

Amherst Early Music Festival 2017

Central Program Classes Week II

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

Welcome to our exciting Central Program Week II class offerings!

Grab a highlighter and take a deep breath! This catalogue includes classes for **Week II** for students registering for the **Central Program**. In addition, students of the **Choral Program** may select **late afternoon** classes from this list, and students of the **New London Assembly** may choose classes from here **at any period**. **NLA and Choral Program participants who want to take a class outside of their program must submit a Class Choice Form**. 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 I, please fill out a separate form for Week I classes, using the separate Week I 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 different teachers.
Pitch is A = 440 unless otherwise stated.

If you have been accepted into **Ensemble Singing Intensive** or **Virtuoso Recorder Seminar** do **NOT** submit class choices. The coordinator for your program will be in touch with you about your schedule. If you are attending the **New London Assembly** or the **Choral Workshop**, please **DO** submit class choices so that we can place you in any classes you choose that are outside of your program.

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 II Central Program Classes ~ Amherst Early Music Festival 2017

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

Classes of General Interest

Seeking the *Villancico* [EVill1.2] Cowart, Cardiff; by turns boisterous and meltingly beautiful, this chameleon-like polyphonic vocal genre enjoyed a multi-functional existence in Renaissance Spain, where it was used for private devotion, as part of the Catholic Mass, within sacred plays, and for political purposes during public ceremonies. This class will survey *villancicos* composed in the late 15th through 16th centuries, with an ear for melodic and rhythmic interplay within changing musical trends. For singers, percussionists, continuo players, and soft instruments (recorder, flute, viol).

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**)

Music, with Her Silver Sound [RShak1.2] E. Haas; the thirty-eight surviving plays of William Shakespeare include nearly thirty songs in addition to stage directions calling for music and numerous textual allusions to popular tunes and ballads of the day; music of Azzaiolo, Byrd, Coprario, Dowland and many others. For intermediate recorders.

A Thing of Beauty is a Joy Forever: Music by Locke, Jenkins, Coperario and Purcell [RLoc1.2] Spanhove; Roger North wrote in his *Memoires of Music* (1728): “Mr. Metthew Lock was the most considerable master of music after Jenkins fell off...until finally giving way to the devine Purcell.” We will enjoy the beautiful consort music of four successful English composers. For upper intermediate recorders.

When Henry Met Catherine [RTop1.2] Berlin, Blaker; in 1501 Catherine of Aragon married Crown Prince Arthur of England. Widowed in 1502, she married Henry VIII in 1509. Both Henry and Catherine were known to be fond of music and dancing—but what were they listening to? What music did they dance to? This class will explore Spanish and English music from ca. 1480-1525 by composers such as Juan del Enciña, Francisco de Peñalosa, Antonio de Cabezón, Robert Fayrfax, William Cornysh, and John Taverner. We will work in depth with music ranging from simple songs offering ample opportunity for diminutions, to complex polyphony, to virtuoso organ music. For upper intermediate to advanced recorder players.

Grounds and *Sonnatas* for the Common Flute [RBar1.2] Melville; early 18th-century London was the source of much wonderful music for the recorder, and not just for solo repertoire. In this class we will explore the music for three and four alto recorders (with and without basso continuo) of Godfrey Finger, Henry Purcell, J. C. Pepusch, and others, focusing on ensemble playing details and performance practice issues. Warm-ups with three- and four-part catches will add to the fun! For advanced recorders.

+Introduction to Renaissance Recorders [RRenIntro1.2] Beets; a consort class where you can get your feet wet in the art of playing handmade Renaissance recorders. 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 the Amherst Breukink Renaissance recorders. Thinking of buying a Renaissance recorder? Here’s your chance to try before you buy. For intermediate to advanced recorder players. Class size strictly limited.

+Renaissance Recorders Consort [RRen1.2] 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 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.

Seeking the *Villancico* [EVill1.2] Cowart, Cardiff; for singers, percussionists, continuo players, and soft instruments (recorder, flute, viol). For description, see **Classes of General Interest** above.

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Flute

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

The Complete Tutor for the German Flute [FTut1.2] Roberts; the Baroque flute or *traverso* was called the German flute in 18th-century England, distinguishing it from the recorder which was often just called Flute. This class will be your complete tutor in the art of playing this instrument. Through a mix of group playing, technique exercises and master class-style solo playing, participants will get bushels of useful information, tips and inspiring ideas to take home after the workshop. Repertoire will range from Scots tunes to sonatas by the Italian masters published in England to works for multiple flutes.

Seeking the Villancico [EVill1.2] Cowart, Cardiff; for singers, percussionists, continuo players, and soft instruments (recorder, flute, viol). For description, see **Classes of General Interest** above.

Reeds and Brass

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

+Shawm and Dulcian [LdShC1.2] 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! Repertoire will be drawn from the 15th to the 17th century.

Sackbut [LdS1.2] Becu; a sackbut ensemble class with technical work to suit participants' needs. Don't miss this opportunity to learn from one of the world's great sackbut players!

Cornetto [LdCor1.2] Cox; embouchure, intonation, articulation, breathing, and repertoire for solo cornett and cornett ensembles. Both A=440 and A=465 instruments welcome.

Bowed Strings

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

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Wissick, and Ludwig, to take your viola da gamba skills to the next level!

