

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

Welcome to our exciting Central Program class offerings!

This catalogue is for Central Program students and NLA participants who wish to take a non-NLA class. **All students who wish to take a Central Program class must submit the class choice form.** If you have been accepted into **ESI** or **Virtuoso Recorder Seminar**, or as a singer or instrumentalist in the **Troubadour Diaspora** project, do **NOT** submit class choices; the program director will be in touch with you about your schedule. **NLA** participants who wish to take a class outside the NLA curriculum must submit the class choice form.

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

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 log in to your AEM account before you fill out the **Class Choice Form**, and 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.
- 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

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.

The Great Italian Cinquecento [RenMxIt1.2] Booth; a grand tour of some of the music by the best Italian sacred, secular, and instrumental composers of the 16th century, or by those who worked in Italy. This may include madrigals by the likes of Verdelot, Rore, Marenzio, and Gesualdo; sacred music by Palestrina and Victoria; and instrumental music by Andrea and Giovanni Gabrieli and Priuli. For upper intermediate to advanced recorders and other soft instruments (e.g. Renaissance flutes and viols).

Ceremonial Music of the Italian Renaissance [EMxCer1.2] G. Herreid; an exploration of motets, intermedii, and madrigals written for special occasions: weddings, funerals, baptisms and dramatic spectaculars. For all intermediate to advanced instruments and voices, with lute tablature provided.

Beginning Lute [LBeg1.2] 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!

Recorder

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

Songs of Love and Loss [RLov1.2] O'Brien; experience the romance and tragedy of Italian madrigals. We'll focus particularly on the expressive techniques such as articulation and phrasing, alternate fingerings, and a bit of ornamentation, that make the melodrama come alive in a recorder consort. For intermediate recorders.

From Passamezzo to Folia [RVar1.2] Melville; learn to create your own variations over familiar Renaissance dance bass patterns. After warming up each day with written examples from the 16th to 18th centuries, we'll play the bass lines and the simple harmonies they imply, explore some handy melodic patterns, and learn to improvise our own variations over the *Folia*, *Ciaccona*, *Passamezzos*, and more. A fun, practical, and friendly way to take the first steps from reading to improvising, or further your skills, with music everyone loves to play. For intermediate to upper intermediate recorders.

Ceremonial Music of the Italian Renaissance [EMxCer1.2] G. Herreid; for all intermediate to advanced instruments and voices, with lute tablature provided. For description see Classes of General Interest.

Renaissance Recorders Consort [RRen1.2] Degrugillier; 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 Renaissance composers. Performance a possibility. For players familiar with Renaissance recorder fingering who own or can borrow hand-built Renaissance recorders.

The Italian Trio Sonata [RFBar1.2] Roberts, Streeter; a survey of this iconic musical genre from the 1680s to the 1730s. Using works by Corelli, Vivaldi, Sammartini, and others, we will delve into the many formal and regional varieties of this most enjoyable form of chamber music, from sonatas *da chiesa* to sonatas *da camera* to sonatas in the concerto form, and from the Venetian to the Roman to the Neapolitan, with side trips into Italian-style trio sonatas by non-Italian composers, such as Bach, Telemann, and Handel. Bring your favorites for formal/stylistic "diagnosis" too. For upper intermediate to advanced recorders and flutes at A=415 and 440. Please indicate your pitch on your class form.

The Great Italian Cinquecento [RenMxIt1.2] Booth; for upper intermediate to advanced recorders and other soft instruments (e.g. Renaissance flutes and viols). For description, see Classes of General Interest.

Virtuoso Seminar Master Class [VSRMC1.2a] Spanhove; audit only. Please see Classes of General Interest for description.

Flute

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

The Italian Trio Sonata [RFBar1.2] Roberts, Streeter; for recorders and flutes at A=415 and 440. Please indicate your pitch on your class form. For description see Recorder.

The Great Italian Cinquecento [RenMxIt1.2] Booth; for upper intermediate to advanced recorders and other soft instruments (e.g. Renaissance flutes and viols). For description, see Classes of General Interest.

Ceremonial Music of the Italian Renaissance [EMxCer1.2] G. Herreid; for all intermediate to advanced instruments and voices, with lute tablature provided. For description see Classes of General Interest.

Reeds and Brass

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

Shawm and Dulcian [LdShC1.2] P. Herreid, Stillman; repertoire will be chosen with the goal of helping players develop technique. Expand dynamic range, employ a variety of articulations, and phrase with attention to the texts of vocal music. Expect to be challenged! Upper intermediate to advanced players.

