

Amherst Early Music Festival 2017

Central Program Classes Week I

Music of England and Spain: Medieval, Renaissance, and Baroque

Welcome to our exciting Central Program class offerings!

Grab a highlighter and take a deep breath! This catalogue includes classes for **Week I** for students registering for the **Central Program**. Here's how to register for classes:

1. Read the catalogue carefully. Classes are listed by period of the day, then by instrument. Pay particular attention to the **Classes of General Interest!**
2. Select **three** choices for each period. Occasionally we need to cancel or shift classes, and that's when your alternate choices are vital to us. By making three choices now, you help make the class sorting process move much more quickly than if we have to call you for your choices.*
3. To fill out a class choice form go to http://www.amherstearlymusic.org/Festival_Classes_combinedform or request a paper form by emailing info@amherstearlymusic.org. Fill out the evaluation, giving us as much information about your skills and desires as you can. If filling out a paper form, indicate your 1st, 2nd, and 3rd class choices for each period by copying the class's **sorting codes [in square brackets after the class's title]** onto the Class Choice Form. If you are filling out the form online, you will choose classes by title in the drop-down menu.
4. If you are also attending Week II, please fill out a separate form for Week II classes, using the separate Week II Class Descriptions.

If sending paper forms, mail them to us at Amherst Early Music, 35 Webster Street, Nathaniel Allen House, West Newton MA 02465.

You will learn your final class assignments soon after you arrive at the Festival.

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.

***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.**

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.**

A plus (+) by a class indicates that the class is offered both weeks, generally with a different teacher.
Pitch is A = 440 unless otherwise stated.

If you have been accepted into ***Baroque Academy** or ***Recorder Boot Camp**, do **NOT** submit class choices. The coordinator for your program will be in touch with you about your schedule.

Amherst Early Music reserves the right to modify program and faculty assignments in response to enrollment and student preference.

See a summary of classes here:
www.amherstearlymusic.org/sites/default/files/Festival_Class_Summary_2017.pdf

[Printed versions of the summaries will be sent upon request.](#)

Week I Central Program Classes ~ Amherst Early Music Festival 2017

Chi Kung & Tai Chi for Musicians

Before Breakfast, Monday-Friday 7:00 a.m.-8:00 a.m.

An early morning class with Chris Morrongiello (just stop by) in which participants will perform together an easy-to-learn, forty-minute exercise routine that helps relieve stress, improve posture and breathing, strengthen the legs, realign the back, and loosen the neck, shoulders, wrists, arms, and fingers.

Early Morning Classes, Monday-Friday 9:00 a.m.–10:30 a.m.

Classes of General Interest

Baroque Dance Technique [D1.1] Olsson, Mainz; see description under Dance. For advanced dancers.

The Purcell Connection: Trio Sonatas [RPurC1.1] Berlin; for upper intermediate to advanced recorders, viols and harpsichord. See description under Recorder below.

England's Golden Age [EGold1.1] Morris; the late Elizabethan and Jacobean eras were witness to a shift of ruling families (from Tudor to Stuart), the rise of some of England's most celebrated composers (Byrd, Dowland, Ward, and Coperario, to name a few) and the development of musical genres that defined the age (fantasias, consort songs, dance sets, motets, madrigals). We'll explore a varied sampling of both vocal and instrumental ensemble pieces from the period. For intermediate to upper intermediate players of soft instruments (viols, recorders, flutes, lutes, etc.) and voices.

A Zarzuela Survey: from Burlesque to Semi-Opera [EZar1.1] Cowart; this course traces the *zarzuela* from its frothy beginnings at an eponymous royal hunting-lodge outside Madrid in the 1650s to its sparkling proliferation as the favorite court entertainment of the Spanish Habsburgs to its heyday as large-scale public theater during the late 18th century. We'll focus on changing form and performance considerations for both the solo voice (arias, duets, trios) and choruses. Open to all singers, instrumentalists, continuo, and percussion.

Audit a Master Class—see each section for codes. 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 [RN1.1] Powers; see description under **Early Notation** below.

New Music Ensemble [RNew1.1] Abreu; explore the fascinating and varied world of 20th- and 21st-century music for recorder ensemble. Composers include Paul Loeb van Zuilenburg (South Africa), Roy Sansom (USA), Yasuji Kiyose (Japan), Arnold Cooke (England), and Benjamin Thorn (Australia). For intermediate and up recorders.

The Purcell Connection: Trio Sonatas [RPurC.1.1] Berlin; we'll explore Italian and French influences on Henry Purcell through his two collections of trio sonatas, suites by Dieupart, and trio sonatas by Corelli. Purcell's sonatas, written in the 1690s, were a marvel of invention, combining elements from French and Italian music with aspects of earlier English composers such as Locke and Lawes. For upper intermediate to advanced recorders, viols, and harpsichord.

