

***Amherst Early Music 2019***  
**Central Program Classes, Week I**  
**Music of Italy:**  
**Medieval, Renaissance, and Baroque**

**Welcome to our exciting Central Program class offerings!**

This catalogue is for Central Program students, and Choral Workshop singers who wish to take a fourth period class. **All students who wish to take a Central Program class must submit the class choice form.** If you have been accepted into **Baroque Academy** or **Advanced Recorder Intensive**, do **NOT** submit class choices; the program director will be in touch with you about your schedule. First-week **dancers** wishing to audition for the opera should refer to information under “Dance” in the Early Morning Classes section. Recorder players who would like to work intensively on technique and repertoire but are not yet ready for the Advanced Recorder Intensive are encouraged to consider the classes marked with +.

To sign up for classes:

- 1) Read this catalogue carefully. Classes are listed by period of the day, then by instrument. Please select **three** choices for each period (two for late morning). We try hard to give you your first choices, but occasionally we need to cancel or shift classes, and that’s when your alternate choices are vital to us! If you choose only one class, we may make alternate choices for you as necessary.
- 2) To submit your choices, please fill out and submit the three-page **Class Choice Form** on our website: [https://www.amherstearlymusic.org/festival\\_classes\\_2019](https://www.amherstearlymusic.org/festival_classes_2019)

The first page of the **Class Choice Form** asks about your playing experience, self-evaluation, and information on instruments you will bring to the Festival. Page two is the form for the first-week classes, and Page three is for second-week classes.

If you have an AEM account, or would like to create one, you can do so by logging in to your AEM account before you fill out the **Class Choice Form**; then you will be able to save your changes, and view them later. (Nifty, but not necessary.)

Whether you have an account or not, once you submit the **Class Choice Form**, you should receive an email that confirms that your choices have been received.

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.

- 3) If you prefer to fill out a paper **Class Choice Form**, please contact us in the office, (781) 488-3337, or by email: [info@amherstearlymusic.org](mailto:info@amherstearlymusic.org).
- 4) You will learn your final class assignments soon after you arrive at the Festival.

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

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 8th.**

Pitch is A = 440 unless otherwise stated.

\*What does it mean to audit a class? Students who choose to audit a Master 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.

### Classes of General Interest

**Sephardic Jewels [EMxSep1.1]** Mor; following the expulsion of the Jews from Spain in 1492, the Sephardic (meaning Spanish in Hebrew) Jews first settled in North Africa, Italy, the Balkans, Turkey, and the Middle East. In those countries they continued to cherish their culture and the Ladino language (a combination of Hebrew and Spanish), as well as adopting characteristics of their new lands. We will learn to play and sing the beautiful secular and liturgical music of the Sephardic diaspora as well as traditional music from these regions. For intermediate to advanced singers and players of recorder, strings, Renaissance flute, percussion, and lutenists who can read staff notation.

**Audit a Master Class!** 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]** Petersen; see description under Early Notation.

**Sephardic Jewels [EMxSep1.1]** Mor; for intermediate to advanced singers and players of recorder, strings, Renaissance flute, percussion, and lutenists who can read staff notation. See description under Classes of General Interest.

**Baroque Motets, Masses, Madrigals, and More [RBarMo1.1]** Haas; vocal music is a treasure trove of repertoire for recorders. Discover Baroque choral rarities including a canonic mass from Alessandro Marcello, colorful madrigals of Alessandro Scarlatti and Giovanni Maria Bononcini, motets by Isabella Leonarda, Scarlatti, and others. For intermediate recorders.

**+Technique Studio for the Upper-Level Recorder Player [RT1.1]** Spanhove; how does one become a recorder virtuoso? In one week we'll improve your technical recorder skills. Shakespeare wrote "Recorder is as easy as lying." Correct, when you possess a reliable recorder technique. We'll focus on articulation, tone, breathing, posture and finger technique. At the end of the week, all participants become real "recorder doctors." What's my challenge/problem? How can I solve it? Which strategies do I use to improve? For upper intermediate to advanced recorders.

**Song of Songs [RSong1.1]** Powers; King Solomon's poetic love lyric was a favorite source of Latin texts for motets throughout the Renaissance, including beautiful settings by Franco-Flemish composers who worked in Italy (Du Fay, Josquin, Weerbeke, Ghiselin, Compère, Verdelot, Lassus, and many more) and 16th-century Italian composers such as Festa, Palestrina, Banchieri, and others. The metaphor-laden imagery was seen as a parable for the love of God for his church or as a way to show adoration of Mary. Whatever its meaning, Song of Song motets are a treasure. Big recorders welcome! For upper intermediate to advanced recorders.