Sackbut [LdS1.2] Malamut; this class will explore sackbut performance practice techniques. Using trombone-idiomatic repertoire from the Renaissance and early Baroque, we will hone phrasing, vocal playing, intonation, articulation, and historical style.

Cornetto [LdCor1.2] Cox; explore why the cornetto was considered similar to the human voice by working on sound production, articulation, phrasing, tonal color, temperament, and ornamentation. Duos and trios, with the possibility of individual playing too.

Ceremonial Music of the Italian Renaissance [EMxCer1.2] G. Herreid; for all intermediate to advanced instruments and voices, with lute tablature provided. For description see Classes of General Interest.

Bowed Strings

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

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Springfels, Ludwig, and Bontrager to take your viola da gamba skills to the next level! For intermediate to advanced players.

Pitch for the Viol Excelsior program is A=440.

Viol Excelsior: Sweet Shade, the True Way [VEx1.2] Bontrager, Rozendaal; this year's Viol Excelsior technique class explores Girolamo dalla Casa's *Il vero modo di diminuir*, one of the great ornamentation treatises of Renaissance Italy. *Il vero modo* includes solos for the viola bastarda as well as ornamented parts for a host of madrigals and chansons. The madrigal sequence based on Petrarch's *Alla dolce ombra* is only one of the many gorgeous works by Cipriano de Rore that are treated in dalla Casa's book. In class we will play madrigals in their simple versions, practice dalla Casa's versions, and make our own diminutions on the bicinia of Orlando di Lasso. The class is designed to include all viol sizes and all ability levels.

The Great Italian Cinquecento [RenMxIt1.2] Booth; for upper intermediate to advanced recorders and other soft instruments (e.g. Renaissance flutes and viols). For description, see Classes of General Interest.

Ceremonial Music of the Italian Renaissance [EMxCer1.2] G. Herreid; for all intermediate to advanced instruments and voices, with lute tablature provided. For description see Classes of General Interest.

Keyboard

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

Harpsichord Master Class [HdMC1.2] to play; [HdMC1.2a] to audit; Fitch; performers are expected to prepare a piece before the workshop. Class will include work on touch, tone, and technique, and especially on Baroque style, particularly free compositions such as toccatas and the *stylus fantasticus*, dances, and keyboard intabulations of vocal works. An understanding of metric proportions and *tempo ordinario* would be especially helpful. Suggested repertoire: Italian pieces from the 16th-18th centuries by Valente, Frescobaldi, and Rossi through Poglietti and Scarlatti; and 17th-century Austrian and German toccatas by Froberger and Weckmann. Less advanced players or students wishing exposure to unfamiliar repertoire could choose a work from Gardane's *Intavolatura nova di balli* (1551) or a Frescobaldi *Galliard*. Students may contact Frances Fitch via <https://www.francesconoverfitch.com> for more repertoire suggestions or if they need any help finding the better editions. Please bring five copies for class study. Open to harpsichordists and other keyboardists interested in playing harpsichord.

Lute

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

Beginning Lute [LBeg1.2] 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!

16th-Century Intabulations [LTab1.2] North; a study of the instructions of Le Roy and Galilei (*Fronimo*), intabulations by Francesco and de Rippe, and help for all students to make their own transcriptions. Subjects covered will include Renaissance theory and musica ficta.

Francesco da Milano [LFran1.2] Zuljan; Francesco da Milano's fantasias have inspired lutenists from the Renaissance to the present day. We'll try to understand what is behind these splendid pieces of music by performing and analyzing them from the point of view of a performer-composer-improviser.

The Great Italian Cinquecento [RenMxIt1.2] Booth; for upper intermediate to advanced recorders and other soft instruments (e.g. Renaissance flutes and viols). For description, see Classes of General Interest.

Ceremonial Music of the Italian Renaissance [EMxCer1.2] G. Herreid; for all intermediate to advanced instruments and voices, with lute tablature provided. For description see Classes of General Interest.

Voice

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

Vocal Master Class: Troubadour Diaspora [VoMC1.2a] audit only. Dellal; auditors may join the warm-up sessions.

Ceremonial Music of the Italian Renaissance [EMxCer1.2] G. Herreid; for all intermediate to advanced instruments and voices, with lute tablature provided. For description see Classes of General Interest.

Early Notation

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

Recorder Early Notation Ensemble and Theory [RN1.2] Marsh, Petersen; early notation playing and theory, divided by level, for those who have at least some experience with Renaissance notation: clefs, note shapes and rests, ligatures, etc. Intensive work concentrating on individual advancement while making beautiful music. Repertoire will be chosen from sacred and secular Italian and related music from the 14th to 16th centuries, including *trecento* and mixed notation. Be prepared to work hard, with the goal of individual advancement.

