

## CLASS DESCRIPTIONS

Please make two choices for each class period.

Fill out the self-evaluation and class choice form on our website:

[https://www.amherstearlymusic.org/springbreak\\_class\\_choices](https://www.amherstearlymusic.org/springbreak_class_choices)

**First Period 9:00 - 10:15** (classes run both Saturday and Sunday)

**Monteverdi, de Vert and the 16th Century Madrigal** (Berlin – recorders - upper-intermediate to advanced) Witness the flowering of this Italian genre through two of the greatest madrigal composers of the 16th century. Giaches de Wert (1535-1596) was born in the Low Countries but was brought to Italy as a young boy by Francesco d’Este. Heavily influenced by Cipriano de Rore, he in turn was a major influence on the young Monteverdi (c.1567-1643). We’ll explore madrigals from early and later stages of each composer, with texts by Petrarch, Bembo, Tasso, and Guarini.

**Dido and Aeneas** (Degrugillier - recorders and viols - intermediate to upper-intermediate) Henry Purcell’s chamber opera Dido and Aeneas was his first and only all-sung opera, and it derives from the English masque tradition. Instruments play an important part, lending energy and atmosphere to the various moments of the opera. We will explore some selected pieces from this monumental work, arranged for recorders.

**Princely Pleasures: the art of English consort music** (Gillespie - viols - upper-intermediate to advanced) English consort music is one of the largest jewels in the crown of viol repertoire. We will trace the development of this exquisite and absorbing music in a whirlwind tour through works by Byrd, Coperario, Lupo and Ferrabosco.

**Myth Conceptions** (Haas - recorders - upper intermediate) Chansons, madrigals, ballads and dances of 3-6 parts inspired by classical Greek and Roman mythology from Amor to Zeus, including music of Bateson, Byrd, Farnaby, Giovanelli, Lassus, Weelkes and others.

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

**Though Amaryllis dance in green** (Lipnik - viols - intermediate to upper intermediate) Lively and often rhythmically complex instrumental and vocal works based on or referencing the dance. Works by Byrd, Gastoldi, Morley, Holborne, Dowland

**Lute Ensemble Session for experienced players** (Morrongiello)

**Lute Ensemble Session for novice players** (Freundlich)

**Second Period 10:45 - 12:00** (classes run both Saturday and Sunday)

**The Sincerest Flattery: Imitation in Music** (Berlin - recorders - advanced)

This class will explore imitative ricercars by Giaches Brumel (d. 1564) and Girolamo Frescobaldi (1583-1643), and fugues from the 18th century by William Boyce (1711-1779) and J. S. Bach (1685-1750). We'll discover the seeds of the Baroque fugue in the ricercars from its early days to Frescobaldi, and see it reach its peak in a work from Bach's Art of Fugue.

**Giovanni Gabrieli: student and master** (Degrugillier - recorders - upper-intermediate to advanced) Giovanni, before becoming one of the most influential musicians of his time, was taught by his uncle Andrea in Venice, and by Orlando de Lassus in Munich. Giovanni became famous for his innovative style, and musicians from all over Europe came to study with him. Music from Giovanni and Andrea Gabrieli, Lassus, Hassler and others.

**Viol Handling** (Gillespie - viols - intermediate to upper intermediate) Getting around on the viol with ease and grace and making a beautiful sound are the goals of this class. We shall investigate ways to gain comfort and ease on this demanding and rewarding instrument. Here is your opportunity to ask your questions, to discover new tips and tricks, and to open the doors to your own musicality.

**Music of Jean Mouton (because we all like sheep..)** (Horst - recorders and viols - intermediate to upper-intermediate) Darling of Anne of Brittany, court composer to two French kings, Mouton (1459-1522) wrote masses, chansons, and motets (many of which mark royal or historical milestones). He was greatly esteemed by his colleagues, one of whom said "his melody flows in a supple thread." We will track the fortunes of the French royal court by following some of these supple threads.

**L'Amorosa Ero** (Lipnik - viols - upper intermediate to advanced) A heartbreaking legend cast as a poem by an Italian renaissance nobleman and set to music by some of the most innovative composers of the Italian renaissance including Marenzio and Luzzaschi. Enjoy a rare opportunity to explore how a single text can inspire boundless compositional inventiveness and expression.

**Italy in England** (Powers - recorders and viols - upper-intermediate to advanced)

The baroque sonata originated in Italy in the early 17th century, but by the latter part of that century had spread throughout Europe and across the sea to England. We will focus on a handful of sonatas and trio sonatas written for the recorder, or violin in transcription for recorder. Movements will be chosen from the works by composers such as Corelli, Barsanti, Ravenscroft, Valentine, Daniel Purcell, and Sammartini. The class will play all together as well as in smaller groupings.