For intermediate to advanced players

Viol Excelsior: Tratado de Glosas [VEx1.2] Wissick, Rozendaal; Diego Ortiz was a viol player and teacher in mid-16th century Spain and Rome whose published book "*Tratado de Glosas*" is a wonderful record of how the viol was played and used for improvisation in its early years. Ortiz offers great examples of ways to decorate cadences and have fun with ground basses. In this year's Viol Excelsior morning session, John Mark and Brent will team-teach a survey of the book, using its materials to study rhetorical delivery, ornamentation, basic and advanced technique, and making a beautiful sound when playing Renaissance vocal polyphony. The class is designed to include all sizes of instrument and all levels of ability. Pitch: A=440.

Seeking the Villancico [EVill1.2] Cowart, Cardiff; for singers, percussionists, continuo players, and soft instruments (recorder, flute, viol). For description, see **Classes of General Interest** above.

Keyboard

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

+Harpsichord Master Class [HdMC1.2] to play; [HdMC1.2a] to audit; Cok; performers are expected to prepare a piece before the workshop. Class will include some work on technique and Baroque style. **Suggested composers for virginal repertoire**—Bull, Byrd, Tallis, Gibbons, Farnaby, Peter Philips, Martin Peerson, the Susanne van Soldt manuscript, etc. **Suggested composers for harpsichord repertoire**—Henry Purcell, Thomas Augustine Arne, Johann Christian Bach, Handel, Antonio de Cabezón, Antonio Soler, Domenico Scarlatti, José De Nebra, Sweelinck. Students may contact teacher via info@amherstearlymusic.org for more repertoire suggestions or if they need any help finding the better editions. Please bring five copies for class study. Open to harpsichordists and other keyboardists interested in playing harpsichord and/or virginal. Instruments will be available at the workshop for practicing.

Seeking the Villancico [EVill1.2] Cowart, Cardiff; for singers, percussionists, continuo players, and soft instruments (recorder, flute, viol). For description, see **Classes of General Interest** above.

Lute

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

Seeking the Villancico [EVill1.2] Cowart, Cardiff; for singers, percussionists, continuo players, and soft instruments (recorder, flute, viol). For description, see **Classes of General Interest** above.

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Voice

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

Vocal Master Class [VoMC1.2a] audit [VoMC1.2] sing, with permission of instructor. Baird; class meets with ESI and *Beggar's Opera* project. Central Program singers may apply to sing. Please inquire at info@amherstearlymusic.org.

Seeking the Villancico [EVill1.2] Cowart, Cardiff; for singers, percussionists, continuo players, and soft instruments (recorder, flute, viol). For description, see **Classes of General Interest** above.

Percussion

Seeking the Villancico [EVill1.2] Cowart, Cardiff; for singers, percussionists, continuo players, and soft instruments (recorder, flute, viol). For description, see **Classes of General Interest** above.

Early Notation

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

Recorder Early Notation Ensemble and Theory [RN1.2] Bauer, Horst, Petersen; early notation playing and theory at three levels, intermediate to very advanced. Be prepared to work hard, with the goal of individual advancement. We will explore English and continental 15th- and 16th-century sources such as the Eton Choirbook, Arundel, Old Hall, Baldwin, Br. 5557, the Henry VIII ms, Trent, and much more. The more experienced players will also dip into *Ars subtilior*. For recorder players who have at least some experience with Renaissance notation: clefs, note shapes and rests, ligatures, etc.

Dance

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

New London Assembly: Mr. Kynaston's Famous Dances [NLA1.2] Shaw, with music by Axelrod, Kammen, and Martin; this class will explore dances from the five surviving sets of *Twenty Four New Country Dances Composed by Mr. Nathaniel Kynaston* which were published between 1710 and 1718, marking a high point in the artistic development of the English Country Dance. For NLA registrants only.

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

Classes of General Interest

+A Cappella Vocal Ensemble: Synge we to thys mery companye! [VoCap2.2] Williams; just what the doctor ordered! Enjoy the opportunity to explore some of the most beloved early vocal music and perhaps some repertoire that may be new to you in a “clean, safe, risk-free environment.” You may *catch* yourself in a round or drinking song by Henry Purcell, be *infected* by an early Spanish *villancico* or motet, revisit a familiar Medieval English carol or even experience the *healing* chant of a pilgrim to Santiago. For all who sing.

Traditional Music [Trad2.2] Stern, Velez; in Medieval times, Spain was for several centuries a cultural crossroads between North Africa, the Mediterranean, and the rest of Europe. The traditional music class will focus this year on Arabic, Sephardic, and North African music, examining rhythms and melodic modes and gestures that informed music making in Spain and beyond. Open to students new to the repertory, as well as those with more experience wanting to improve their skills. Students will explore the rhythms of the regions through percussion instruments and the melodies through their chosen instrument. The class will delve deeper into several pieces, focusing on tuning of the *maqam*, nuances of percussion, harmonization of given melody lines, and beginning improvisation. For players of all instruments (recorder, flute, viol, lute, etc.) and percussion.