Dance

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

New London Assembly: John Playford to John Johnson: Stages in the Development of the English Country Dance [NLA1.2] Shaw; there is a vast remove between the English Country Dance as published in the mid-18th century by John Johnson in his eight volumes of *200 Favorite Country Dances* and those published in the mid-17th century by John Playford in the early editions of *The Dancing Master*. This class will present a selection of dances—many newly researched and reconstructed—from the various stages in this 100-year arc, which encompasses the high point in the artistic development of the English Country Dance. Music by Karen Axelrod, Shira Kammen, and Audrey Knuth. 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: [VoCap2.2] Williams; for all who sing. See description under Voice.

Baroque Orchestra: *The Enchanted Forest* [BarOrch2.2] Roberts; excerpts from Geminiani's *Enchanted Forest* plus concerti grossi by Vivaldi and Scarlatti 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 at: https://www.amherstearlymusic.org/central_baroque_orchestra

The Birth of the Basso Continuo in Italy [LMxBC2.2] Diaz-Latorre; this class will be based upon a study of several Italian treatises of basso continuo and its application on vocal music by Caccini, Monteverdi, and Frescobaldi among others. It will run as a topic class as well as giving students an opportunity to play in an ensemble setting. Plucked instruments and singers are invited to join.

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

Recorder

Recorder Orchestra [ROrch2.2] Coolen; this is your chance to play Vivaldi on recorder! He wrote a lot of music about nature. We will play arrangements of *La tempesta di mare* and a selection from the *Four Seasons*. Thunderstorms, mourning doves, or a sad shepherd—Vivaldi knew exactly how to paint them in music. Difficulty level of the parts ranges from quite challenging to parts that can be handled by the intermediate player. It might be necessary for the players to practice their parts in their free time during the week. For intermediate to advanced recorders. If you do not own a greatbass in C or contrabass in F but are willing to play it, that's fine. We may be able to provide instruments for you, with advance notice.

Baroque Orchestra: *The Enchanted Forest* [BarOrch2.2] Roberts; 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. For description see Classes of General Interest.

Flute

Baroque Orchestra: *The Enchanted Forest* [BarOrch2.2] Roberts; 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. For description see Classes of General Interest.

Reeds and Brass

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

Loud and Large (LdChoir2.2) Cox, Malamut; two groups, each working on large-scale sacred works by Giovanni Gabrieli, Ascanio Trombetti, and Tiburtio Massaino. Classes may meet together on one morning to read Massaino's *Canzona trigesimaquinta* a 16. Cornetto, sackbut, larger shawms, dulcian. Upper intermediate to advanced.

Baroque Orchestra: *The Enchanted Forest* [BarOrch2.2] Roberts; 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. For description see Classes of General Interest.

Bowed Strings

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

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Springfels, Ludwig, and Bontrager to take your viola da gamba skills to the next level! For intermediate to advanced players.

Pitch for the Viol Excelsior program is A=440.

Viol Excelsior: Mass Settings of the High Renaissance [VExMass2.2] Rozendaal; we don't know what mass setting Ercole Gonzaga was referring to when he mentioned enjoying playing through a mass on viols in 1523. But we do know that before that date Petrucci had published not less than 16 collections of mass settings by more than a dozen different composers, giving us a good idea of what works were in circulation and enjoying popularity at the time. Three of these collections are devoted to works of Josquin des Prez; this set of publications played a role in establishing Josquin's towering reputation for posterity. Our class will look at two four-voice settings: the *Missa La spagna* of Heinrich Isaac, and the *Missa Pange lingua* of Josquin.

Viol Excelsior: Canzona and Ricercar—Renaissance “New Music” from Italy [VExCan2.2] Ludwig; from the 1530s through the middle of the 17th century, the ensemble ricercar (often translated as "research") was a form of choice for compositional experimentation in Italy, while the canzona presented the ricercar's "findings" in more playful and popular musical packaging. We will explore some of the strange, beautiful, and head-turning examples of these fascinating idioms.

Baroque Orchestra: *The Enchanted Forest* [BarOrch2.2] Roberts; 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. For description see Classes of General Interest.

Keyboard

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

Baroque Orchestra: *The Enchanted Forest* [BarOrch2.2] Roberts; 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. For description see Classes of General Interest.

Lute

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

The Birth of the Basso Continuo in Italy [LMxBC2.2] Diaz-Latorre; plucked instruments and singers are invited to join. For description see Classes of General Interest.

Ricercar una Fantasia: Improvising Counterpoint from Spinacino to da Milano [LRic2.2] Zuljan; this class will focus on discovering the techniques of polyphonic improvisation on the lute in order to improvise ricercars and fantasias in the style of the early 16th-century Italian masters.