**Corelli the Trailblazer [RFCor1.1]** Lion; Corelli published four books of trio sonatas at the end of the 17th century, followed by publication of solo sonatas and concerti grossi, setting the template for high Baroque style. His popularity was unrivaled in Italy and beyond. In this class, we will explore works by Corelli and some of the composers who were influenced by him, such as Caldara, Vivaldi, Barsanti, Handel, and more. We will also look at Italian ornamentation, with examples by Corelli himself and his contemporaries. For upper intermediate to advanced recorders and flutes. Pitch: A=415.

**The Birth of the Sonata [RSON1.1]** Stern; this class will trace the emergence of the soloist, from the late 16th century diminution style through the birth of the sonata. Students will play consort music, including madrigals with the florid decorations of Giovanni Bassano and Girolamo dalla Casa, and canzone by Giovanni Gabrieli and Girolamo Frescobaldi, as well as the earliest sonatas and solo canzone of Frescobaldi, Dario Castello, and Giovanni Battista Fontana. It is recommended (but not required) that participants look at and prepare one or more of the following pieces for the class: Girolamo Frescobaldi, Canzona #3 for canto and basso; Dario Castello, Sonata Prima for canto and basso; Giovanni Battista Fontana, Sonata Prima for canto and basso. For upper intermediate to advanced recorders.

**Renaissance Recorders [RRen1.1]** Berlin; 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 Italian and Low Countries Renaissance composers. Performance a possibility. For players familiar with Renaissance recorder fingering who own or can borrow hand-built Renaissance recorders.

### Flute

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

**Sephardic Jewels [EMxSep1.1]** Mor; for intermediate to advanced singers and players of recorder, strings, Renaissance flute, percussion, and lutenists who can read staff notation. See description under Classes of General Interest.

**Corelli the Trailblazer [RFCor1.1]** Lion; Corelli published four books of trio sonatas at the end of the 17th century, followed by publication of solo sonatas and concerti grossi, setting the template for high Baroque style. His popularity was unrivaled in Italy and beyond. In this class, we will explore works by Corelli and some of the composers who were influenced by him, such as Caldara, Vivaldi, Barsanti, Handel, and more. We will also look at Italian ornamentation, with examples by Corelli himself and his contemporaries. For upper intermediate to advanced recorders and flutes. Pitch: A=415.

**Baroque Flute Master Class [FMC1.1]** to play; [FMC1.1a] to audit. Rolfe; meets with Baroque Academy flutes. We'll explore the rich repertoire of Italian Baroque flute music, along with compositions influenced by the Italian style. Bring to class music by Locatelli, Vivaldi, Veracini, and even Handel's Italian-influenced sonatas. We'll look at Quantz, Corelli, and Geminiani for ornamentation ideas to experiment with. Pitch: A=415. Open to Central Program players by permission of instructor.

### Reeds and Brass

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

**Oboe Band [OB1.1]** Owens; dance suites from some of Handel's Italian operas, such as *Almira*, as well as airs and marches of Lully. For experienced oboes, tailles, and bassoons. Pitch: A=415.

**Shawm and Dulcian [LdShC1.1]** Gangler; in this class there will be lots of playing, technical tips, and reed work—we'll tweak them if they need it, and discuss optimal shapes and scrapes. Repertoire will include Ruffo, Mainerio, and Merulo. For upper intermediate to advanced shawm and dulcian players.

### Bowed Strings

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

**Baroque String Techniques and Styles [StBar1.1]** Starkman; explore the exquisite world of 17th- and 18th-century string music through the lens of Baroque instruments. Whether you are new to Baroque violin or are an experienced player this class will give you skills, information, and techniques to help you move forward with your playing, and will open new avenues for musical expression. We will work with music from the late 16th through the 18th centuries, learning ways to approach the styles through playing on Baroque instruments. Those with some experience will broaden their expressive and technical range. No prior Baroque experience required for participation. For intermediate and advanced violin, viola, and cello. Those without Baroque instruments should have gut A and E strings (violins) and gut A string (violas and cello). Bring a Baroque bow if you have it. Some violin and viola bows will be available to lend. Pitch: A=415.

**Viol Consort and Technique: Cantare to Sonare [V1.1]** Lipnik, Ludwig; trace the development of the iconic canzona from its French chanson roots to sumptuous maturity through the works of Maschera, Guami, and the Gabriellis. We will contrast and compare other related musical genres, including ricercari and chansons. Repertoire highlights will include ricercari from *Musica nova* (Venice, 1540) and canzoni from Raverii's *Canzoni per sonare con ogni sorte di stromenti* (Venice, 1608). Consorts will be carefully sorted according to level of technical and musical proficiency. Pitch: A=415.

**Sephardic Jewels [EMxSep1.1]** Mor; for intermediate to advanced singers and players of recorder, strings, Renaissance flute, percussion, and lutenists who can read staff notation. See description under Classes of General Interest.