Will Yow Walke the Woods soe Wyld: Music of the Fitzwilliam Virginal Book [HdFitz2.2] Bailey; containing over 300 keyboard pieces, with works by about forty composers, the *Fitzwilliam Virginal Book* presents the entire array of genres and styles of instrumental music from 1562 to ca. 1620. Every genre is represented—all kinds of dance pieces, variations on many popular songs, and manner of fantasias. The pieces also show the chronological development of genres and styles from old-fashioned plainsong arrangements to the latest Italian toccatas. We will make sense of this bewildering array of riches, delving into composers' varied approaches to genres, forms, and styles. We will discuss keyboard performance practices (including fingering and ornaments) in terms of how they coincide (or don't!) with those used by wind players, string players, or singers of the same period. Students who wish may study pieces to perform in class (in advance or at the festival). Non-keyboard players welcome. If you own an edition, bring it.

New London Assembly [NLAPre2.2] Presentations by NLA faculty. See description under **Dance** below.

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Recorder

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

+Recorder Orchestra: A Musical Mosaic Through Time [RecOrch2.2] Galhano; this week the Recorder Orchestra features a wide range of repertory from the Renaissance and Baroque to popular Brazilian music. The repertory selected has influences from Spanish rhythmic flavors to English and Irish playfulness, dance and robust *affetti*. Works by Tomás Luis de Victoria, John Wilbye, G. F. Handel, traditional Irish music and Brazilian composer Ari Barroso. Contact the Amherst office at info@amherstearlymusic.org for music.

Traditional Music [Trad2.2] Stern, Velez; for players of all instruments (recorder, flute, viol, lute, etc.) and percussion. See description under **Classes of General Interest** above.

Reeds and Brass

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

Double and Triple Choir Music for Loud Instruments [LdCh2.2] Verschuren, Cox; play magnificent large-scale works from late 16th-century English and Spanish sources. Upper intermediate to advanced.

Bowed Strings

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

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Wissick, and Ludwig, to take your viola da gamba skills to the next level!

For intermediate to advanced players

Viol Excelsior: Semper Dowland, Semper Dolens [VExDow2.2] Rozendaal; John Dowland's 1604 publication, *Lachrimae*, is comprised of twenty-one compositions for five-part ensemble, including the famous set of seven *Lachrimae* pavans. This music is richly composed and emotionally courageous, even profound; while the parts are both technically accessible to amateur instrumentalists and challenging to the mature artist. Playing them is always a deep learning experience and a great pleasure. Pitch: A=440.

Viol Excelsior: Cantus Firmus [VExCan2.2] Ludwig; a *cantus firmus*—a melody played in slow, often even notes in one voice of a polyphonic texture—occurs very frequently in much excellent English ensemble music for viols. Yet it's not always clear how to make the most of this distinctive and enigmatic musical feature. We will explore the richness of English *cantus firmus* polyphony for viols, including *In Nomines* and other works by Taverner, Tallis, Byrd, Tye, Ferrabosco, and Gibbons. Intermediate to advanced viols. Pitch: A=440.

Medieval Bowed Strings: Fowles in the Frith [Vic2.2] Chancey; we'll explore the role of stringed instruments in Medieval song and dance from the 12th to the mid-15th centuries. We'll play, study and create our own *estampies* and *saltarelli*; arrange and accompany *troubadour* and *trouvère* songs, *cantigas*, and *lais*; sample some of the earliest polyphony—*conducti*, *prosas*, and motets. There will be daily improv warm-ups (no experience necessary). For string players who can get around on their instruments, singers welcome (but know that there will be times you'll be droning or playing percussion). Some familiarity with the Medieval modes (Dorian, Phrygian, etc.) is helpful, but no fear, we'll review them together. Violin or viol or other playing positions all fine. Some instruments may be available to lend. Please contact instructor through the AEM office at info@amherstearlymusic.org. Pitch: A=440.

Traditional Music [Trad2.2] Stern, Velez; for players of all instruments (recorder, flute, viol, lute, etc.) and percussion. See description under **Classes of General Interest** above.

Keyboard

Will Yow Walke the Woods soe Wyld: Music of the Fitzwilliam Virginal Book [HdFitz2.2] Bailey; students who wish may study pieces to perform in class (in advance or at the festival). Non-keyboard players welcome! If you own an edition, bring it. For description, see **Classes of General Interest** above.

Voice

+A Cappella Vocal Ensemble: Synge we to thys mery companye! [VoCap2.2] Williams; for all who sing. For description, see **Classes of General Interest** above.

Percussion

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

Traditional Music [Trad2.2] Stern, Velez; for players of all instruments (recorder, flute, viol, lute, etc.) and percussion. For description, see **Classes of General Interest** above.

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Dance

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

New London Assembly Presentations [NLApre2.2] 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—Graham Christian: Dancing Master Thomas Wilson

Tuesday—Andrew Shaw: John Gay, *The Beggar's Opera*, 1728

Wednesday—Brad Foster: Pat Shaw, *The Man Behind a Revolution*

Thursday—Phillipe Callens: Country Dance in 18th-century Belgium

Friday—Carol Marsh: The French Connection

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

Bonny, Bawdy, and Blithe: Ballad Tunes and Arrangements [EBon3.2] Cowart; “Song, commonly sung up and down the Streets,” was a definition of the word “ballad” published in the same year as John Gay’s *Beggar’s Opera*. For intermediate to upper intermediate singers, soft instruments (recorders, flutes, viols, etc.), and continuo instruments.