Baroque Orchestra: *The Enchanted Forest* [BarOrch2.2] Roberts; 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. For description see Classes of General Interest.

Voice

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

A Cappella Vocal Ensemble: *Oltremontani* [VoCap2.2] Williams; this class will focus on the chansons and motets of the Flemish composers who went “over the mountains” to Italy to further develop and elevate the polyphonic style. We’ll look at the music of Verdelot, Lassus, and Willaert, and the Italians they influenced, like de Rore and Palestrina. We will also take the opportunity to talk about vocal issues in a small ensemble including tuning, diction, rhythmic and aural skills, and negotiation with voice changes. For all who sing.

The Birth of the Basso Continuo in Italy [LMxBC2.2] Diaz-Latorre; plucked instruments and singers are invited to join. For description see Classes of General Interest.

Dance

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

New London Assembly Presentations [NLAPre2.2] NLA faculty; 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—Dorrie Olsson and Kaspar D. Mainz; **Historical Social Dance.** A workshop in select European social dances from the late Renaissance. The presentation will include dances from the “Inns of Court” sources which show similarities to English country dance, as well as a minuet country dance. Illustrations of dance sources, dance notation, and costumes will be available.

Tuesday—Brad Foster; **A Walk Down Memory Lane, or A Day at the Movies.** I will show digitized versions of kinora (pre-film moving pictures) of country and morris dance from 1912 in England, and of film from 1927 and 1929 at the NYC summer “school” in Amherst, from the 1930s and 1940s at Pine Tree Camp, and from 1964 at Pinewoods. Accolades will be given to the one who can identify the most people in that film of 1964. Possibilities include May Gadd, Lilly Conant, Art Cornelius, Shag Gratz, Eric Leber, George Fogg, and many others. Some of the dances shown will be danced in the late afternoon Classics class.

Wednesday—Andrew Shaw; **John & William Neal, Dublin Music Publishers.** The Neals, father and son, dominated the Dublin music trade in the second quarter of the 18th century, as instrument makers, publishers and impresarios. This talk will look at their history and context and examine their publications which included several collections of Country Dances.

Thursday—Graham Christian; **Ad Fontes: a Fresh Look at Early Sources.** This lecture will focus on the first four editions of Playford’s *Dancing Master*, as well as the Loveland/Patrick and Ward manuscripts.

Friday—Carol Marsh; **Danza e Ballare: Four Centuries of Italian Dance.** From the 15th century onwards many Italian dancing masters preserved their choreographies and instructions in manuscripts and prints, allowing us to understand and reconstruct what would otherwise be a lost art form. This lecture will survey the most important of these sources, with videos and live demonstrations.

Saturday (11:15)—**NLA Faculty Concert: Dance Music, Old and New, from Here and There.** Our faculty musicians will play a tapestry of dance music from around the world. Karen Axelrod, Shira Kammen, and Audrey Knuth. Check the daily schedule for the Saturday revisions.

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

Classes of General Interest

The Art of Basso Continuo [BC3.2] Fitch; see description under Harpsichord. The participation of singers and other non-keyboardists is welcome.

Renaissance Mixed Ensemble: Music of the Popes [EMxPop3.2] Booth; the many Vatican libraries yield a rich trove of ravishing motets and masses, and even a book of secular chansons. We’ll play highlights of this vast collection, from the earlier 15th through the later 16th century, noting the stylistic changes through time and the dictates of the Council of Trent. Open to almost all instrumentalists and singers (no shawms please!), intermediate and up.

The Legacy of Saint Mark’s [LdVen3.2] Malamut, Stillman; explore the rich musical history of Saint Mark’s Basilica in Venice during the height of the Renaissance. We will play works by Willaert, the Gabriellis, Monteverdi, Bassano, and other famous musicians in residence at the basilica, indulging ourselves in lush polyphonic textures and spritely instrumental canzonas. Open to upper intermediate to advanced singers, sackbuts, cornetti, and dulcians.

The Ground Bass in the 16th and 17th Century [LGrBs3.2] Priset; throughout the history of Western music the basso ostinato was a very popular way to transform a simple line into something much more florid and exciting. The

simple framework of an ostinato bass became a vehicle for limitless forms of improvisation. The bergamasca, romanesca, and folia are just a small sampling of these patterns that were used extensively in the 16th and 17th centuries. This class will explore some of this repertoire, specifically how these grounds were used in compositions from the Renaissance and into the Baroque. Students are encouraged to bring in pieces of their own that include an ostinato bass. Plucked strings, singers, and other instrumentalists are welcome.

New London Assembly: Modern Treasures [NLAMod3.2] Foster, open to anyone with experience in English Country Dance. For description see Dance.