O, Felici Occhi Miei: Embellishment, Diminution and Variation in Venice, 1500-1600 [RDim1.1] Tol; in this class we will focus on creating and playing diminutions on famous melodies in madrigals, according to the information gleaned from instruction manuals such as Ganassi's *Fontegara* (1535) and Ortiz' *Tratado de Glosas* (1553). Please prepare at least two of the soprano parts of the following vocal pieces: *De tous biens playne*, *J'ay pris amours*, *Doulce memoire*, *O Felici occhi miei*, *Anchor che col partire*, *Io canterai d'amor*, *A la dolce ombra*, *Une jeune fillette (La monica)*. Please add your own favorites, if you want! You may purchase this music from mail order shops such as the Von Huene Workshop (www.vonhuene.com), Honeysuckle Music (www.honeysucklemusic.com), and Courtly Music (www.courtlymusicunlimited.com). For upper intermediate to advanced recorders.

+Introduction to Renaissance Recorders [RRenIntro1.1] Petersen; if you are fairly new to Renaissance recorders, or don't often have a chance to play them with others, here's your opportunity to explore the rich, warm tones, the agile articulation, and the incredible resonance of Renaissance recorders in the context of consort repertoire from Renaissance England and Spain. Class will have the use of Pat Petersen's matched set of Peter van der Poel Renaissance recorders. Thinking of buying a Renaissance recorder? Here's your chance to try before you buy. For upper-intermediate to advanced recorder players. Class size is limited.

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+Renaissance Recorders [RRen1.1] Degrugillier; one-on-a-part consort for accomplished players of hand-built Renaissance recorders. Blend and ensemble skills emphasized. Repertoire will include but not be limited to the works of English and Spanish Renaissance composers. Performance a possibility. For players fluent in Renaissance recorder fingering who own or have regular access to hand-built Renaissance recorders.

+Recorder Master Class [RMC1.1] to play, [RMC1.1a] to audit. Beets; 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, with accompaniment provided, and to learn as others do the same. Suggested repertoire: Matthew Locke suites, Barsanti sonatas, Handel sonatas, divisions, grounds, preludes and voluntaries. Performers are expected to prepare a piece before the workshop. Please bring an extra five copies for class study. 415 and 440 instruments welcome.

Baroque Academy and Boot Camp Recorder Master Class [BARMC1.1a] audit only; Coolen.

England's Golden Age [EGold1.1] Morris; For intermediate to upper intermediate players of soft instruments (viols, recorders, flutes, etc.) and voices. For description see **Classes of General Interest** above.

A Zarzuela Survey: from Burlesque to Semi-Opera [EZar1.1] Cowart; open to all singers, instrumentalists, continuo, and percussion. For description, see **Classes of General Interest** above.

Flute

(See also **Classes of General Interest**)

Baroque Flute Master Class [FMC1.1] to play; [FMC1.1a] to audit. Miller; meets with Baroque Academy flutes. An in-depth exploration of the Handel sonatas for flute (including discussion and practice of appropriate improvisation and ornamentation) and other repertoire (Loeillet, J.C. Bach, etc.) suggested by this year's theme. Pitch: A=415. Open to Central Program players by permission of instructor.

England's Golden Age [EGold1.1] Morris; For intermediate to upper intermediate players of soft instruments (viols, recorders, flutes, etc.) and voices. For description see **Classes of General Interest** above.

A Zarzuela Survey: from Burlesque to Semi-Opera [EZar1.1] Cowart; open to all singers, instrumentalists, continuo, and percussion. For description, see **Classes of General Interest** above.

Reeds and Brass

(See also **Classes of General Interest**)

Oboe Band [OB1.1] Owens; in the late 17th century, the new woodwinds from France quickly became indispensable to English composers. Purcell used no less than a full oboe band in his tragicomedy, *Dioclesian* (1690), exploiting the instruments' abilities to portray ideas of love and war. We will perform a suite of incidental music and dances from Purcell's opera. One or two tailles will be available for loan from the instructor. For advanced oboes, tailles, and bassoons. Pitch: A=415.

+Shawm and Dulcian [LdShC1.1] Merriman, Verschuren; these classes will use repertoire chosen for its usefulness in helping upper intermediate to advanced players develop technique. Students will be encouraged to expand dynamic range, employ a variety of articulations, and phrase rhetorically and with attention to the texts of vocal music. Expect to be challenged! Repertoire will be drawn from the 15th to the 17th century depending on class size and instruments available.