Medieval and Early Renaissance Music from England and Spain [EMed3.2] Stern; from the *rota* to the *Cantigas de Santa Maria*, from pilgrim songs from the *Llibre Vermell de Montserrat* to polyphonic music of John Dunstaple, this class will concentrate on monophonic and early polyphonic music from both England and Spain. Players will experiment with how to arrange the monophonic music for multiple instruments. Open to all soft instruments (recorder, flute, viol, lute, etc.) Singers are also welcome.

Irish Music: Toss the Feathers [EIrish3.2] Chancey; we’ll play Scots-Irish and Northumbrian jigs, reels, airs, slides and hornpipes from the earliest 16th- to 18th-century sources, much of which music is still being played today. We’ll explore bowing/articulation patterns and rhythmic ornaments, learn some tricks for picking up tunes by ear and some session etiquette. We’ll also dip into the sonatas and variation sets of the 18th-century Scottish Drawing Room Style. For wind and string players who can get around on their instruments. Clefs: treble, treble 8 or bass.

¡La Spagna! [ESpag3.2] Kammen; sample iconic settings of this *basse-danse* tune, such as those from the work of Diego Ortiz, Heinrich Isaac, Constanza Festa, and others, and learn to create your own diminutions. For upper intermediate to advanced soft instruments (recorders, flutes, viols, etc.). No previous improvisation experience needed.

+**The Art of Basso Continuo [BC3.2]** Cok; see description under **Harpichord** below.

New London Assembly: ECD from Sea to Shining Sea [NLANew3.2] Foster; for NLA registrants only, or by permission of the NLA Director (email info@amherstearlymusic.com). See description under **Dance** below.

New London Assembly: Dancing with Thieves and Doxies [NLABgOp3.2] Shaw, with music by Martin; for NLA registrants only, or by permission of the NLA Director (email info@amherstearlymusic.org). See description under **Dance** below.

Recorder

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

Villancico [RVill3.2] Galhano; the *villancico* was a common poetic and musical form of the Iberian Peninsula and Latin America, popular from the late 15th to 18th centuries. This class will feature composers of *villancicos* such as Juan del Encina, Francisco Guerrero and others. We will also work on *El Fuego*, an *ensalada* by Mateo Flecha that was very popular in Spain throughout the 16th century. For intermediate to upper intermediate recorders.

Yours Truly, Henry Purcell [RPur3.2] Melville; explore the exquisite (and occasionally eccentric) fantasias, pavans, grounds and theater music of England’s greatest 17th-century composer, arranged for recorder consort. For intermediate to upper intermediate recorders.

+**Renaissance Recorders Consort [RRen3.2]** Berlin, Bauer; one-on-a-part consort for accomplished players and owners of hand-built Renaissance recorders. Blend and ensemble skills emphasized. Repertoire will include but not be limited to the works of English and Spanish 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 [RMC3.2]** to play; [RMC3.2a] 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. Music by English or Spanish composers is preferred but not required. 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.

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+Byrd Watching [RByr3.2] 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.

Bonny, Bawdy, and Blithe: Ballad Tunes and Arrangements [EBon3.2] Cowart; for intermediate to upper intermediate singers, soft instruments (recorders, flutes, viols, etc.), and continuo instruments. For description see **Classes of General Interest** above.

Medieval and Early Renaissance Music from England and Spain [EMed3.2] Stern; open to all soft instruments (recorder, flute, viol, lute etc.) Singers are also welcome. For description see **Classes of General Interest** above.

Irish Music: Toss the Feathers [EIrish3.2] Chancey; for wind and string players who can get around on their instruments. Clefs: treble, treble 8 or bass. Pitch: A=440. For description see **Classes of General Interest** above.

¡La Spagna! [ESpag3.2] Kammen; for upper intermediate to advanced soft instruments (recorders, flutes, viols, etc.). No previous improvisation experience needed. For description see **Classes of General Interest** above.

Flute

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

A Miscellany for Renaissance Flutes [FRen3.2] E. Haas; a choice selection of Elizabethan madrigals and fancies mingled with Spanish hymns and *villancicos*, finished with a touch of New World polyphony. For intermediate to advanced Renaissance flutes.

Bonny, Bawdy, and Blithe: Ballad Tunes and Arrangements [EBon3.2] Cowart; for intermediate to upper intermediate singers, soft instruments (recorders, flutes, viols, etc.), and continuo instruments. For description see **Classes of General Interest** above.

Medieval and Early Renaissance Music from England and Spain [EMed3.2] Stern; open to all soft instruments (recorder, flute, viol, lute etc.) Singers are also welcome. For description see **Classes of General Interest** above.

Irish Music: Toss the Feathers [EIrish3.2] Chancey; for wind and string players who can get around on their instruments. Clefs: treble, treble 8 or bass. Pitch: A=440. For description see **Classes of General Interest** above.

¡La Spagna! [ESpag3.2] Kammen; for upper intermediate to advanced soft instruments (recorders, flutes, viols, etc.). No previous improvisation experience needed. For description see **Classes of General Interest** above.

Reeds and Brass

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

Villancicos [LdVill3.2] Boenau; Spanish song repertoire is known for its interesting rhythms and wonderful tunes. We'll play love songs, Christmas pieces, and more, including works by Nicholas Gombert, who worked at the court of Charles V. For upper intermediate and up shawm, dulcian, trombone.