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.

Recorder

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

Danza, Danza [RDan3.2] Streeter; Italian 17th-century dance music is a delightful combination of old and new styles that will keep you on your toes. Balletti, gagliarde, and corrente by Vitali, Kapsberger, Marini, and more. For intermediate to upper intermediate recorders.

Renaissance Mixed Ensemble: Music of the Popes [EMxPop3.2] Booth; open to almost all instrumentalists and singers (no shawms please!), intermediate and up. For description see Classes of General Interest.

Recorder Technique [RT3.2] Degrugillier; have you ever wondered how to improve your playing but couldn't figure out where to start? In this class, we will work on all aspects of recorder playing: articulation, blowing, dexterity, and also rhythm, instrument switching, and all kinds of other nagging things. Laughs and non-judgmental mentality are required to survive this! Bring all your recorders. For intermediate recorders.

Baroque Orchestral Arrangements for Recorder [RBar3.2] O'Brien; Baroque orchestral music is constructed of a variety of textures and rich differences in timbre of the instrumentation that tells a story. But many of these also make very satisfying and colorful recorder arrangements. If you've ever wanted to feel like an entire string section in one person, now is your chance to enjoy this repertoire in an ensemble smaller than an orchestra. The smaller setting also allows you to gain a more complete understanding of the entire structure of the piece than you might in an orchestra. For upper intermediate to advanced recorders.

The Perfect Beauty of a Diminution [RDim3.2] Spanhove; do you like to make diminutions for 16th and 17th century music? In one week you will learn strategies which you can use your whole life long to perform music by Dario Castello, Girolamo Frescobaldi, Giovanni Paolo Cima, and Giovanni Battista Fontana in a unique way, and to decorate the beautiful madrigals of that period. This lecture demonstration and practical workshop is based on treatises of Diego Ortiz, Sylvestro Ganassi, and Giovanni Bassano. Making diminutions and early Italian Baroque improvisations is easy... you just have to learn some rules. For advanced recorders.

Renaissance Recorders Consort [RRen3.2] Berlin, Roberts; 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 composers. Performance a possibility. For players fluent with Renaissance recorder fingering who own or can borrow hand-built Renaissance recorders.

Recorder Master Class [RMC3.2] to play; [RMC3.2a] to audit. Coolen; solo sonatas from the 17th and 18th centuries—how can we understand them better, and play them more beautifully? This class offers an opportunity to explore solo repertoire in an easygoing environment and to learn as others do the same. Music by Italian composers is preferred but not required. Suggested repertoire includes Fontana, Castello, Frescobaldi, Corelli, Barsanti, Marcello. Together, the class will examine ornamentation practices characteristic of the Italian Baroque style. Performers are expected to prepare a piece before the workshop. Please bring an extra five copies for class study. A=415 and 440 instruments welcome.

The Art of Basso Continuo [BC3.2] Fitch; see description under Harpsichord. The participation of singers and other non-keyboardists is welcome.

The Ground Bass in the 16th and 17th Century [LGrBs3.2] Priset; upper intermediate to advanced plucked strings, singers, and other instrumentalists are welcome. For description see Classes of General Interest.

Flute

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

Renaissance Mixed Ensemble: Music of the Popes [EMxPop3.2] Booth; open to almost all instrumentalists and singers (no shawms please!), intermediate and up. For description see Classes of General Interest.

The Art of Basso Continuo [BC3.2] Fitch; see description under Harpsichord. The participation of singers and other non-keyboardists is welcome.

The Ground Bass in the 16th and 17th Century [LGrBs3.2] Priset; upper intermediate to advanced plucked strings, singers, and other instrumentalists are welcome. For description see Classes of General Interest.

Reeds and Brass

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

Merulo Ensemble [LdMer3.2] Merriman; Claudio Merulo (1533-1604) was one of the finest organists in Italy and was hired at St. Mark's in Venice in 1557 where he stayed until 1584. A contemporary of Andrea Gabrieli, he is known for his keyboard compositions and Venetian-school vocal music in four to six parts, which are well-suited to loud instruments. For intermediate to upper intermediate shawm, sackbut, and dulcian.

The Legacy of Saint Mark's [LdVen3.2] Malamut, Stillman; open to upper intermediate to advanced singers, sackbuts, cornetti, and dulcians. For description see Classes of General Interest.

Isaac Shawm Band [LdIsa3.2] P. Herreid; Heinrich Isaac was an important figure in the musical life of late-15th century Florence. He was prolific during his relatively short time there and his co-existence with the *piffari*—revered (and highly paid) civic wind players—would have likely occasioned shawm band performances of his works. We will explore Isaac's music, along with contemporary works that are also suited to wind band. For upper intermediate to advanced shawm, sackbut, and dulcian.