Bowed Strings

(See also **Classes of General Interest**)

Baroque Academy Violin Master Class [VnMC1.1] to play [VnMC1.1a] to audit. Andrijeski; meets with Baroque Academy students. Performers are expected to prepare a piece before the workshop. Suggested repertoire: Castello, Fontana, Marini, Rebel, Jacquet de la Guerre, Francouer, Senaillé, Couperin, Baltzar Preludes, or other airs from Playford's *Division Violin*, Biber, Schmelzer. 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 [VcMC1.1] to play; [VcMC1.1a] to audit. Freiberg; meets with Baroque Academy cellos. Prepare at least one sonata of your choice, as well as Bach suite movements. If you are in the Baroque Academy, plan to have prepared a full sonata and complete Bach suite. You are welcome to prepare English or Spanish music, or music by composers who settled in or visited England or Spain—such as Hook, Eccles, Cervetto, Dall'Abaco, Guerini, Lanzetti, Caporale, or, of course, Boccherini. However, don't feel that you must be limited to that repertoire—at the same time, it's fun to widen horizons. 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 [VMC1.1a] audit only. Pandolfo; the viola da gamba as a solo as well as continuo instrument. Class will work on solo repertoire with and without continuo, but also on guidelines for how to play continuo on the viol. Music choice is free. Please bring five extra copies for class study. Pitch: A=415.

Baroque Academy Violone Master Class [VloMC1.1a] audit only. Lardin.

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Monuments of the English Consort [V1.1] Bontrager, Headley, Ludwig; the Golden Age of the viol consort in England (ca.1550-1650) saw the composition of many “choice consorts” (in the words of Thomas Mace) by composers such as Tye, Byrd, Coprario, Lupo, and Ferrabosco. Playing and working on this wonderful music will be combined with some light technical warm-ups to encourage a beautiful sound, agile bowing, and fleet fingers. Pitch: A=415.

Baroque String Techniques [StBar1.1] 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 century 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. Violins should have gut A and E strings, and D if possible. Violas and cellos should have gut A strings, and D if possible. Bring Baroque bows if you have them—some violin and viola bows will be available for loan. For intermediate to advanced violin, viola, and cello. Pitch: A=415.

The Purcell Connection: Trio Sonatas [RPurC1.1] Berlin; for upper intermediate to advanced recorders, viols, and harpsichord. See description under **Recorder** above.

A Zarzuela Survey: from Burlesque to Semi-Opera [EZar1.1] Cowart; open to all singers, instrumentalists, continuo, and percussion. For description, see **Classes of General Interest** above.

England’s Golden Age [EGold1.1] Morris; For intermediate to upper intermediate players of soft instruments (viols, recorders, flutes, lutes, etc.) and voices. For description see **Classes of General Interest** above.

Keyboard

(See also **Classes of General Interest**)

Baroque Academy Harpsichord Master Class [BAHdMC1.1a] A. Haas; audit only.

+Harpsichord Master Class [HdMC1.1] to play; [HdMC1.1a] to audit; Sykes; performers are expected to prepare a piece before the workshop. Class will include some work on technique and Baroque style. **Suggested composers from England:** virginal repertoire—Bull, Byrd, Tallis, Gibbons, Farnaby, etc.; harpsichord repertoire—Henry Purcell, Thomas Augustine Arne, Johann Christian Bach, Handel. **Suggested composers from Spain:** Antonio de Cabezón, Antonio Soler, Domenico Scarlatti, José De Nebra. Students may contact teacher via psykes@aol.com 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. Instruments will be available at the workshop for practicing.

The Purcell Connection: Trio Sonatas [RPurC1.1] Berlin; for upper intermediate to advanced recorders, viols, and harpsichord. See description under **Recorder** above.

A Zarzuela Survey: from Burlesque to Semi-Opera [EZar1.1] Cowart; open to all singers, instrumentalists, continuo, and percussion. For description, see **Classes of General Interest** above.

Lute

(See also **Classes of General Interest**)

Baroque Academy Lute Master Class [BALMC1.1a] Stone; audit only.

English Lute Music 1580-1620 [LEng1.1] North; in this class we will look at lute music of “The Golden Age” in England, John Johnson to Robert Johnson and all of their contemporaries. A survey of the most important sources, the composers, and many aspects of performance practice including tempi, ornamentation, right and left hand techniques. The class will be a mixture of lectures and masterclass type lessons. Students are encouraged to bring three contrasting pieces from this period and be ready to play them in class.

A Zarzuela Survey: from Burlesque to Semi-Opera [EZar1.1] Cowart; open to all singers, instrumentalists, continuo, and percussion. For description, see **Classes of General Interest** above.

England’s Golden Age [EGold1.1] Morris; For intermediate to upper intermediate players of soft instruments (viols, recorders, flutes, lutes, etc.) and voices. For description see **Classes of General Interest** above.

Voice

(See also **Classes of General Interest**)

Audit Baroque Academy Vocal Soloists Master Class [BAVo1.1a] Baird; audit only.

Audit Baroque Academy Opera Master Class [BAOp1.1a] Sheehan; audit only.

A Zarzuela Survey: from Burlesque to Semi-Opera [EZar1.1] Cowart; open to all singers, instrumentalists, continuo, and percussion. For description, see **Classes of General Interest** above.