Victoria and Vivanco [LdVic3.2] Becu, Stillman, Verschuren; Tomás Luis de Victoria was the leading composer of sacred music in 16th-century Spain. His works are known for their intensity and gravitas, and are satisfying to play for wind ensembles. Sebastian de Vivanco's masses and motets, published in Salamanca between 1607 and 1610, are fine examples of high Renaissance composition. There will be three sections of this class. For advanced cornetts, shawms, sackbuts, dulcians.

Bowed Strings

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

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Wissick, and Ludwig, to take your viola da gamba skills to the next level!

For intermediate to advanced players

Viol Excelsior: Thomas Lupo [VExLu3.2] Wissick; Thomas Lupo worked at the English court in the early 17th century as a string player and composer. Coming from an Italian family, he was familiar with madrigals and wrote beautiful music for viols that are “vocal” but also lie well on instruments. There is much variety in the pieces using 3-6 parts. Pitch: A=440.

Bonny, Bawdy, and Blithe: Ballad Tunes and Arrangements [EBon3.2] Cowart; for intermediate to upper intermediate singers, soft instruments (recorders, flutes, viols, etc.), and continuo instruments. For description see **Classes of General Interest** above.

Medieval and Early Renaissance Music from England and Spain [EMed3.2] Stern; open to all soft instruments (recorder, flute, viol, lute etc.) Singers are also welcome. For description see **Classes of General Interest** above.

Irish Music: Toss the Feathers [EIrish3.2] Chancey; for wind and string players who can get around on their instruments. Clefs: treble, treble 8 or bass. Pitch: A=440. For description see **Classes of General Interest** above.

¡La Spagna! [ESpag3.2] Kammen; for upper intermediate to advanced soft instruments (recorders, flutes, viols, etc.). No previous improvisation experience needed. For description see **Classes of General Interest** above.

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Keyboard

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

+The Art of Basso Continuo [BC3.2] 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. Lots of fun! The participation of singers, treble instruments, and lutes 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.

Bonny, Bawdy, and Blithe: Ballad Tunes and Arrangements [EBon3.2] Cowart; for intermediate to upper intermediate singers, soft instruments (recorders, flutes, viols, etc.), and continuo instruments. For description see **Classes of General Interest** above.

Lute

Bonny, Bawdy, and Blithe: Ballad Tunes and Arrangements [EBon3.2] Cowart; for intermediate to upper intermediate singers, soft instruments (recorders, flutes, viols, etc.), and continuo instruments. For description see **Classes of General Interest** above.

Medieval and Early Renaissance Music from England and Spain [EMed3.2] Stern; open to all soft instruments (recorder, flute, viol, lute etc.) Singers are also welcome. For description see **Classes of General Interest** above..

Voice

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

Bonny, Bawdy, and Blithe: Ballad Tunes and Arrangements [EBon3.2] Cowart; for intermediate to upper intermediate singers, soft instruments (recorders, flutes, viols, etc.), and continuo instruments. For description see **Classes of General Interest** above.

Medieval and Early Renaissance Music from England and Spain [EMed3.2] Stern; open to all soft instruments (recorder, flute, viol, lute etc.) Singers are also welcome. For description see **Classes of General Interest** above.

Percussion

Tambourine and Frame Drum [Per3.2] 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**)

Early Notation Ensemble: From Old Hall to Eton: Case Studies of Two English Manuscripts [NEng3.2] Marsh; although these two iconic manuscripts were prepared at churches less than 50 miles apart, they are visually very different, as is their repertoire, reflecting the changes in musical and notational styles that occurred between 1420 and 1510. We will study the Old Hall manuscript and the Eton Choirbook in detail from the viewpoint of a performer, comparing musical styles, genres, formats, and scribal practices; and we will play representative pieces by composers such as Power, Cooke, Lambe, and Cornysh. 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.

Music EnIsled: Masses, Motets, Magnificat, and Choice Ravishing Songs [NAdv3.2] Petersen; in the later 15th century, English music seems to draw in on itself; while the music of Walter Frye (d. 1475) is found in many continental sources, works of later composers such as Robert Fayrfax (1464-1521) turn up primarily in English manuscripts, with a distinctive style not found off the island. Works by Walter Frye, Robert Fayrfax, and their contemporaries, from sources both English and continental.

Dance

New London Assembly: ECD from Sea to Shining Sea [NLANew3.2] Foster, with music by Axelrod; dances from the New World of English country dance ranging from venerable American versions of the old classics to recent modern compositions. For NLA registrants only, or by permission of the NLA Director (email fosterbradr@gmail.com).

New London Assembly: Dancing with Thieves and Doxies [NLABgOp3.2] Shaw, with music by Martin; John Gay's *Beggar's Opera* ends with a dance to the tune of "Lumps of Pudding" (*Dancing-Master*, 11th edition, 1701). This practical workshop will attempt to reconstruct the dances to some of the many other Country Dance tunes used in the opera. For NLA registrants only, or by permission of the NLA Director (email fosterbradr@gmail.com).

Week II Central Program Classes ~ Amherst Early Music Festival 2017

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

Classes of General Interest

+**Beginning Lute [LBeg4.2]** Priset; see description under **Lute** below.

+**Tambourine and Frame Drum for Beginners [PerBeg4.2]** Velez, see description under **Percussion** below.

Medieval/Renaissance/Baroque: What's the Difference? [MRB4.2] Berlin; for those who would like to have a deeper understanding of the differences in musical forms and styles in these three time periods. We'll explore a wide range of repertory within each of these large categories, through lots of playing, listening, and a little bit of discussion. Music from chant and early polyphony, to *formes fixes* and mass settings, to chansons and madrigals, to sonatas and concerti. For intermediate to upper intermediate instrumentalists, and singers who also play an instrument.