Renaissance Mixed Ensemble: Music of the Popes [EMxPop3.2] Booth; open to almost all instrumentalists and singers (no shawms please!), intermediate and up. For description see Classes of General Interest.

Bowed Strings

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

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Springfels, Ludwig, and Bontrager to take your viola da gamba skills to the next level! For intermediate to advanced players.

Pitch for the Viol Excelsior program is A=440.

Viol Excelsior: Madrigals of Arcadelt, Verdelot, Willaert, et alia [VExMad3.2] Rozendaal; the earliest viol players relished playing madrigals on their viols, and indeed, the earliest madrigals sound ravishing when played on a consort of viols. This class will enjoy exploring the sweetly atmospheric works of Verdelot and Arcadelt, the raucous villanesche of Willaert, as well as the contrapuntal and rhetorical perfection of Willaert's innovative madrigals.

Viol Excelsior: Music for Isabella [VExIs3.2] Springfels; Isabella d'Este arrived in Mantua in 1490 as the wife of Francesco II Gonzaga, bringing with her a passion for music and the power to hire the best composers of the day for the Gonzaga court. Music by the Franco-Flemings as well as native frottolists such as Tromboncino and Cara thrived at the court under Isabella, whose patronage of the early viol played a large role in its early development. For four-part viol consort.

Renaissance Mixed Ensemble: Music of the Popes [EMxPop3.2] Booth; open to almost all instrumentalists and singers (no shawms please!), intermediate and up. For description see Classes of General Interest.

The Art of Basso Continuo [BC3.2] Fitch; see description under Harpsichord. The participation of singers and other non-keyboardists is welcome.

The Ground Bass in the 16th and 17th Century [LGrBs3.2] Priset; upper intermediate to advanced plucked strings, singers, and other instrumentalists are welcome. For description see Classes of General Interest.

Keyboard

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

The Art of Basso Continuo [BC3.2] Fitch; a class devoted to a better understanding and facility in the art of accompanying from a figured or non-figured bass line. Through a focus on several styles of learning, the class will help you discover your best way to learn this complex and exciting skill. Some class time will be devoted to a theoretical approach, grounding our understanding in historical treatises, but the class will be primarily hands-on. Coaching on music being prepared for a chamber ensemble is welcome for those who wish it, and for those interested, other musical examples fit for all levels will be provided. Students will be provided with hand-outs and exercises taken from both historical and modern method books. All those who have even very minimal keyboard experience will be able to learn the basics of basso continuo and overcome anxiety, while experienced players will be able to take their playing to a new level of freedom and artistry. All levels welcome! The participation of singers and other non-keyboardists is welcome, as it would provide an environment in which to explore continuo playing both from the point of view of the accompanist and the accompanied.

The Ground Bass in the 16th and 17th Century [LGrBs3.2] Priset; upper intermediate to advanced plucked strings, singers, and other instrumentalists are welcome. For description see Classes of General Interest.

Lute

Lute Master Class [LMC3.2] [LMC3.2a] North; open to lute players; others welcome to audit.

The Ground Bass into the 17th Century [LGrBs3.2] Priset; upper intermediate to advanced plucked strings, singers, and other instrumentalists are welcome. For description see Classes of General Interest.

Renaissance Mixed Ensemble: Music of the Popes [EMxPop3.2] Booth; open to almost all instrumentalists and singers (no shawms please!), intermediate and up. For description see Classes of General Interest.

The Art of Basso Continuo [BC3.2] Fitch; see description under Harpsichord. The participation of singers and other non-keyboardists is welcome.

Voice

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

Renaissance Mixed Ensemble: Music of the Popes [EMxPop3.2] Booth; open to almost all instrumentalists and singers (no shawms please!), intermediate and up. For description see Classes of General Interest.

The Art of Basso Continuo [BC3.2] Fitch; see description under Harpsichord. The participation of singers and other non-keyboardists is welcome.

The Ground Bass into the 17th Century [LGrBs3.2] Priset; upper intermediate to advanced plucked strings, singers, and other instrumentalists are welcome. For description see Classes of General Interest.

Early Notation

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

From Canonici to Petrucci [NInt3.2] Petersen; a taste of important early 15th- and early 16th-century Northern Italian sources. Oxford Canonici 213 is an enormous collection of 325 secular and sacred works by Du Fay, Binchois, and other lesser known composers, a manuscript compiled ca. 1420-1436 that features a feast of notational challenges. Eighty years later, the pioneering music printer Ottaviano Petrucci published his first collection of motets—*Motetti A, numero trentatre* (Venice, 1502)—a varied collection in all styles of the day, including Marian, canonic, and even instrumental pieces. 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.