England’s Golden Age [EGold1.1] Morris; For intermediate to upper intermediate players of soft instruments (viols, recorders, flutes, lutes, etc.) and voices. For description see **Classes of General Interest** above.

Percussion

A Zarzuela Survey: from Burlesque to Semi-Opera [EZar1.1] Cowart; open to all singers, instrumentalists, continuo, and percussion. For description, see **Classes of General Interest** above.

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Early Notation

(See also **Classes of General Interest**)

+Recorder Early Notation Ensemble [RN1.1] Powers; play the music of the English and Spanish Renaissance (*villancicos*, Frye, Morton, Henry VIII, Tallis, Byrd) from original notation and from original sources. Increase your fluency and strengthen your theoretical understanding while creating beautiful music. For recorder players with a bit of experience with Renaissance notation and C clefs. Class will review theory, ligatures, and triple meter, as needed by participants.

Dance

(See also **Classes of General Interest**)

Baroque Dance Technique [D1.1] Mainz, Olsson; technique class in 18th-century dance with steps, step combinations, arm movements, and phrases from notated choreographies by Isaac, Tomlinson, Siris, and others (hornpipe, jig, rigadon, chaconne, minuet, etc.). Two levels to be determined by staff after classes on July 8 and 9.

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 [BarOrch2.1] Blaker, Starkman; elegant, colorful, theatrical, exotic, and just plain exciting concerti by Handel, Purcell, and Boyce 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.

+A Cappella Vocal Ensemble: The English Troubles [VoCap2.1] Korisheli; Reformation-era England was rife with turmoil, both social and cultural. Out of this troubled time came some of the most glorious music England's composers ever created, including works by William Byrd and Thomas Tallis. The repertory for this class will include works drawn from Byrd's *Gradualia* and *Psalms, Sonnets, and Songs*, and from Tallis' settings for Archbishop Parker's *The Whole Psalter translated into English Metre*. For all who sing.

Elizabethan and Jacobean Ballads and Popular Music [LEliz2.1] Morrongiello; "Neither is there anie tune or stroke which may be sung or plaid on instruments, which hath not some poetical ditties framed"—William Webbe, *A Discourse of English Poetry* (1586). This course will delve into the fascinating social, cultural, and musical backgrounds of the period's most popular tunes and how composers set them and used them as a stimulus to invention. Explore instrumental and vocal versions of dance tunes, imported tunes, those commonly used in black-letter broadside ballads, tunes associated with grounds, and so on. Participants will be given many diverse settings for study and performance. Singers and instrumentalists most welcome.

Introduction to Renaissance and Baroque Dance [DBeg2.1] Olsson; see description under **Dance** below.

Recorder

(See also **Classes of General Interest**)

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden [BarOrch2.1] Blaker, Starkman. 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. Pitch: A=415. See description under **Classes of General Interest** above.

+Recorder Orchestra [RecOrch2.1] Beets; many people have played in large groups of recorders—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 United Kingdom 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 quite varied. Tom Beets has been conducting many recorder orchestras in Europe, and has carefully chosen a long piece by the British composer Steve Marshall for the Amherst Recorder Orchestra. *What We Did On Our Holidays* is a suite of six colorful pieces, written in 2007. Two of the pieces are fast and a bit tricky; the others are fairly easy. The titles give a clear idea of the intended atmospheres: *The Helicopter Ride*, *Climbing the Hill at Dawn*, *The Village Fête*, *Rowing by Moonlight*, *Running Along the Beach* and *Saying Goodbye*. The piece is 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. **Participants must register at <http://www.flanders-recorder-quartet.be/en/air-force/41/> so that Tom can assign parts in advance. Music may be available in advance.**

If you do not own a great bass in C or contrabass in F but are willing to play it, that's fine. We may be able to provide instruments for you, with advance notice.

Elizabethan and Jacobean Ballads and Popular Music [LEliz2.1] Morrongiello; singers and instrumentalists most welcome. For description, see **Classes of General Interest** above.

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Reeds and Brass

(See also **Classes of General Interest**)

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden [BarOrch2.1] Blaker, Starkman. 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. Pitch: A=415. See description under **Classes of General Interest** above.

Bowed Strings

(See also **Classes of General Interest**)

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden [BarOrch2.1] Blaker, Starkman. 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. Pitch: A=415. See description under **Classes of General Interest** above.

Elizabethan and Jacobean Ballads and Popular Music [LEliz2.1] Morrongiello; singers and instrumentalists most welcome. For description, see **Classes of General Interest** above.

Keyboard

(See also **Classes of General Interest**)

Historical Keyboard FAQs [HdCl2.1] Sykes; a chance to explore issues related to those who play and/or own harpsichords, clavichords or virginals. Topics will include fingering and ornamentation; performance practice issues—rhythm, tempo, and affect; tuning and temperament; fixing broken things; useful resources for information on paper and in pixels; anything YOU have a question about! For all keyboard players.