**Baroque Violin Master Class [VnMC1.1a]** Andrijeski; audit only.

**Baroque Cello Master Class [VcMC1.1]** to play; [VcMC1.1a] to audit. Carrai; meets with Baroque Academy cellos. Prepare at least one Italian sonata of your choice (Vivaldi, Geminiani, or Lanzetti), or a 17th-century solo piece (Gabrielle, Scipriano), or both if you like. Please bring five extra copies for class study. Pitch: A=415. Open to Central Program players by permission of instructor.

**Audit Baroque Academy Viol Master Class [BAVMC1.1a]** Cunningham, Pandolfo; audit only.

**Audit Baroque Academy Violone and Bass Master Class [BAVloBsMC1.1a]** Lardin, Mortimore; audit only.

### Keyboard

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

**Harpsichord Master Class [HdMC1.1]** to play; [HdMC1.1a] to audit; Pearl; performers are expected to prepare a piece before the workshop. Repertoire should come from 17th- or 18th-century Italian works. Class will include some work on technique and Baroque style. Please bring five copies for class study. Open to harpsichordists and other keyboardists interested in playing harpsichord and/or virginal.

**Audit Baroque Academy Harpsichord Master Class [BAHdMC1.1a]** Sykes; audit only.

### Lute

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

**Sephardic Jewels [EMxSep1.1]** Mor; for intermediate to advanced singers and players of recorder, strings, Renaissance flute, percussion, and lutenists who can read staff notation. See description under Classes of General Interest.

**Lute Master Class [BALMC1.1]** to play; [BALMC1.1a] to audit; Diaz-LaTorre; meets with Baroque Academy lutes. Suggested repertoire includes works by Pietro Paolo Borrono, Franciscus Bossinensis, Vincenzo Capirola, Marco Dall'Aquila, Joan Ambrosio Dalza, Francesco Canova da Milano, Francesco Spinacino, Bellerofonte Castaldi, Francesco Corbetta, Fabrizio Dentice, Vincenzo Galilei, Michelagnolo Galilei, Johannes Hieronymus Kapsberger, Simone Molinaro, Alessandro Piccinini, Giovanni Zamboni, Francesco Bartolomeo Conti, and Ludovico Roncalli. Lute, theorbo, and guitar welcome.

### Voice

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

**Sephardic Jewels [EMxSep1.1]** Mor; for intermediate to advanced singers and players of recorder, strings, Renaissance flute, percussion, and lutenists who can read staff notation. See description under Classes of General Interest.

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

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

### Early Notation

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

**Recorder Early Notation Ensemble [RN1.1]** Petersen; bring Renaissance music alive by playing directly from the source! Sacred and secular, masses, motets, chansons, from manuscript and print sources of the 15th and 16th centuries, featuring both native Italian composers and the Flemish musicians whose music was popular in Italian cathedrals, courts, and chapels. 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.

### Percussion

**Sephardic Jewels [EMxSep1.1]** Mor; for intermediate to advanced singers and players of recorder, strings, Renaissance flute, percussion, and lutenists who can read staff notation. See description under Classes of General Interest.

### Dance

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

Attention! First-week dancers who wish to audition for the **opera project** (*#Anch'io: Ariadne Scenes*) you **must** arrive early to attend the following sessions:

Saturday July 13, 2:00-5:00 pm: Baroque Dance Technique

Sunday July 14, early morning: individual practice time

Sunday July 14, 9:30-11:00 am: Baroque Dance Technique Class/Audition.

Note: due to constraints of producing a fully-staged and costumed opera project in one week, dance roles in the opera project are limited to ten places, which will be determined by an audition on Sunday, July 14. Non-opera project dancers will participate in the third period *Balli alla francese* class.

Sunday July 14, 1:00-4:00 pm: Dance Rehearsal for opera project, *#Anch'io: Ariadne Scenes* (Mainz, Olsson)

Sunday July 14, 1:00-2:30 pm: Dance Rehearsal for dance project, *Balli alla francese* (Iwasa). Dancers in this project must arrive on Sunday in time to attend this rehearsal.

Sunday July 14, 2:45-4:00 pm: Optional but strongly encouraged session for musicians in Wendy Rolfe's early afternoon class (**Baroque Fluting with Baroque Dancing**), to learn the dances in the dance project *Balli alla francese*. (Iwasa)

**Baroque Dance Technique [D1.1]** Mainz, Olsson; technique class in 18th-century dance with steps, step combinations, arm movements, and phrases from notated choreographies (forlana, saltarelle, venitienne, gaillarde, menuet, etc).

