

**Class Choice Form Winter Weekend Workshop 2018** Name: \_\_\_\_\_

Please indicate first and second choices for each period by writing 1 or 2 in front of the class.

**First Period Classes 9:00-10:30 (Saturday, Sunday, and Monday) GIVE 1ST AND 2ND CHOICES! \*\*\*\*\***

\_\_\_\_\_ **Master Class:**  **Voice** (Baird, Bailey acc.) |  **Recorder** (Melville) |  **Violin** (Roberts, C.) |  **Flute** (Roberts, G.) |  **Harpichord** (Pearl, Schelhase) |  **Bassoon** (Merriman) Public “private lessons” for advanced students who have prepared a piece. Indicate whether you wish to perform or audit. If performing, give name of piece and bring at least 8 copies of the score so all may look on. A=415. Vocal master class performers limited to auditioned students only; auditors welcome. Recorder master class limited to 9 players; sign up early and give 2<sup>nd</sup> choice.

Audit\_\_\_ Perform\_\_\_ Piece\_\_\_\_\_

(recorders only) a=440?\_\_\_ 415?\_\_\_ Accompanist needed?\_\_\_\_\_

\_\_\_\_\_ **Heinrich Isaac, a Musical Portrait** (Beckmann, Horst, Kimball, Powers) Heinrich Isaac (ca.1450-1517) split his career between the Florence of the Medicis and the German court of Maximilian I. The result was a cosmopolitan output of unmatched variety – sacred, secular, Italian, German, Flemish, French, Latin. Valerie Horst’s group will work from early notation (some experience required). Intermediate to advanced recorders.

\_\_\_\_\_ **The Franco-Flemish Tradition from Josquin to Willaert** (Rimple) Motets and chansons for mixed instruments and voices. Recorder, Renaissance flute, vielle, viol, harp, lute. Advanced. A=440.

\_\_\_\_\_ **Striggio and Lasso** (Boenau) Music from the Regensburg part books and other sources. Fabulous wind band repertoire from the late 16<sup>th</sup> century including Striggio madrigals, and motets by Orlande de Lassus and Philippe de Monte. Upper intermediate to advanced dulcians.

\_\_\_\_\_ **Winter Wildlife** (Fournier, Lardin) Elizabethan and Jacobean viol fantasias by Thomas Lupo (the “wolf”) and his avian colleague William Byrd are a particularly rewarding and elegant polyphonic repertory. A=415.

\_\_\_\_\_ **Bach Oboe Arias** (Burgess) Arias for oboe, oboe d’amore or oboe da caccia and single voice. Sessions will be comprised of coachings with singers and continuo. Please contact the instructor to coordinate repertoire selections. A=415.

\_\_\_\_\_ **Lowlifes** (Whear) For cellos, double basses, and other lowlifes. Start your day with a rumbling warm-up, then explore continuo practices and ensemble music from the depths. Bring a solo for the class if you wish; we've got your back and your bass line. Bring copies of your piece for others. A=415.

\_\_\_\_\_ **Bach Gamba Sonatas** (Cunningham) open by audition or permission of instructor only. Intensive look at all of J.S. Bach’s gamba sonatas.

\_\_\_\_\_ **Lute Class** (Stone) Class will be geared towards students’ needs, and will include technique, repertoire, and individual attention. Bring pieces you are working on!

\_\_\_\_\_ **Baroque Dance Technique** (Mainz, Olsson) A gentle warm-up followed by a focus on step combinations from the passecaille, menuet, rigaudon, sarabande, boree, and other dance types. Two levels.

**Second Period Classes 11:00-12:30 (Saturday, Sunday, and Monday) GIVE 1ST AND 2ND CHOICES! \*\*\*\*\***

\_\_\_\_\_ **Palestrina and Lassus** (Beckmann, Horst, Melville) Palestrina (1525-1594) spent the majority of his career composing sacred music for the Papal chapel as the archetypal Catholic polyphonist. In contrast, his exact contemporary Lassus, working for the duke of Bavaria, wrote music in four languages, sacred and secular, from bawdy to chromatic and mystical. Intermediate to advanced recorders.

\_\_\_\_\_ **Prescott Recorders** (Powers) A matched set of recorders can sound like a small organ, and creating this sound with others can be revelatory. Students should have some experience with Renaissance fingerings, and either own or be familiar with Prescott recorders. Class will focus on tuning, sound, and blend in beautiful repertoire. Upper intermediate to advanced recorders.

\_\_\_\_\_ **Dufay Songbook** (Rimple) A selection of the Burgundian master's most eloquent chansons from *Canonici 213*. Facsimile parts available if requested in advance. For mixed instruments and voices.

\_\_\_\_\_ **German and Italian Repertoire for Dulcians** (Kimball) Dulcians of all sizes are welcome as we play music of the later 16th century, both vocal and instrumental, by Italian and German masters. Upper intermediate to advanced.

\_\_\_\_\_ **Adult Coloring Class** (Fournier) Explore the expressive use of chromaticism in viol consort music. Gesualdo, Frescobaldi, Trabaci, Tomkins, Bull, Purcell. A=415

\_\_\_\_\_ **Bach Passion Arias** (Cunningham) By audition or permission of the instructor only. Advanced viols.

\_\_\_\_\_ **Renaissance Flute Ensemble** (Haas) The 16<sup>th</sup> century Renaissance flute ensemble creates a warm and sensual soundscape that suits French chansons and other repertoire beautifully. Upper intermediate to advanced. Some instruments available.

\_\_\_\_\_ **Strozzi Project** (Baird, Stone) Vocal and lute coaching sessions for special project. For singers who have been accepted by audition and lutes by permission of instructor.