Baroque Orchestra: Music from the Opera House, Concert Hall, and Pleasure Garden [BarOrch2.1] Blaker, Starkman. 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. Pitch: A=415. See description under **Classes of General Interest** above.

Lute

(See also **Classes of General Interest**)

Lute Master Class [LMC2.1] to play [LMC2.1a] to audit. Diaz-Latorre; open to all lutes.

Elizabethan and Jacobean Ballads and Popular Music [LEliz2.1] Morrongiello; singers and instrumentalists most welcome. For description, see **Classes of General Interest** above.

Voice

(See also **Classes of General Interest**)

+A Cappella Vocal Ensemble: The English Troubles [VoCap2.1] Korisheli; for all who sing. For description, see **Classes of General Interest** above.

Elizabethan and Jacobean Ballads and Popular Music [LEliz2.1] Morrongiello; singers and instrumentalists most welcome. For description, see **Classes of General Interest** above.

Dance

(See also **Classes of General Interest**)

Introduction to Renaissance and Baroque Dance [DBeg2.1] Olsson; social dances of the 15th through 18th centuries (*pavan*, *branle*, *courante*, *sarabande*, and others) with a special emphasis on dances from English and Spanish sources. Open to all.

Baroque Dance in England [DTop2.1] Mainz; 18th-century English choreographers often created interesting variations on French step vocabulary. Dancers will work from notation on dance phrases by choreographers working in England, including repertoire by Tomlinson, L'Abbé, Isaac, and Siris.

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

Classes of General Interest

+The Art of Basso Continuo [BC3.1] Duryee; see description under **Harpsichord** below.

+Beginning/Intermediate Frame Drum [PerBeg3.1] Wiegand; see description under **Percussion** below.

Recorder

(See also **Classes of General Interest**)

Recorder Technique [RT3.1] Abreu; topics will include posture, breathing, finger technique, and articulation. Exercises will be drawn from Abreu's five books on technique. For intermediate to advanced recorders.

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The Recorder Sings [RSing3.1] O'Brien; discover the vocal quality of the recorder through the lush harmonies and singable tunes of English consort music and madrigals. We'll discuss expressive techniques and articulation, use texts as a route to better phrasing, and explore ways of bringing the intuitive emotions of singing into beautiful and flexible consort playing. For intermediate recorders.

+Byrd Watching [RByr3.1] Horst; the wondrous William Byrd wrote it all: masses, motets (some crypto-Catholic), anthems, sonnets, dances, fantasias, instrumental settings of pop tunes, and even an "Italian" madrigal for Queen Elizabeth. In our Byrd Walk we will savor at least one of each, and will also discuss his life and his musical world. For upper intermediate to advanced recorders.

+Renaissance Recorders Consort [RRen3.1] Berlin, Powers; one-on-a-part consort for accomplished players/owners of hand-built Renaissance recorders. Blend and ensemble skills emphasized. Repertoire will include but not be limited to the works of English 15th-century composers and continental composers influenced by the *contenance angloise*. Performance a possibility. For players fluent in Renaissance recorder fingering who own or have regular access to hand-built Renaissance recorders.

Spanish Motets [RSpan3.1] Streeter; during the latter half of the 16th century the Counter-Reformation movement inspired noted Spanish composers Morales, Victoria, and Guerrero to use the motet as an expression of Catholic doctrine and devotion. Explore these beautiful works that reflect a particular reverence for the season of Lent and for the Virgin Mary. For intermediate to upper intermediate recorders.

Musick for Several Friends: Fantasies and Pavans by Purcell and Locke [RPurLo3.1] Coolen; explore the unexpected and beautiful twists and turns of the instrumental music of 17th-century England's two greatest composers, Matthew Locke (c.1621-1677) and Henry Purcell (1659-1695). For upper intermediate to advanced recorders.

Flute

(See also **Classes of General Interest**)

Flute Power [FBar3.1] Miller; music for two, three, four, and five Baroque flutes, starting with the beautiful arrangements of Handel's works and expanding to repertoire for larger ensembles and from other national styles. We will address technical questions (articulation, improvisation, and ornamentation) and ensemble playing skills along the way. Intermediate to advanced players; reading French violin clef a plus. Pitch: A=415.

Reeds and Brass

(See also **Classes of General Interest**)

Baroque Bassoon Master Class [BMC3.1] to play; [BMC3.1a] to audit. Verschuren; 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 English or Spanish composers, or a sonata by Johann Ernst Galliard or Luigi Mercè. Bring five copies for class study.

Baroque Oboe Master Class [OMC3.1] to play; [OMC3.1a] to audit. Owens; meets with Baroque Academy oboes. Some reed-making included in this period. Performers are expected to prepare a piece before the workshop. English and/or Spanish repertoire welcome but not required.