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

### Classes of General Interest

**Baroque Orchestra: Music from the Salons and Cathedrals of Rome, Venice, and Bologna [BarOrch2.1]** Blaker, Mortimore; elegant, colorful, theatrical, exotic, and just plain exciting concerti by Corelli, Bassani, and Vivaldi 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. Music will be available in advance; please visit [https://www.amherstearlymusic.org/central\\_baroque\\_orchestra](https://www.amherstearlymusic.org/central_baroque_orchestra)

**A Cappella Vocal Ensemble: Madrigal Mystery Tour [VoCap2.1]** Korisheli; for all who sing. See description under Voice.

**Ornamentation, Improvisation, and Everything In Between [OrnImp2.1]** Sykes; learn to ornament and improvise in the Italian style! We will trace the development of the Italian style from Ortiz to Corelli, look at examples, and talk about how you can learn to ornament in the Italian manner whatever the period of the music. Open to all upper intermediate to advanced instrumentalists, not just keyboard players.

**Beginning/Intermediate Frame Drum [PerBeg2.1]** Velez; see description under Percussion.

### Recorder

**+Recorder Orchestra [ROrch2.1]** Beets; many people have played in large groups of recorders, and 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 UK 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 very varied. Tom will be bringing a selection of his favorite orchestra pieces for a combination of intermediate and advanced recorders. Participants should be able to play two or preferably more different recorder sizes. The soprano and soprano parts are reserved for highly advanced players. Bass players are extra welcome. This year the music will not be sent out in advance. For intermediate to advanced recorders.

**+Baroque Orchestra: Music from the Salons and Cathedrals of Rome, Venice, and Bologna [BarOrch2.1]** Blaker, Mortimore; 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.

**Ornamentation, Improvisation, and Everything In Between [OrnImp2.1]** Sykes; open to all upper intermediate to advanced instrumentalists, not just keyboard players. See description under Classes of General Interest.

### Flute

**Baroque Orchestra: Music from the Salons and Cathedrals of Rome, Venice, and Bologna [BarOrch2.1]** Blaker, Mortimore; 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.

**Ornamentation, Improvisation, and Everything In Between [OrnImp2.1]** Sykes; open to all upper intermediate to advanced instrumentalists, not just keyboard players. See description under Classes of General Interest.

### Reeds and Brass

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

**Odhecaton [LdOdh2.1]** Boenau; this class will play from AEM’s edition of Petrucci’s *Odhecaton*, the first printed book of polyphonic music, dating from 1501. The collection reveals the highly-developed compositional style of French and Franco-Flemish composers, including Josquin, Isaac, Obrecht, and others. Instrumentation can be mixed reeds and brass, or all reeds. Revel in music from the time of Leonardo da Vinci! For upper intermediate to advanced shawm, sackbut, and dulcian players.

**Baroque Orchestra: Music from the Salons and Cathedrals of Rome, Venice, and Bologna [BarOrch2.1]** Blaker, Mortimore; 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.

**Ornamentation, Improvisation, and Everything In Between [OrnImp2.1]** Sykes; open to all upper intermediate to advanced instrumentalists, not just keyboard players. See description under Classes of General Interest.

### **Bowed Strings**

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

**Baroque Orchestra: Music from the Salons and Cathedrals of Rome, Venice, and Bologna [BarOrch2.1]** Blaker, Mortimore; 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.

**Ornamentation, Improvisation, and Everything In Between [OrnImp2.1]** Sykes; open to all upper intermediate to advanced instrumentalists, not just keyboard players. See description under Classes of General Interest.

### **Keyboard**

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

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### **Lute**

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

**Baroque Orchestra: Music from the Salons and Cathedrals of Rome, Venice, and Bologna [BarOrch2.1]** Blaker, Mortimore; 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.

**Ornamentation, Improvisation, and Everything In Between [OrnImp2.1]** Sykes; open to all upper intermediate to advanced instrumentalists, not just keyboard players. See description under Classes of General Interest.

### **Voice**

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

**A Cappella Vocal Ensemble: Madrigal Mystery Tour [VoCap2.1]** Korisheli; the Madrigal Mystery Tour is waiting to take you away! Hop aboard as we follow the development of the Italian four-part unaccompanied madrigal from its origins in the frottola to the doorstep of the Baroque, with possible day-trips to the lands of the villanelle and canzonetta. Come savor pieces by Verdelot, Arcadelt, Willaert, Cipriano de Rore, Lassus, Marenzio, and their pals. For all who sing.

### **Percussion**

**Beginning/Intermediate Frame Drum [PerBeg2.1]** Velez; 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.

### **Dance**

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

**Baroque Dance in Italy [DTop2.1]** Mainz; this class will focus on phrases in choreographies from Gaetano Grossatesta's *Balletti*, written in honor of the wedding of Signora Loredana Duodo and Signor Antonio Grimani in 1726.