From Concert Hall to Dance Floor: Repurposing Music by Handel and Purcell for English Country Dancing [EDance4.2] Petersen; tunes luscious and jolly plucked from theater and concert works of these consummate composers of the English Baroque have inspired choreographers both historical and modern. We'll see how their music migrated to the dance floor, playing both the original versions and more recent settings. We may even dance a little! For intermediate and up, all soft instruments.

Ye Banks and Braes: The Caledonian Pocket Companion [EScot4.2] Melville; this class shines a spotlight on James Oswald's *The Caledonian Pocket Companion*, one of the largest 18th-century compendiums of traditional tunes from Scotland. We'll play the melodies in solo and ensemble versions, learn to phrase and ornament appropriately, explore the art of arrangement, and hear why Scottish tunes were so beloved across Europe. For upper intermediate recorders, flutes and other soft instruments.

Music from The Beggar's Opera [BgOp4.2] Wissick; *The Beggar's Opera* (1728) by John Gay is a ballad opera that used tunes from popular English, Irish, and Scottish songs of the early 18th century, as well as a few melodies from Italian and French composers. In this class, we will play and sing both the original songs and the new versions by Gay, who poked fun at the politics of the time as well as at the conventions of Italian opera. It is a bit like a cross between Broadway and the Capitol Steps: catchy tunes and powerful parody that resonates now more than ever. All Intermediate to advanced strings and winds are welcome with everyone invited to sing along. This class is not part of the Friday performance.

Codex Las Huelgas [EMed4.2] Kammen; this class will delve deeply into the music of the *Codex Las Huelgas*. This manuscript from ca. 1300 originated in and has remained since then in the convent situated in Burgos, in northern Spain. The music includes beautiful monophonic and polyphonic pieces (two to four parts). The class will involve some improvisation (no experience necessary) and musical exercises based on the music we explore. For upper intermediate to advanced instrumentalists and singers.

+**Baroque Ensembles [EB4.2]** Faculty will be drawn from the following: Cok, Duryee, Galhano, Merriman, Streeter, 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."

Missa In illo tempore [LdMont4.2] Becu; for advanced cornetts, sackbuts, dulcians, and voices. Class size limited. See description under **Reeds and Brass** below.

New London Assembly: A Tapestry of English Dance [NLATap4.2] Foster; open to all; for beginning and intermediate level dancers. See description under **Dance** below.

Music Theory: The Starter Kit [MusTh4.2] Cardiff; this class will cover some basics that might have mystified you for years but were afraid to ask about: how to tell major from minor keys, intervals and chords (but how do I KNOW if I'm on the third?), and what the heck are all the numbers going on under the bass line that people keep calling the "continuo" part? Note that this will be a primer on generic modern music theory, not Medieval or Renaissance theory. Submit a burning question to Cayla beforehand and we'll make sure it gets covered! Send your questions to cayla.cardiff@gmail.com with "theory question for Cayla" in the subject line.

Recorder

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

Medieval/Renaissance/Baroque: What's the Difference? [MRB4.2] Berlin; for intermediate to upper intermediate instrumentalists, and singers who also play an instrument. For description see **Classes of General Interest** above.

From Concert Hall to Dance Floor: Repurposing Music by Handel and Purcell for English Country Dancing [EDance4.2] Petersen; intermediate and up, all soft instruments. For description see **Classes of General Interest** above.

Week II Central Program Classes ~ Amherst Early Music Festival 2017

Music from *The Beggar's Opera* [BgOp4.2] Wissick; intermediate to advanced strings and winds are welcome with everyone invited to sing along. For description see **Classes of General Interest** above. This class is not part of the Friday performance.

Ye Banks and Braes: *The Caledonian Pocket Companion* [EScot4.2] Melville; for upper intermediate recorders, flutes and other soft instruments. For description see **Classes of General Interest** above.

Dowland's *Lachrimae: The Seven Tears* [RDow4.2] Bauer; in this class we will be exploring the repertory published in 1604 in John Dowland's *Lachrimae or seaven tears figured in seaven passionate pavans, with divers other pavans, galliards and allemands, set forth for the lute, viols, or violons, in five parts*. The publication of five-part instrumental compositions was dedicated to Queen Anne of Denmark, and features a total of twenty-one pieces: seven distinct consort settings of the famous *Pavan Lachrimae* (in its lute song version known under the title: *Flow my Tears*), alongside lively *galliards*, *allemands*, and somber *pavans*, including one titled *Semper Dowland Semper Dolens* (Always Dowland, always doleful). For upper intermediate to advanced recorders.

Practice Practicing [RPrac4.2] 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 entertain participants with an immersion of 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 of his new book *The Finishing Touch of Practicing* (Moeck, 2016). "Learning how to learn is life's most important skill." For upper intermediate to advanced recorders.

A Trail of Musical Crumbs: the *Migajas of Antonio de Cabezón* [RCab4.2] Roberts; blind from childhood, the composer and organist Antonio de Cabezón wrote hundreds of instrumental works while in the service of the Spanish court. Among the many *migajas* (crumbs), collected and published by his son, we will pay special attention to his free-form but contrapuntally rigorous *tientos* and to his challenging and imaginative *discantes* or *diferencias*, which are variations on popular songs and gourd bass patterns. For advanced recorders.