A Choirbook for St. Peter's [NAdv3.2] Horst; rich, varied, and surprising repertoire from San Pietro B 80. This is the oldest surviving manuscript of Renaissance music copied in Rome for use by the illustrious Vatican choir. Masses and motets by Du Fay, Josquin, Binchois, Caron, Egidius Cervelli, and Anonymous (bless her heart). We will try to come up to the choir's standards (robes optional). The class is geared towards recorders; singers and players of other instruments accepted by permission of instructor.

Dance

New London Assembly: Modern Treasures [NLAMod3.2] Foster, with music by Axelrod and Knuth; this class will include a selection of modern dances with great tunes from both sides of the Atlantic, ranging from well-known and familiar treasures to new and less familiar material. Open to anyone with experience in English Country Dance.

New London Assembly: Another Look at Neal [NLANeal3.2] Shaw, with music by King; it is a commonplace that the Neals derived much of their published material from London sources. This class will look at some of the dances from the Neal collection and compare them to English versions where these exist. For NLA registrants only.

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

Classes of General Interest

Music Theory: The Starter Kit [MTh4.2] 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. Bring your questions to class!

Playing Away from the Page [EAway4.2] Blaker; free yourself from the notes on the page, get to know your instrument from the inside out, tap into the direct line from your inner inspiration to your outer sound. This class will focus on improvising, playing tunes by ear, and learning the art of preluding – making up short tunes in Baroque style. Rest assured that you CAN do all of these things and they are all easier than you think. Beginning

with simple improvisation and playing by ear, we will move toward broader skills in playing without written music. A hidden advantage is that playing without music really improves your ability to move around on your instrument with freedom and grace! For all instruments, all levels.

Art of the Baroque Ensemble [BarAE4.2] Streeter; we'll take a detailed look at what makes Italian Baroque music work: the role of continuo, the interaction of the various parts, Italian ornaments, the structure and essence of the music, and how to project it. Lots of emphasis on ensemble skills and lots of playing. For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, others who have reasonable facility and a basic knowledge of Baroque style.

Singing Words, Speaking Notes [EMxMad4.2] Dellal; the Italian madrigal is the pinnacle of text expression in music; the madrigalists sought to etch each line of text with a unique and characteristic musical gesture. These intense, emotionally-saturated gems challenge singers and instrumentalists alike to devise colors, articulations, and dynamics to embody the words in sound. A mixed ensemble is invited to delve into a selection of brilliant works for five voices. Upper intermediate to advanced singers of all voice types; viols, and recorders are also welcome!

Singing to the Lute in Renaissance Italy [LSing4.2] G. Herreid; a survey of Italian lute song, from Ficino's Orphic hymns, frottole arrangements of Bossinensis (1509/11), early madrigal settings by Willaert (1536), lute songs of Bottegari (c. 1575), to the early monodies of Peri and Caccini (c. 1600). Facsimiles will be provided, as well as editions in tablature, *alfabetto* and score. For all plucked-string players, singers, and others.

Baroque Ensembles [EB4.2] Faculty will be drawn from the following: Bernstein, Booth, Chen, Duryee, Fitch, Huille, Melville, 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."

Tambourine and Frame Drum for Beginners [PerBeg4.2] Weigand; see description under Percussion.

New London Assembly [NLA4.2] NLA faculty; a different topic every day. Open to anyone with experience in English country dance. For description see under Dance.

Beginning Viol [VBeg4.2] Bontrager; get a solid, comfortable, and musical start to this most accessible and versatile of instruments! In this beginning class we'll start with the absolute basics and be playing some wonderful consort music in no time! Some loaner instruments are available—contact Loren Ludwig for details at LML4F@virginia.edu.

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.

Recorder

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

Everyone's Favorites [RFav4.2] O'Brien; do you ever feel that there are all these famous pieces that "everyone knows"... except for you? Ever had a hard time following a piece that was a setting of a famous tune, except you didn't recognize the tune? Now's your chance for a crash course in the classics! Melodies and themes from lots of these pop up in ornamented versions, in quotations, in settings by other composers, etc. so being familiar with them also enhances your experience of many, many other pieces as well. We'll play the greatest hits of the Renaissance and Baroque periods, the pieces that no one should live without. For intermediate and up recorders.