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

### **Classes of General Interest**

**Roma, La Città Eterna [EMxCit3.1]** Lipnik; glorious works by Palestrina, Victoria, and their contemporaries who were drawn to Rome by their fervent Catholic faith. The “Eternal City” was a center of musical activity during the height of the Renaissance, welcoming composers from across the continent and inspiring some of the most transcendent musical treasures ever created. Explore madrigals both sensual and spiritual including selections from Palestrina's *Madrigali spirituali* (1594), and Victoria's *Motecta festorum* (1585), as well as movements from

Palestrina's magnificent *Missa Sine Nomine* and *Missa Papae Marcelli*. For intermediate to upper intermediate viols, other soft instruments (e.g. recorders, Renaissance flutes), and singers.

**The Art of Basso Continuo [BC3.1]** Devine; the participation of singers and other non-keyboardists is welcome. See description under Harpsichord.

**Balli alla francese [DBal3.1]** Iwasa; dancers will prepare a suite of dances excerpted from Joseph Bodin de Boismortier's *Première sérénade*, Op. 39 (1732). Performance Saturday afternoon, July 20, 2:00 pm, with Wendy Rolfe's early afternoon **Baroque Fluting with Baroque Dancing** class. No previous Baroque dance experience needed. Required: early arrival on Sunday July 14 to attend the dance rehearsal from 1:00-2:30 pm.

**Audit a Master Class!** 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**)

**Musical Life in Italy from 1500 to 1600: *Il paradiso di dolci canti e suoni* [RPar3.1]** Spanhove; revel in the glorious harmony and suave melody of the Italian Renaissance. Explore music from Petrucci's *Harmonice Musices Odhecaton*—his 1501 anthology of the most popular chansons of the day, and music by Gabrieli and Frescobaldi, two of the greatest masters at the end of the century. For intermediate recorders.

**Roma *La Città Eterna* [EMxCit3.1]** Lipnik; for intermediate to upper intermediate viols, other soft instruments (e.g. recorders, Renaissance flutes), and singers. See description under Classes of General Interest.

**Secular Music of the Trecento [RMed3.1]** Mor; the 14th century was a period of vigorous activity of the arts in Italy, including painting, architecture, literature, and music. The music of the Trecento paralleled the achievements of other arts in pioneering new forms of expression. We will explore some popular 14th-century monophonic and polyphonic forms of the secular music of the Trecento, including ballatas, by the century's most prominent composer, Francesco Landini. We will also explore caccias (hunting songs), estampies, and saltarellos. For upper intermediate to advanced recorders.

**Ensemble Music of the Early 17th Century: *Cromatico con durezze e ligature* [RCrom3.1]** Haas; boldly chromatic and experimental works full of expressive dissonance, adventuresome harmonies, and unusual techniques. Works will include ricercari, canzoni, capricci, and more by Girolamo Frescobaldi, Carlo Farina, Tarquinio Merula, and their contemporaries. For upper intermediate to advanced recorders.

+**High Pitch Renaissance Recorders [RRenIntro3.1]** Petersen; no, we won't be playing sopraninos—quite the opposite! Pat's matched set of A=466 Renaissance recorders are easier on the hands than those at A=440, have a wider range, and have fewer fingering differences from modern instruments. Enjoy the rich and mellow sound of "six-foot pitch" (*alla quarta bassa*) and more! For all upper-intermediate to advanced recorder players, including those who may not own or play Renaissance instruments. Participants should be flexible enough to incorporate the necessary fingering and blowing changes (perhaps including willingness to try a g bass?). Class size limited.

+**Renaissance Recorders Consort [RRen3.1]** Powers, Stern; one-on-a-part consort for accomplished players/owners of Renaissance recorders. Blend and ensemble skills emphasized. Repertoire will include but not be limited to the works of Italian composers. Performance a possibility. For players familiar with Renaissance recorder fingering who own or can borrow hand-built Renaissance recorders.

+**Recorder Master Class [RMC3.1]** to play; [RMC3.1a] to audit. Beets; choose your favorite Italian sonata, canzona, or concerto, prepare it thoroughly at home and come and play it together with our harpsichordist in an open masterclass setting. Feel also free to choose from Tom's personal favorites: Mancini's Sonata #1 in D minor, Babell's Sonata #2 in D minor, either of Castello's sonatas, Barsanti's Sonata #6 in B flat major, and any of the Ignazio Sieber sonatas from 1716-1717. Please bring an extra five copies for class study. 415 and 440 instruments welcome.

**The Art of Basso Continuo [BC3.1]** Devine; the participation of singers and other non-keyboardists is welcome. See description under Harpsichord.