**Lute Ensemble Session for experienced players** (Morrongiello)

**Lute Ensemble Session for novice players** (Freundlich)

**Third Period** 1:30 - 2:45 (classes run Saturday only)

**They Came from Over the Mountains** (Berlin - recorders and viols - intermediate to upper-intermediate) The *oltremontani* were Franco-Flemish composers who came to live and work in Italy. These composers brought the Franco-Flemish style with them, but also adopted native Italian genres such as the frottola and madrigal. We'll focus on sacred works by *oltremontani* composers Philippe Verdelot, Jacques Arcadelt, and Adrian Willaert.

**The Ricercate of Giovanni Bassano** (Blaker - recorders - advanced) Bassano's invaluable book *Ricercate, Passaggi et Cadentie* contains eight inventive ricercars for solo treble instrument, most likely conceived for the cornetto. But as Bassano was also a recorder player (and these pieces fit well on our instrument) the set is an important part of late renaissance recorder repertoire. We will work with Ricercate Terza and Quarta, playing, analyzing and understanding the music. Expressive playing will be the goal though technical challenges will be addressed as well.

**The Consort Across Europe** (Gillespie - viols - all levels) Trace the path of the viol consort from its early days in Italy as its popularity spreads throughout Europe during the sixteenth century. On the way we take excursions to explore what was going on for the viol in France, Germany and the Low Countries.

**Music with her silver sound** (Haas - recorders, viols, lutes - intermediate to upper intermediate) Songs, ballads, dances and other music from the plays of William Shakespeare. The 38 surviving plays of William Shakespeare include nearly 30 songs in addition to stage directions calling for music, and numerous textual allusions to popular tunes and ballads of the day; music of Azzaiolo, Coprario, Jones, Morley and many others.

**Florence ca. 1490** (Powers - recorders - upper-intermediate to advanced) The Florence of Lorenzo de' Medici was a center of art, architecture, poetry, and--lucky us--music. Isaac, Agricola, Ghiselin, and others left a rich and varied legacy of sacred and secular works, including carnival songs and instrumental fantasias. Repertory will be especially suitable for recorder consort.

**Lute: Lecture-Demonstration** (Morrongiello - all lute players) History of lute-playing technique as it evolved from the late 15th century to the early 17th century, with special attention to the portrayal of lute players in the art of the time. This lecture will be of interest to both novice lute players as a general survey, and also to experienced lute players as it explores such matters as the advanced playing techniques found in the repertoire of late 16th century lute composers.

**Lute Ensemble Session** (Freundlich - intermediate to advanced) Based on clef-reading of circa 1500 repertoire. Single lines, modern editions and clefs, fingers or plectrum welcome. Enjoy beautiful lines, tantalizing rhythms, and artful counterpoint from the age of Petrucci. (Music will be sent in advance so beginning clef readers can practice this essential skill.) We will also explore emerging evidence that many of these chansonniers were intended for direct instrumental performance, especially by lutenists.

**Fourth Period 3:00 - 4:15 (classes run Saturday only)**

**Medieval, Renaissance and Baroque - What's the Difference?** (Blaker - recorders and viols - intermediate to upper intermediate.) Through a combination of playing (lots) and discussion (some) we will uncover key features of each musical period. Gain an overview and understanding of musical forms from the apex of medieval polyphony, through the flourishing of the renaissance and on to the musical architecture of the baroque. Works by Landini, Lasso and Handel.

**Byrd and Jenkins on Recorder** (Degrugillier - recorders - advanced) William Byrd and John Jenkins were responsible for developing the viol consort fantasia. They used imitative style, full-on canons, and borrowed material, all in order to create this very interesting genre. Though written for viols, these pieces work wonderfully on recorders.

**O Susanna** (Haas - recorders - upper intermediate to advanced) Guérault's poem *Susanne ung jour*, which tells the story of Susanna and the lascivious elders, was set by Didier Lupi II and later adapted by Orlande de Lassus. The Lassus setting was wildly popular and widely imitated with at least 30 chanson settings as well as dances, fantasias, and intabulations. In addition to the Didier Lupi and Lassus settings, music of Le Jeune, Cabezón, Dowland and others.

**Early Notation** (Horst - recorders and viols - upper-intermediate to advanced) French, Flemish, and German Renaissance music straight from the sources. A class for all who have some experience with early notation. Easier and harder lines.

**Consorts Royal** (Lipnik - viols - all levels) Music from the Elizabethan and Jacobean Royal Courts Fantasies, Dances, Madrigals and Theatrical music by Byrd, Lupo, Holborne and Dowland, others.

**Lute Lecture: The Art of Intabulation** (Freundlich - experienced lute players) The historical context and significance of intabulations of vocal music for lute, advice from original sources, considerations to take into account in solo versus ensemble arrangements, and how contemporary research on the perception of polyphony can help resolve the tension between a literal and practical approach to intabulation of a vocal original.

**Lute Ensemble Basics** (Morrongiello - novice lute players) Focus on preparing your parts for the Sunday "finale".