading the dialogue dramatically, looking at the woodcuts from Vecchi's edition, and watching one or two scenes played dramatically. Mostly we'll sing and play several movements together using playback with various parts muted. As an art form intended to come to life only in the imagination, *L'amfiparnaso* is ideal for our unique circumstances!

Movements explored: Prologue, Act II, sc. 3, Act II, sc. 4, Act II, sc. 5 **Open to:** singers (all ranges), instruments. **Pitch:** A=440.

Master Class for Plucked Instruments with **Xavier Díaz-Latorre**, *lute* and *guitar*

Xavier Díaz-Latorre studied in Basle with Oscar Ghiglia at the Musikakademie and Hopkinson Smith at the Schola Cantorum. He has given concerts at major venues around the world, including Carnegie Hall (New York), Covent Garden (London), the Palau de la Música Catalana (Barcelona), the Teatro Real (Madrid), the Teatro Colón (Buenos Aires), the Wiener Philharmonie (Vienna) and the Konzerthaus (Berlin). Díaz-Latorre performs regularly with world-renowned ensembles such as Hesperion XXI, La Capella Reial de Catalunya and Le Concert des Nations. He has also performed with Al Ayre Español, the Orquesta Nacional de España, Concerto Vocale, the Akademie für Alte Musik Berlin, Concerto Köln and others.

This masterclass is intended for both lutenists and guitarists and aims to focus on the understanding of music of the 16th to 18th centuries. We will study solo music written for plucked instruments such as guitars, vihuela, lute, or theorbo. Topics of the class might be specific historical technique, study of the specific style of composition, ornamentation and articulation. **Open to:** auditors.

Thursday, July 9, 2020

3:00 - 4:30 p.m. EDT (12:00 - 1:30 p.m. Pacific Time)

From a Dancing Violinist's Perspective:

Explorations into the Dance Movements of J. S. Bach's Violin Sonatas and Partitas with Julie Andrijeski, *violin*

Performing J. S. Bach's solo sonatas and partitas is often considered to be the crowning achievement for violinists, a rite of passage. We've all heard many interpretations of these richly crafted works, and many of us seek to contribute our own voice to them. This class endeavors to provide food for thought as we explore our own renditions. Drawing from music and dance treatises that may have influenced Bach, we will examine the dance movements in the three Partitas focusing on character, gesture, cadence, dance step-units, phrases, tempo, repeat schemes, ornamentation, bowings, and structure; and on how 18th-century court etiquette may also inform our interpretations and performances. Wear comfortable clothes and be in a space large enough to try out the dances, if desired. Volunteers may be called on to play.

Open to: violinists; others may audit. **Pitch:** A=415.

Early English Duets for Recorders with Héloïse Degrugillier, *recorder*

After the restoration of the British monarchy in 1660, Charles II rebuilt his court as the cultural center of England. Charles was a liberal who connected with people and enjoyed life. Come and discover the music that reflects that spirit. Music by Williams, Croft, Paisible, and Daniel Purcell. **Geared to:** upper intermediate to advanced alto recorders. **Pitch:** A=440.

Vocal Polyphony for Two: The Bicinia of Orlando di Lasso and Two-Voice Canzonets of Thomas Morley with Michael Barrett, *voice*

Polyphony in two voices is the most intimate kind of *stile antico* chamber music, affording an opportunity to study the art of counterpoint in its sparest form while giving maximum responsibility to the performers concerning issues of style and interpretation. Samples from Orlando di Lasso's bicinia and Thomas Morley's two-voice canzonets will provide the material for our workshop. Participants will have the option to read from facsimile, but modern parts will also be provided. **Open to:** singers. **Pitch:** flexible, depending on participants' vocal ranges.

Friday, July 10, 2020

1:00 - 2:30 p.m. EDT (10:00 - 11:30 a.m. Pacific Time)

Recorder Trios with Tibia Duo: Letitia Berlin and Frances Blaker

Play trios on recorders along with Tish and Frances. Does it get any more fun than this? We think not! We'll work with pieces by four composers: that genius, Anonymous (this time from the Montpellier Codex, c. 1300); master craftsman, sublime artist Guillaume Dufay; maverick English string player, Thomas Lupo; and great lexicographer and buddy of G. F. Handel, Johann Mattheson. You will have a chance to play the four basic recorder sizes—soprano, alto, tenor, and bass. For those of you who own Renaissance recorders—here's a chance to play them, even your g-alto! We will play a lot, but also drop golden jewels of musical knowledge and recorder acumen along your path. **Open to:** recorder players. **Pitch:** A = 440. (NOTE to intermediate players: though pieces may be very challenging for you, if in trouble you can double Frances or Tish—cling like a limpet!)