### Flute

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

**Baroque Fluting with Baroque Dancing [FBar3.1]** Rolfe; gain valuable insight into phrasing, articulation, rhythmic pulse and performance of three French Baroque dances as you work with Festival dancers in preparation for performance of *Balli alla francese* on Saturday July 20 at 2:00 pm. Some exploration of Italian repertoire as well, with work on ornamentation in the Italian style. Pitch: A=415. Sunday July 14, 2:45-4:00 pm: optional but strongly encouraged session to learn the dances in *Balli alla francese*.

**Roma *La Città Eterna* [EMxCit3.1]** Lipnik; for intermediate to upper intermediate viols, other soft instruments (e.g. recorders, Renaissance flutes), and singers. See description under Classes of General Interest.

**The Art of Basso Continuo [BC3.1]** Devine; the participation of singers and other non-keyboardists is welcome. See description under Harpsichord.

### **Reeds and Brass**

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

**Alta Cappella [LdAlt3.1]** Gangler; the high art of shawm playing in the 15th century is evident when we look at the challenging *alta cappella* (loud music) repertoire they played. Shawm players were skilled improvisers who also read music, particularly the fabulous Franco-Flemish vocal repertoire. The typical ensemble was soprano and alto shawm and sackbut or slide trumpet, but all-shawm ensembles were also used. For advanced shawm and sackbut players.

**Baroque Bassoon Master Class [BMC3.1]** to play; **[BMC3.1a]** to audit. Corwin; meets with Baroque Academy bassoons. Some reed-making included in this period. Performers are expected to prepare a piece before the workshop in addition to working on materials provided during the week. Suggested repertoire includes solo or chamber works by Vivaldi, Besozzi, Platti, or any other Italian Baroque composer. Please bring five copies for class study. For experienced players. Pitch: A=415.

**Baroque Oboe Master Class [OMC3.1]** to play; **[OMC3.1a]** to audit. Owens; meets with Baroque Academy oboes. Performance and reed-making included in this period. Players are expected to prepare a piece before the workshop. Repertoire may be drawn from, but is not limited to, sonatas of Vivaldi, Geminiani, Platti, Sammartini, Handel. Please bring five copies for class study. For experienced players. Pitch: A=415.

**The Art of Basso Continuo [BC3.1]** Devine; the participation of singers and other non-keyboardists is welcome. See description under Harpsichord.

### **Bowed Strings**

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

**Roma La Città Eterna [EMxCit3.1]** Lipnik; for intermediate to upper intermediate viols, other soft instruments (e.g. recorders, Renaissance flutes), and singers. See description under Classes of General Interest.

**String Band: Per ogni sorte di strumento [StBnd3.1]** Leks; explore the beauty and intricacy of the early 17th-century music of Biagio Marini, one of the first Italian masters of the violin. We see his innovative stylistic range with the sonatas for two to four instruments in Marini's last surviving published music, Opus 22, *Per ogni sorte di strumento musicale diversi generi di sonate, da chiesa, e da camera* (1655). This course will focus on fundamental Baroque string technique, with no prior Baroque experience required for participation. For intermediate to advanced violin, viola, cello, and viols of all sizes. Pitch: A=415.

**Audit Baroque Academy Viols: Technique! [BAV3.1a]** Cunningham; audit only.

**The Art of Basso Continuo [BC3.1]** Devine; the participation of singers and other non-keyboardists is welcome. See description under Harpsichord.

### **Keyboard**

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

**The Art of Basso Continuo [BC3.1]** Devine; 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; other musical examples fit for all levels will also be provided. We will explore a range of topics from 17th- and 18th-century Italy: the birth of basso continuo, improvising simple counterpoint, and the addition of outrageous dissonances. Lots of fun! Singers and other non-keyboardists are welcome. Students with any keyboard experience at all will be able to learn the basics of basso continuo. All levels welcome.

### **Lute**

**Roma La Città Eterna [EMxCit3.1]** Lipnik; for intermediate to upper intermediate viols, other soft instruments (e.g. recorders, Renaissance flutes), and singers. See description under Classes of General Interest.

**The Art of Basso Continuo [BC3.1]** Devine; the participation of singers and other non-keyboardists is welcome. See description under Harpsichord.

### **Voice**

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

**Roma La Città Eterna [EMxCit3.1]** Lipnik; for intermediate to upper intermediate viols, other soft instruments (e.g. recorders, Renaissance flutes), and singers. See description under Classes of General Interest.

**Vocal Soloists Master Class [VoSoMC3.1a]** Pudwell; audit only.

**The Art of Basso Continuo [BC3.1]** Devine; the participation of singers and other non-keyboardists is welcome. See description under Harpsichord.