Peterhouse Partbooks [LdPet3.1] Boenau; this fabulous source of English music from the 1540s could be the musical accompaniment for *Wolf Hall*, the story of Thomas Cromwell and Henry VIII. We'll explore pieces from this previously little-known manuscript, which has been brought to a wider audience through concerts and recordings by the ensemble Blue Heron. For cornett, shawm, sackbut, and dulcian players.

Bowed Strings

(See also **Classes of General Interest**)

Tientos, Diferencias, y Glosas: Spanish Polyphony for Consort [V3.1] Lardin, Ludwig; composers like Cabezón, Cabanilles, Fuenllana, and others have left us a wealth of polyphonic music, including many engaging settings of popular songs and dances from the continent. Join us to explore this tuneful and distinctive Spanish repertoire on viols. Open to upper intermediate to advanced viols. Pitch: A=415.

Dances and Divisions: The English Fiddle Band [StEng3.1] Lekx; the music in John Playford's *Division Violin* provides the starting point to look at how these melodies are played in fiddle band. This music will provide an opportunity to approach the same repertoire from both a solo and group perspective. Open to intermediate to advanced players of violin, viola and cello. Pitch: A=415.

Week I Central Program Classes ~ Amherst Early Music Festival 2017

Keyboard

(See also **Classes of General Interest**)

+The Art of Basso Continuo [BC3.1] 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. 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

The English Lute Song [LVo3.1] Priset, Eagen; explore some glorious and moving gems of music from late Renaissance England in the form of the lute song. The lute was the best instrument for accompanying the voice at that time. This class will explore the repertoire from this rich period of England's history, focusing on composers such as John Dowland, Thomas Campion, Robert Jones, and John Daniel. For lutes and singers.

Lute Master Class [LMC3.1] to play; [LMC3.1a] to audit; North. *Monday:* Baroque lute; *Tuesday:* theorbo/Baroque guitar; *Wednesday:* 16th-century lute; *Thursday:* any continuo; *Friday:* your choice. Open to all lutes.

Voice

(See also **Classes of General Interest**)

The English Lute Song [LVo3.1] Priset, Eagen; explore some glorious and moving gems of music from late Renaissance England in the form of the lute song. The lute was the most popular instrument for accompanying the voice at that time. This class will explore the repertoire from this rich period of England's history, focusing on composers such as John Dowland, Thomas Campion, Robert Jones, and John Daniel. For lutes and singers.

Percussion

+Beginning/Intermediate Frame Drum [PerBeg3.1] 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

(See also **Classes of General Interest**)

Dorothy, We're Not in France Anymore! [NInt3.1] Petersen; we'll play and sing from easy-to-read manuscript and print sources of 15th- and 16th-century English music, following the development of its unique sound from the Old Hall (Dunstable, Power, et al.) and Henry VIII manuscripts to the Dow part books and the publications of Tallis and Byrd. All soft instruments and voices welcome; a modicum of familiarity with old note shapes and C clefs will increase your comfort level in this class.

Dance

Dance Rehearsal & Practice; no class this period—use time for rest and individual practice.

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

Classes of General Interest

Beginning Viol [VBeg4.1] Bontrager; see description under **Bowed Strings** below.

+Fundamentals of Renaissance Lute Playing [LBeg4.1] Morrongiello; see description under **Lute** below.

Introduction to Playing/Singing from Early Notation [NBeg4.1] Horst; see description under **Notation** below.

A Musical *Estofados* [RStew4.1] Berlin; in this musical *estofados*, or stew, we'll sample English and Spanish works from the Middle Ages to the Baroque. Medieval music from the Worcester fragments and the Huelgas Codex, Renaissance polyphony by composers including Encina, Henry VIII, Guerrero, and Byrd, and Baroque works by Purcell, Boyce, Araujo, and Velasco. For intermediate to upper intermediate soft instruments (recorder, flute, viol, lute, etc.).

Spanish Polyphony and Dances of the Golden Century [ESpan4.1] Diaz-LaTorre; explore the golden age of Spanish polyphony and dances from the 16th and 17th centuries in a broken consort style. This course will include lectures on the repertory, along with opportunities to play in an ensemble setting. For intermediate to advanced plucked instruments, recorders, flutes, viols, drummers, and singers.

Week I Central Program Classes ~ Amherst Early Music Festival 2017

Art of the Baroque Ensemble [BarAE4.1] Streeter; a look at the delicacies of English Baroque music and how to make your performance reflect its unique flavor: the style, structure, interaction of parts, continuo, ornamentation, 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. Pitch: A=440.

+Baroque Ensembles [EB4.1] Faculty will be drawn from the following: Degrugillier, Freiberg, Lion, Owens, Starkman, 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.”

Recorder

(See also **Classes of General Interest**)

A Musical Estofados [RStew4.1] Berlin; for intermediate to upper intermediate soft instruments (recorder, flute, viol, lute, etc.). For description see **Classes of General Interest** above.