\_\_\_\_\_ **Baroque Orchestra: *Terpsichore Suite*** (C.Roberts, G.Roberts, Whear) Handel's *Terpsichore Suite* is a colorful, engaging, and humorous Baroque dance suite. For Baroque violin, viola, cello, viol, oboe, flute, recorder, bassoon, double bass, and continuo. A=415. Advanced. Participants must stay for concert on Monday at 12:30.

\_\_\_\_\_ **Basso Continuo** (Pearl, Schelhase) Harpsichordists will play and be coached in the Baroque orchestra or Bach Passion arias. Advanced.

\_\_\_\_\_ **The boree de Mlle. Charollois** (Mainz, Olsson) Pecour's charming duet, with music from Lully's *Isis* (1677), will be taught from notation and will be performed with live music on Monday, January 15.

**Third Period Classes 1:45-3:15 (Saturday and Sunday only) GIVE 1ST AND 2ND CHOICES! \*\*\*\*\***

\_\_\_\_\_ **Recorder Master class** (G.Roberts) See above. Audit \_\_\_ Perform \_\_\_ Class limited to 6 players. Give 2<sup>nd</sup> choice!  
Piece \_\_\_\_\_ a=440? \_\_\_ 415? \_\_\_

\_\_\_\_\_ **Art of the Fugue** (Cunningham) By audition or permission of the instructor. Advanced viols.

\_\_\_\_\_ **Tallis and Byrd** (Beckmann, Melville, Powers) Teacher and student, business colleagues, 16<sup>th</sup> and early 17<sup>th</sup> century gentlemen of the Chapel Royal, composers of gorgeous music for both English Catholic and Protestant rites, as well as tangy secular polyphony. Intermediate to advanced recorders.

\_\_\_\_\_ **Senfl Ensemble** (Lardin) How do instrumentalists convey texted music? How can singers upgrade their expressivity through "instrumental" concepts of articulation? We'll explore this through the tuneful melodies and intriguing sound world of Senfl's ensemble songs. For voices, strings, winds, lutes.

### Third Period Classes CONTINUED

\_\_\_\_\_ **Flemish Loud Band** (Kimball) Favorite pieces by Isaac, Josquin, Obrecht, Agricola and their compatriots for a mix of alto/tenor shawms and tenor/bass dulcians. Upper intermediate to advanced.

\_\_\_\_\_ **Oboe Band** (Burgess) Whether marching or stationary, playing for horse ballet or royal entertainments, the Baroque oboe band was an important part of musical life at court in the 17<sup>th</sup> and 18<sup>th</sup> centuries. Oboes, tenor oboes, and bassoons welcome. You can even participate with minimal experience!

\_\_\_\_\_ **Loeillet and Pepusch** (Haas) Baroque sonatas by Jean-Baptiste Loeillet and John Pepusch for 2 recorders and 2 flutes with continuo. Upper intermediate. A=415.

\_\_\_\_\_ **Strozzi Project** (Baird, Stone) Coaching sessions for project. For singers who have been accepted by audition and lutes by permission of instructor.

\_\_\_\_\_ **Baroque String Ensemble** (C.Roberts) Discover music from the rich 17th and 18th-century repertory for 5-part strings. Emphasis on Baroque string technique and ensemble skills, with time to explore individual interests such as ornamentation, etc. Violins, violas, cellos, bass. Advanced. A=415.

\_\_\_\_\_ **Baroque Ensembles** (Pearl, Schelhase, Whear) Recorder, oboe, flute, bassoon, strings, harpsichord. Advanced. Indicate instrument and 440 or 415. Enrollment limited. GIVE 2nd CHOICE. Instrument \_\_\_\_\_ Pitch \_\_\_\_\_

\_\_\_\_\_ **La Menuet et La Contredance** (Mainz, Olsson) A menuet for two from a French source, and a contredanse from the Feuillet's Recueil de Contredances (Paris 1706), to be performed with live music on Monday, January 15.

### Fourth Period Class 3:30-4:30 (Saturday and Sunday only)

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\_\_\_\_\_ **Celebratory Motets** (Rimple) Large group sessions work on festive pieces by the other Handl: Jacobus Gallus. All are welcome to sing or play. Come make a joyful noise! A=440.

\_\_\_\_\_ **The Thorn of the Honey Locust** (Burgess) Geoffrey reads passages from his novel in preparation involving the intertwined lives of two 18th-century German families. Virtually the same age as Johann Sebastian Bach, Johann Caspar Gleditsch was responsible for playing his friend's demanding oboe parts in weekly performances at the St Thomaskirche in Leipzig. Although little is known of Caspar, his eldest son, exactly the same age as Carl Phillip Emanuel Bach, was appointed botanist at the court of Friedrich the Great. The American honey locust tree was named after him. Combining musicological research with touches of personal intrigue, this engaging account will take a fresh look at the place of music and science in the burgeoning Enlightenment. Saturday: On the road from Leipzig to Berlin; Sunday: Herr Bach Arrives

\_\_\_\_\_ **Beginning Viol** (Lardin) Get a taste of the world of viol playing. Learn how not to drop the bow! And much more. Instruments available for use in class.

\_\_\_\_\_ **Beginning Notation** (Horst) Dip your toes into the waters of early notation with Valerie Horst, a leading teacher of the subject in the US and Europe.

\_\_\_\_\_ **Beginning Baroque Dance** (Olsson) An introduction to 18th-century dance forms—bourée, courante, sarabande, menuet, and others—with reference to musical characteristics. Open to all.

\_\_\_\_\_ **Baroque Dance Topics** (Mainz) A look at phrases of several dances from French sources, and a review of specific steps for timing and execution issues.