Codex Las Huelgas [MedMx4.2] Kammen; for upper intermediate to advanced instrumentalists and singers. For description see **Classes of General Interest** above.

+Baroque Ensembles [EB4.2] Faculty will be drawn from the following: Cok, Duryee, Galhano, Merriman, Streeter, others tba. For description see **Classes of General Interest** above.

Music Theory: The Starter Kit [MusTh4.2] Cardiff; all singers and instrumentalists welcome. For description see **Classes of General Interest** above.

Flute

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

Medieval/Renaissance/Baroque: What's the Difference? [MRB4.2] Berlin; for intermediate to upper intermediate instrumentalists, and singers who also play an instrument. For description see **Classes of General Interest** above.

Ye Banks and Braes: *The Caledonian Pocket Companion* [EScot4.2] Melville; for upper intermediate recorders, flutes and other soft instruments. For description see **Classes of General Interest** above.

From Concert Hall to Dance Floor: Repurposing Music by Handel and Purcell for English Country Dancing [EDance4.2] Petersen; intermediate and up, all soft instruments. For description see **Classes of General Interest** above.

Music from *The Beggar's Opera* [BgOp4.2] Wissick; intermediate to advanced strings and winds are welcome with everyone invited to sing along. For description see **Classes of General Interest** above. This class is not part of the Friday performance.

Codex Las Huelgas [EMed4.2] Kammen; for upper intermediate to advanced instrumentalists and singers. For description see **Classes of General Interest** above.

+Baroque Ensembles [EB4.2] Faculty will be drawn from the following: Cok, Duryee, Galhano, Merriman, Streeter, others tba. For description see **Classes of General Interest** above.

Music Theory: The Starter Kit [MusTh4.2] Cardiff; all singers and instrumentalists welcome. For description see **Classes of General Interest** above.

Reeds and Brass

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

Music for the Duke of Lerma [LdLer4.2] Cox; this class will explore repertoire played by the wind players at the court of Lerma. Their book of music was discovered in the 1980s, edited by Douglas Kirk, and published in a playing edition by Amherst Early Music in 2003. A treasure trove of great pieces by Spanish and Franco-Flemish composers for loud band. For intermediate cornetto, sackbut, shawm and dulcian.

Morales [LdMor4.2] Boenau; Spanish composer Cristóbal de Morales (1500-1553) was a singer at the Papal Chapel in Rome. He was so well respected that the theorist Bermudo called him "the light of Spain in music." We'll sample some of his wonderful masses and motets, which appeared in more than sixty-five prints in the 16th century. For upper intermediate to advanced cornetts, alto and tenor shawms, sackbuts, dulcians.

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Missa In illo tempore [LdMont4.2] Becu; this masterful six-part mass by Monteverdi, based on a motet by Gombert, was published together with the *Vespers* in 1610. This piece was consciously composed in the *stile antico*, in contrast with the forward-looking *Vespers*. An ensemble of cornetts, sackbuts, and a dulcian will work with SATB singers on sections of this monumental piece. For advanced cornetts, sackbuts, dulcians, and voices. Class size limited.

The Spanish Shawm Band [LdShB4.2] Stillman; shawms were much loved in Spain in the 16th century. This class will recreate the sound of the Spanish shawm band through the music of Francisco Guerrero, the quintessential composer of the Spanish Golden Age. For advanced shawms, sackbuts and dulcians.

Medieval/Renaissance/Baroque: What's the Difference? [MRB4.2] Berlin; for intermediate to upper intermediate instrumentalists, and singers who also play an instrument. For description see **Classes of General Interest** above.

+Baroque Ensembles [EB4.2] Faculty will be drawn from the following: Cok, Duryee, Galhano, Merriman, Streeter, others tba. For description see **Classes of General Interest** above.

Music Theory: The Starter Kit [MusTh4.2] Cardiff; all singers and instrumentalists welcome. For description see **Classes of General Interest** above.

Bowed Strings

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

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Wissick, and Ludwig, to take your viola da gamba skills to the next level!

For intermediate to advanced players

Viol Excelsior: Jenkins and Lawes [VExJen4.2] Ludwig, Rozendaal; consort music by these two composers is known as much for the challenges it poses to players as for its inventiveness and beauty. This class, team taught by John Mark Rozendaal and Loren Ludwig, will prepare players to approach some of these distinctive challenges by examining related contemporary repertoire, as well as by drilling the musical techniques that persuasive delivery of this expressive music demands. The goal is to make Lawes' and Jenkins' music more accessible to intermediate and advanced players.

Medieval/Renaissance/Baroque: What's the Difference? [MRB4.2] Berlin; for intermediate to upper intermediate instrumentalists, and singers who also play an instrument. For description see **Classes of General Interest** above.

Ye Banks and Braes: The Caledonian Pocket Companion [EScot4.2] Melville; for upper intermediate recorders, flutes, and other soft instruments. For description see **Classes of General Interest** above.

From Concert Hall to Dance Floor: Repurposing Music by Handel and Purcell for English Country Dancing [EDance4.2] Petersen; intermediate and up, all soft instruments. For description see **Classes of General Interest** above.