Elizabethan Consort Music: In Nomine [REliz4.1] Tol; this class will focus on the art of instrumental fantasies based on one and the same *cantus firmus*, known as *In Nomine*, taken from the *Benedictus (qui venit in nomine Domini)* of a mass by John Taverner (ca. 1490-1545). The *In Nomine* melody is audible in long notes in one part, while an intriguing web of counterpoint, abounding in complex rhythmical and melodic imitations, is woven around it by the remaining instruments. This new compositional form began to lead its own life and became so popular that, up to Purcell’s death in 1695, some 150 highly elaborate versions were produced by numerous masters. Taverner’s version, which he spun off of his original mass, marked the beginning of a new genre in the art of instrumental composition in England. We will focus on compositions by Tye, Tallis, and Byrd for four and five instruments (SATTB setting and possibly also in 8 foot setting). For intermediate to advanced recorders. Large instruments welcome!

Sit Fast: Rhythm Candy from Tye, Morley, Byrd and Baldwyn [RSit4.1] Petersen; if complex cross-rhythms and proportional contortions entice and intrigue you, this is the class for you! Morley’s *Christes Cross*, Tye’s *Sit Fast*, and other fiendishly fun pieces will exercise your musical skills to the max. For upper intermediate to advanced recorder players with strong counting skills.

Music from the Charles Babel Manuscript [RBab4.1] Abreu; an overview of the collection of recorder sonatas in the Charles Babel manuscript, now at the Sibley Music Library. The manuscript contains sonatas by Marais, Paisible, Finger, Roziere, Tauri, C. Stephani, Fiocci, Carissimi, Williams, Courteville, and Morgans. Participants will learn a sample of these sonatas. The works themselves will be discussed in class, leading to an in-class performance on Friday. Music will be provided in class, but participants can download the facsimile and some modern editions online. The facsimile is available online at <https://urresearch.rochester.edu/institutionalPublicationPublicView.action?institutionalItemId=14744>. Modern editions of some of the pieces are available at <http://music.instantharmony.net/e-editions.php>. For upper intermediate to advanced recorders.

Art of the Baroque Ensemble [BarAE4.1] Streeter; 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** above.

Spanish Polyphony and Dances of the Golden Century [ESpan4.1] Diaz-LaTorre; for intermediate to advanced plucked instruments, recorders, flutes, viols, drummers, and singers. For description see **Classes of General Interest** above.

+Baroque Ensembles [EB4.1] Faculty will be drawn from the following: Degrugillier, Freiberg, Lion, Owens, Starkman, others tba. For description see **Classes of General Interest** above.

Flute

(See also **Classes of General Interest**)

A Musical Estofados [RStew4.1] Berlin; for intermediate to upper intermediate soft instruments (recorder, flute, viol, lute, etc.). For description see **Classes of General Interest** above.

Spanish Polyphony and Dances of the Golden Century [ESpan4.1] Diaz-LaTorre; for intermediate to advanced plucked instruments, recorders, flutes, viols, drummers, and singers. For description see **Classes of General Interest** above.

Art of the Baroque Ensemble [BarAE4.1] Streeter; 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** above.

+Baroque Ensembles [EB4.1] Faculty will be drawn from the following: Degrugillier, Freiberg, Lion, Owens, Starkman, others tba. For description see **Classes of General Interest** above.

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Reeds and Brass

(See also **Classes of General Interest**)

Crumhorn and Friends [LdCrum4.1] Boenau; an easy-going, fun class for mixed loud instruments. Crumhorn players should have some experience; instruments will be available if you don't own them. Also for crumhorn friends: cornamuse, shawm, racket, and dulcian. Upper intermediate.

Spanish Loud Band [LdSpan4.1] Verschuren; the Spanish *Siglo de Oro*, which corresponded with the rise and fall of the Hapsburgs, provided a wealth of fabulous music suitable for loud instruments. This class will sample works by 16th-century composers such as Victoria, Lobo, and Guerrero. For advanced cornett, shawm, sackbut, and dulcian.

Art of the Baroque Ensemble [BarAE4.1] Streeter; for upper intermediate players of all Baroque instruments: recorder, flute, violin, oboe, harpsichord, viol, cello, bassoon, lute, and others who have reasonable facility and a basic knowledge of Baroque style. For description see **Classes of General Interest** above.

+**Baroque Ensembles [EB4.1]** Faculty will be drawn from the following: Degrugillier, Freiberg, Lion, Owens, Starkman, others tba. For description see **Classes of General Interest** above.

Bowed Strings

(See also **Classes of General Interest**)

Beginning Viol [VBeg4.1] Bontrager; get a solid, comfortable, and musical start to this most accessible and versatile of instruments. In this 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 lm14f@virginia.edu. Pitch: A=415.