A Viol Master Class on Bach’s Cello Suites Adapted for the Viola da Gamba with Paolo Pandolfo

Paolo Pandolfo’s recording of Bach’s Cello Suites is a “must have” in all complete Bach Suites discographies, and is frequently used as a reference by musicologists, music critics, soloists, and teachers worldwide. Bach composed his suites for cello alone, as that instrument was just becoming popular among the rich European middle class. In doing this he was probably intending to ennoble and elevate the cello and its players: rich merchants, bankers, lawyers, and so on. To read and perform the six cello suites on the viola da gamba—the unmistakable musical symbol of the aristocracy—one has to go back to the sources of Bach’s inspiration. Viol repertoire includes hundreds of instrumental suites while the baroque cello has just six. This is reason enough to perform them on the viol and to recognize in each phrase, in each chord, traces of a very well-known vocabulary: court dances on one hand, and mono-instrumental polyphony (expressed in chords, or hidden in dialogues of voices as in the viol “*alla bastarda*” technique) on the other. Paolo will work with three players using his adaptation of the suites, (published by Walhall) and will work artistically and technically to deepen the interpretation of these masterpieces. **Open to:** auditors.

Cellists are welcome to listen as they might enrich their insight into these pieces. Paolo’s edition for viol of the cello suites can be purchased at <https://www.edition-walhall.de/en/strings/viola-da-gamba/bach-johann-sebastian-16851750-six-suites-bwv-100712.html>. Personal adaptations for viol can be taken into consideration as well.

An English Banquet of Song with Emily Eagen, *voice*

Back by popular demand! This class will begin with an invigorating vocal warm up and then dive right into repertoire! We will focus on simple songs (rounds, canons, duets) from the English Renaissance that you can learn either by ear or score and enjoy singing with those at home or with yourself—possibly using the magic of Garage Band! The English Renaissance offers a treasure trove of delightfully witty, achingly lovely, and magically crafted songs that will delight and intrigue you. Emily will share tips for making music with these songs after the class, and give you ideas about how to use this repertory to keep expanding both your vocal capacities and your musicianship. If you took the same class with Emily online in April, you are welcome to join again! Some songs will be repeated, but new menu items will be on the banquet table as well. **Open to:** singers. **Pitch:** A=440.

Friday, July 10, 2020

3:00 - 4:30 p.m. EDT (12:00 – 1:30 p.m. Pacific Time)

Dolce Ciaramelli: Chansons from Petrucci’s *Odhecaton* and *Canti B* for Shawm Trios with Alison Gangler, *shawm*

The three-part chansons from Petrucci’s *Odhecaton* (1501) and *Canti B* (1502) offer a wonderful selection of pieces of Franco-Flemish repertoire that can be played with wind instruments. Playing these chansons on shawms offers a rich experience of the so-called *alta cappella* ensemble, as practiced in wind bands in France and Italy in the 15th and 16th centuries. Just as popular songs today are transcribed for different instrumentations, Petrucci’s collection offered the chance for the greatest hits of the time to be heard at banquets, at town festivals, and elsewhere. **Open to:** shawms. **Pitch:** A=440.

Recorder Master Class for Teenagers with Gwyn Roberts

Observe three teen players learn in master class with Gwyn Roberts. Flutist, recorder player and artistic director and founder of Tempesta di Mare, Gwyn Roberts has been a featured soloist with the Chamber Orchestra of Philadelphia, the Portland Baroque Orchestra, Recitar Cantando of Tokyo, and at the Kennedy Center in Washington DC. American Record Guide has called her "a world-class virtuoso", and the Washington Post remarked, "with her sparkling technique and sensitive attention to musicality, she infused the music with operatic drama." **Open to:** auditors.

It's All About the Dance with Arthur Haas, *harpsichord*, and Martha McGaughey, *viol*

Arthur Haas and Martha McGaughey, known for their interpretation of Baroque dance suites, present a class on French dance movements, emphasizing an understanding of phrasing, accent patterns, tempos, and more. Participants will learn movements from Marin Marais's *Pieces en Trio* and play the first treble line in these trios as Martha plays the second treble part and Arthur plays a continuo realization. This class is open to any upper intermediate to advanced melody players – recorder, flute, oboe, viol, and violin. We will be working on pieces from the E minor suite, especially the Gavotte, Rondeau, both Sarabandes, both Menuets, the Passecaille, and – time permitting! – the prelude. So – put on your dancing shoes and get ready to be transported back to early 18th century Versailles.

Pitch: A=415