Music from *The Beggar's Opera* [BgOp4.2] Wissick; intermediate to advanced strings and winds are welcome with everyone invited to sing along. For description see **Classes of General Interest** above. This class is not part of the Friday performance.

+Baroque Ensembles [EB4.2] Faculty will be drawn from the following: Cok, Duryee, Galhano, Merriman, Streeter, others tba. For description see **Classes of General Interest** above.

Codex Las Huelgas [EMed4.2] Kammen; for upper intermediate to advanced instrumentalists and singers. For description see **Classes of General Interest** above.

Music Theory: The Starter Kit [MusTh4.2] Cardiff; all singers and instrumentalists welcome. For description see **Classes of General Interest** above.

Keyboard

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

Medieval/Renaissance/Baroque: What's the Difference? [MRB4.2] Berlin; for intermediate to upper intermediate instrumentalists, and singers who also play an instrument. For description see **Classes of General Interest** above.

Music from *The Beggar's Opera* [BgOp4.2] Wissick; intermediate to advanced strings and winds are welcome with everyone invited to sing along. For description see **Classes of General Interest** above. This class is not part of the Friday performance.

+Baroque Ensembles [EB4.2] Faculty will be drawn from the following: Cok, Duryee, Galhano, Merriman, Streeter, others tba. For description see **Classes of General Interest** above.

Music Theory: The Starter Kit [MusTh4.2] Cardiff; all singers and instrumentalists welcome. For description see **Classes of General Interest** above.

Week II Central Program Classes ~ Amherst Early Music Festival 2017

Lute

See Classes of General Interest

+Beginning Lute [LBeg4.2] Priset; the lute is an instrument that opens a door to a rich repertory spanning two centuries of Western music. This class is meant to be a stepping stone for anyone who has an interest in playing the lute, but not the necessary resources to do so. There will be an emphasis on the mechanics of playing, including properly holding the lute, simple exercises for practice, producing a good sound, and some discussion on composers and repertory. Some lutes will be provided for the class and for practice for the duration of the week. For those new to the lute.

Medieval/Renaissance/Baroque: What's the Difference? [MRB4.2] Berlin; for intermediate to upper intermediate instrumentalists, and singers who also play an instrument. For description see **Classes of General Interest** above.

From Concert Hall to Dance Floor: Repurposing Music by Handel and Purcell for English Country Dancing [EDance4.2] Petersen; intermediate and up, all soft instruments. For description see **Classes of General Interest** above.

Music from *The Beggar's Opera* [BgOp4.2] Wissick; intermediate to advanced strings and winds are welcome with everyone invited to sing along. For description see **Classes of General Interest** above. This class is not part of the Friday performance.

+Baroque Ensembles [EB4.2] Faculty will be drawn from the following: Cok, Duryee, Galhano, Merriman, Streeter, others tba. For description see **Classes of General Interest** above.

Music Theory: The Starter Kit [MusTh4.2] Cardiff; all singers and instrumentalists welcome. For description see **Classes of General Interest** above.

Voice

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

Medieval/Renaissance/Baroque: What's the Difference? [MRB4.2] Berlin; for intermediate to upper intermediate instrumentalists, and singers who also play an instrument. For description see **Classes of General Interest** above.

Music from *The Beggar's Opera* [BgOp4.2] Wissick; intermediate to advanced strings and winds are welcome with everyone invited to sing along. For description see **Classes of General Interest** above. This class is not part of the Friday performance.

Codex Las Huelgas [EMed4.2] Kammen; for upper intermediate to advanced instrumentalists and singers. For description see **Classes of General Interest** above.

+Baroque Ensembles [EB4.2] Faculty will be drawn from the following: Cok, Duryee, Galhano, Merriman, Streeter, others tba. For description see **Classes of General Interest** above.

Music Theory: The Starter Kit [MusTh4.2] Cardiff; all singers and instrumentalists welcome. For description see **Classes of General Interest** above.

Percussion

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

+Tambourine and Frame Drum for Beginners [PerBeg4.2] 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.

Music Theory: The Starter Kit [MusTh4.2] Cardiff; all singers and instrumentalists welcome. For description see **Classes of General Interest** above.

Early Notation

Tea and Tapas: Intermediate Early Notation [NInt4.2] Powers; music from Spanish and English Renaissance manuscript and print sources. May include music by Frye, Morton, Tallis, Byrd, Morales, from sources such as the *Cantiones Sacrae* and the Dow Partbooks. Open to all who have some familiarity with C clefs; prior experience with 15th- and 16th-century notation is recommended but not required. Singers, winds, and strings especially welcome.

The Art and Joy of Indirection [NAdv4.2] Horst; enthralling cryptic puzzle canons from the Henry VIII ms. and divers other sources, English and continental. Advanced recorders.

Dance

New London Assembly: A Tapestry of English Dance [NLATap4.2] Foster, with music by Rebecca King; an introduction to the wide range of English Country, from the old classics through new reconstructions and from early 20th-century compositions to ones of the last few years. Open to all; for beginning and intermediate level dancers.

New London Assembly: Modern Dances of Pat Shaw & Philippe Callens [NLAMod4.2] Callens, with music by Axelrod and Martin; Patrick Noel Shuldham-Shaw (1917-1977) started writing dances at the age of 13 with his creation of *Monica's Delight*; he continued writing dances throughout the rest of his life. Philippe will present a selection of Pat's dances, as well as his own compositions. For advanced NLA registrants only.