To Render Them Delightful to the Ear: *The Division-Viol*, by Christopher Simpson [VDiv4.1] Pandolfo; we will delve into Simpson's treatise of 1659, the viol player's chief manual for the art of making divisions, in which he instructs the viol player in the technique required to play divisions, and in the musical knowledge required to make them beautiful. For advanced bass viols. Pitch: A=415.

A Musical *Estofados* [RStew4.1] Berlin; for intermediate to upper intermediate soft instruments (recorder, flute, viol, lute, etc.). For description see **Classes of General Interest** above.

Spanish Polyphony and Dances of the Golden Century [ESpan4.1] Diaz-LaTorre; for intermediate to advanced plucked instruments, recorders, flutes, viols, drummers, and singers. For description see **Classes of General Interest** above.

Art of the Baroque Ensemble [BarAE4.1] Streeter; 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** above.

+**Baroque Ensembles [EB4.1]** Faculty will be drawn from the following: Degrugillier, Freiberg, Lion, Owens, Starkman, others tba. For description see **Classes of General Interest** above.

Keyboard

(See also **Classes of General Interest**)

Art of the Baroque Ensemble [BarAE4.1] Streeter; 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** above.

+**Baroque Ensembles [EB4.1]** Faculty will be drawn from the following: Degrugillier, Freiberg, Lion, Owens, Starkman, others tba. For description see **Classes of General Interest** above.

Lute

See **Classes of General Interest**

+**Beginning Lute: Fundamentals of Renaissance Lute Playing [LBeg4.1]** Morrongiello; a hands-on course covering the basic physiological mechanics involved in playing the Renaissance lute well. Chris will deal with the fundamentals of right-hand thumb-under technique, the principles of left-hand finger placement (with special emphasis given to the thumb and little finger), and the "order," or method, of choosing felicitous fingerings. He will also provide a checklist of problems to avoid, while offering insights into various ways of holding the lute, practicing, producing good tone, and playing in a relaxed, focused manner. Some lutes will be provided for the class and for practice for the duration of the week. For all want to learn to play the lute, and for lutenists who want a technique review.

A Musical *Estofados* [RStew4.1] Berlin; for intermediate to upper intermediate soft instruments (recorder, flute, viol, lute, etc.). For description see **Classes of General Interest** above.

Spanish Polyphony and Dances of the Golden Century [ESpan4.1] Diaz-LaTorre; for intermediate to advanced plucked instruments, recorders, flutes, viols, drummers, and singers. For description see **Classes of General Interest** above.

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Art of the Baroque Ensemble [BarAE4.1] Streeter; 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** above.

+**Baroque Ensembles [EB4.1]** Faculty will be drawn from the following: Degrugillier, Freiberg, Lion, Owens, Starkman, others tba. For description see **Classes of General Interest** above.

Voice

(See also **Classes of General Interest**)

Sing We Merrily: English Popular Song [VoPop4.1] Eagen; an exploration of the lighter side of English vocal ensemble music from the 16th and 17th centuries, including rounds, catches, ballads, part-songs and popular madrigals. Music by Ravenscroft and Purcell, plus gems from lesser-known composers and anonymous collections, ranging from the clever to the sentimental to the bawdy, is an ideal way to experience the joys of vocal ensemble, capturing the flavor of the era through some of its most beloved group songs. This class will also highlight the basic vocal skills needed to help bring the music to life, such as diction, blending, tuning and delivery. Perfect for the non-solo singer, avid ensemble singer, and anyone who wants to learn about English popular song.

Spanish Polyphony and Dances of the Golden Century [ESpan4.1] Diaz-LaTorre; for intermediate to advanced plucked instruments, recorders, flutes, viols, drummers, and singers. For description see **Classes of General Interest** above.

+**Baroque Ensembles [EB4.1]** Faculty will be drawn from the following: Degrugillier, Freiberg, Lion, Owens, Starkman, others tba. For description see **Classes of General Interest** above.

Percussion

(See also **Classes of General Interest**)

Spanish Polyphony and Dances of the Golden Century [ESpan4.1] Diaz-LaTorre; for intermediate to advanced plucked instruments, recorders, flutes, viols, drummers, and singers. For description see **Classes of General Interest** above.

Early Notation

Introduction to Playing/Singing from Renaissance Notation [NBeg4.1] Horst; go for it! Play Holborne's dances as they appeared in 1599; read from Senfl's own handwriting; work out Josquin's joke on the king for yourself. Taste the mystery of ligatures; nail C-clefs once and for all with Valerie's brilliant new technique. Fun and progress guaranteed. For players and singers interested in mastering as much of this skill as possible in one week.

Dance

Dance Rehearsal [D4.1] Mainz, Olsson; rehearsals for Baroque Opera (performance Friday evening, July 14, 8:00 pm). Possible evening rehearsals on Monday, Tuesday, and Wednesday. Opera dress rehearsal, late Thursday evening. Participation in the opera is reserved for full-time dancers; others are accepted by audition only.