### **Percussion**

**Tambourine and Frame Drum [Per3.1]** 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**)

**The Fever Dream That Was Avignon [NInt3.1]** Horst; under seven popes and two anti-popes, Avignon saw an incredible outpouring of poetry, art, and music. The Papal court had a taste for musical novelties, which delicacies we will sample. For those acquainted with C-clefs, ligatures, and the rudiments of triple mensuration.

### Dance

**Dance Rehearsal & Practice [D3.1]** rest and individual practice time.

**Balli alla francese [DBal3.1]** Iwasa; dancers will prepare a suite of dances excerpted from Joseph Bodin de Boismortier's *Première sérénade*, Op. 39 (1732). Performance Saturday afternoon, July 20, 2:00 pm, with Wendy Rolfe's early afternoon **Baroque Fluting with Baroque Dancing** class. No previous Baroque dance experience needed. Required: early arrival on Sunday July 14 to attend the dance rehearsal from 1:00-2:30 pm.

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

### Classes of General Interest

**Le donne: Music by Women [Kbd4.1]** Duryee; singers and players of other instruments are warmly encouraged to join us. See description under Keyboard.

**Songs and Dances of the Mediterranean Basin: Traditional Music and Medieval Monody [Trad4.1]** Stern, Velez; this class will explore the connection between melody and rhythm. How does rhythm inform melody and melody inform rhythm? Repertory will include traditional vocal and instrumental music from the Middle East, Sephardic songs, and Medieval monodic songs and dances from Italy and Spain. Participants will explore how to interpret and arrange the music as well as how to add percussion to their own singing and playing. Open to all singers and instrumentalists.

**Vocal Technique: Tips and Tools for the Singer [VoT4.1]** Eagen; ideal for instrumentalists who love to sing, singers who want to deepen their understanding of technique, or any musician who wants to experiment with and expand his/her voice and its expressive potential. See description under Voice.

**Baroque Ensembles [EB4.1]** Faculty will be drawn from the following: Carrai, Chen, Corwin, Gangler, 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."

**Renaissance Music Theory [RenTh4.1]** Ludwig; see description under Music Theory.

**Beginning Lute [LBeg4.1]** Priset; see description under Lute.

### Recorder

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

**French Connection [RTopFr4.1]** Petersen; from Du Fay to Isaac, Josquin, and beyond, many of the best-known composers of France and the Low Countries made the arduous Alp crossing to make their marks (and their livings) in the Italian courts and chapels. We'll play sacred and secular music of these composers from their time in Italy. For intermediate and up recorders.

**Songs and Dances of the Mediterranean Basin: Traditional Music and Medieval Monody [Trad4.1]** Stern, Velez; open to all singers and instrumentalists. See description under Classes of General Interest.

**Viva Vivaldi (and Friends): Baroque Concerti and Sonatas of the High Baroque Era [RViv4.1]** Mor; the splendor of Italian High Baroque exquisite melodies and thrilling virtuosity produced some of the recorder's most idiomatic and rewarding repertoire. In this class we will enjoy arrangements of recorder and violin concerti and sonatas, as well as tackle challenging individual passages and touch on historically-informed styles of ornamentation of this gorgeous repertoire. For upper intermediate to advanced recorders.

**The Ciconia Challenge [RCic4.1]** Horst; though born in the north, composer and poet Johannes Ciconia spent most of his working life in Rome and Padua, writing works that mix the French *Ars subtilior* with the Italian style. His pieces work wonderfully on recorders, and present some interesting rhythmic problems! Advanced recorders.

**Le donne: Music by Women [Kbd4.1]** Duryee; singers and players of other instruments are warmly encouraged to join us. See description under Classes of General Interest.

**Baroque Ensembles [EB4.1]**; see description under Classes of General Interest.

## Flute

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

**Renaissance Flute Consort: *I piffari* [FRen4.1]** Haas; explore madrigals, canzonas and dances for Renaissance flute consort by a variety of Italian composers. A matched consort of flutes by Martin Wenner will be available for use. Intermediate to advanced players.

**Songs and Dances of the Mediterranean Basin: Traditional Music and Medieval Monody [Trad4.1]** Stern, Velez; open to singers and instrumentalists. See description under Classes of General Interest.

***Le donne: Music by Women* [Kbd4.1]** Duryee; singers and players of other instruments are warmly encouraged to join us. See description under Classes of General Interest.

**Baroque Ensembles [EB4.1]**; see description under Classes of General Interest.

## Reeds and Brass

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

**Festa and Friends [LdFes4.1]** Merriman; Costanzo Festa was the first 16th-century Italian polyphonist of international renown. A contemporary of Philippe Verdelot, he sang in the papal chapel and was one of the first composers to write Italian madrigals. He is known for combining Franco-Flemish compositional techniques with the emerging Italian style. This class will play madrigals and motets by Festa and others. For upper intermediate to advanced cornetto, shawm, dulcian, and sackbut players.

**Songs and Dances of the Mediterranean Basin: Traditional Music and Medieval Monody [Trad4.1]** Stern, Velez; open to singers and instrumentalists. See description under Classes of General Interest.

***Le donne: Music by Women* [Kbd4.1]** Duryee; singers and players of other instruments are warmly encouraged to join us. See description under Classes of General Interest.

**Baroque Ensembles [EB4.1]**; see description under Classes of General Interest.

## Bowed Strings

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

***L'amoso ero* [VEro4.1]** Lipnik; 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. For viols. Pitch: A=415.

**Songs and Dances of the Mediterranean Basin: Traditional Music and Medieval Monody [Trad4.1]** Stern, Velez; open to singers and instrumentalists. See description under Classes of General Interest.

***Le donne: Music by Women* [Kbd4.1]** Duryee; singers and players of other instruments are warmly encouraged to join us. See description under Classes of General Interest.

**Baroque Ensembles [EB4.1]**; see description under Classes of General Interest.

## Keyboard

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

***Le donne: Music by Women* [Kbd4.1]** Duryee; gather around the keyboard for a survey of Italian(ate) music seen through the prism of female composers. Keyboard music of Elisabetta Gambarini, Anna Bon, and Marianna Martinez will be explored using harpsichord and clavichord. Singers and players of other instruments are warmly encouraged to join us, affording the class an opportunity to explore a rich body of music involving keyboard continuo. Where appropriate, music written by men will be tolerated as well! Contact the instructor at [alissaduryee@gmail.com](mailto:alissaduryee@gmail.com) for repertoire recommendations.

**Baroque Ensembles [EB4.1]**; see description under Classes of General Interest.

## Lute

***Le donne: Music by Women* [Kbd4.1]** Duryee; singers and players of other instruments are warmly encouraged to join us. See description under Classes of General Interest.

**Baroque Ensembles [EB4.1]**; see description under Classes of General Interest.

**Beginning Lute [LBeg4.1]** Priset; here is your chance to get started playing the lute, one of the most important and versatile instruments of the Renaissance. Class will cover properly holding the lute and producing a good sound, with the aid of simple exercises. Lute composers and repertory will be introduced. Some lutes will be available for use in and out of class. Show your pluck!

## Voice

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

**Vocal Technique: Tips and Tools for the Singer [VoT4.1]** Eagen; end your afternoon with song! This class will offer an exploration of the voice in its many facets, making use of some of the best tips and tools that vocal pedagogues have come up with over the centuries. We'll start each class with a physical warm-up and vocal exercises, focusing on the fundamentals such as breath, resonance, and articulation, with an emphasis on gaining comfort and confidence through exploration. We'll put the skills into practice by singing Italian repertoire, both solo

and ensemble. Ideal for instrumentalists who love to sing, singers who want to deepen their understanding of technique, or any musician who wants to experiment with and expand his/her voice and its expressive potential. Prior experience not required, and no need to prepare repertoire ahead of time. Just dive in!

**Songs and Dances of the Mediterranean Basin: Traditional Music and Medieval Monody [Trad4.1]** Stern, Velez; open to singers and instrumentalists. See description under Classes of General Interest.

**Le donne: Music by Women [Kbd4.1]** Duryee; singers and players of other instruments are warmly encouraged to join us. See description under Classes of General Interest.

**Baroque Ensembles [EB4.1]**; see description under Classes of General Interest.

### **Percussion**

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

**Songs and Dances of the Mediterranean Basin: Traditional Music and Medieval Monody [Trad4.1]** Stern, Velez; open to singers and instrumentalists, including percussion. See description under Classes of General Interest.

### **Dance**

**Dance Rehearsal [D4.1]** Mainz, Olsson; rehearsals for Baroque Opera project (*#Anch'Io: Ariadne Scenes*).

Reflecting the various musical scenes, dancers will present *entr'actes* based on dance sources from the 17th through the late 18th century. Performance Friday evening, July 19, 8:00 pm. Possible evening rehearsals on Monday, Tuesday, and Wednesday. Opera project dress rehearsal, late Thursday evening. Please see Early Morning Dance description for requirements.

### **Music Theory**

**Renaissance Music Theory [RenTh4.1]** Ludwig; Renaissance music theory offers a powerful set of tools to aid performers and scholars in their approaches to polyphonic music. With instruments in hand we'll explore some of the key concepts of music theory using Renaissance sources including Tinctoris, Zarlino, Morley, and others. Over the course of the week we'll tackle concepts including solmization and the hexachord, modes, cadences, ornamentation, and imitation, splitting our time between analysis, composition, and music making.