Laude and Carnival Song [RLau4.2] P. Herreid; Carnival was a decadent time in Florence, full of worldly, sensual entertainments. With the arrival of the monk Savonarola, a devotional fervor set in, and an effort was undertaken to clean up the morals of the Florentines. Racy Carnival song lyrics were replaced by religious texts, and as more elaborate vernacular polyphony was discouraged in church, these simple – now sacred – tunes became immensely popular. Manuscripts of these songs, called *laude*, occasionally indicate that a lauda is to be sung to the tune of a particular Carnival song—*cantasi come*, or, "it is sung like..." We will look at both these sacred songs and their secular counterparts, as well as more complicated music that was inspired by the lauda, by Josquin, Monteverdi, and others. For intermediate to upper intermediate recorders.

Playing Away from the Page [EAway4.2] Blaker; for all instruments, all levels. See description under Classes of General Interest.

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 lead participants through an immersion in 1,001 relevant exercises, hints and tricks to easily improve performance, enough to last a lifetime. Enhancing your practicing can be a challenging and attractive way of making music. Every day we will go for

another focus: practicing in a varied and effective way, playing by memory, mental practice, tackling difficult challenges, searching for the beauty in the music. For all instruments!

Gesualdo and More: *Chromatico* [RRenGes4.2] Petersen; although his tortured madrigals are perhaps the best-known examples of the harmonic experimentation of the late 16th century, Gesualdo was not the only composer who pushed the bounds of earlier harmonic practice. We'll play instrumental and vocal music by Gesualdo, as well as by Trabaci, Monteverdi, Frescobaldi, and others who dabbled in the chromatic arts. For upper intermediate to advanced recorders; practice your B major scales, and make friends with your E#'s!

Double Dutch: Modern Music for Recorders from the Low Countries [RMod4.2] Coolen; 20th- and 21st-century works for recorder ensemble by Calliope Tsoupaki, Willem Wander van Nieuwkerk, Guus Haverkate, and more. Try your rhythmical skills and sing lyrical melodies on your recorder in these inventive works. For upper intermediate to advanced recorders.

Singing Words, Speaking Notes [EMxMad4.2] Dellal; for upper intermediate to advanced singers of all voice types; viols and recorders are also welcome! For description see Classes of General Interest.

Art of the Baroque Ensemble [BarAE4.2] Streeter; for description see Classes of General Interest. For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, others who have reasonable facility and a basic knowledge of Baroque style.

Baroque Ensembles [EB4.2] for advanced treble and basso continuo players. For description see Classes of General Interest.

Flute

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

Playing Away from the Page [EAWay4.2] Blaker; for all instruments, all levels. See description under Classes of General Interest.

Art of the Baroque Ensemble [BarAE4.2] Streeter; for description see Classes of General Interest. For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, others who have reasonable facility and a basic knowledge of Baroque style.

Baroque Ensembles [EB4.2] for advanced treble and basso continuo players. For description see Classes of General Interest.

Reeds and Brass

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

Petrucchi [LdPet4.2] Berlin; this class will play sacred and secular music published by Ottaviano Petrucci in Venice in the early 1500s. Chansons, frottole, motets, and mass movements by late 15th century and early 16th century composers, including Josquin, Isaac, Brumel, Obrecht, and more. Intermediate to upper intermediate mixed louds.

Victoria and Zucchini [LdViZ4.2] Stillman; Tomás Luis de Victoria, one of the greatest Spanish composers, worked in Rome from 1565 to 1587. His grand and sonorous motets, published in Rome (even after he returned to Spain), are magnificent when played on loud winds. Gregorio Zucchini, almost unknown in Italy in his lifetime, was born in Brescia and worked in Venice. His works were well known in German lands and published in Strasbourg. His grand and sonorous motets, in a style similar to Giovanni Gabrieli, use contrasting sections to great effect and are wonderfully suited to performance on loud wind instruments. Upper intermediate to advanced shawm, sackbut, and dulcian.

Imitare la voce [LdImi4.2] Cox; the primary goal of wind musicians in the 16th century was the imitation of the human voice, so much so that the listener almost perceived words to the music. This class will play Italian madrigals from the mid-16th century and focus both on the musical expression of the text and the technique of imitating speech on Renaissance wind instruments. Works by Marenzio, Rore, Striggio. For upper intermediate to advanced cornetto, sackbut, and dulcian players.

Playing Away from the Page [EAWay4.2] Blaker; for all instruments, all levels. See description under Classes of General Interest.

Art of the Baroque Ensemble [BarAE4.2] Streeter; for description see Classes of General Interest. For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, others who have reasonable facility and a basic knowledge of Baroque style.

Baroque Ensembles [EB4.2] for advanced treble and basso continuo players. For description see Classes of General Interest.

Bowed Strings

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

The Viol Excelsior program offers technique and ensemble classes with Rozendaal, Springfels, Ludwig, and Bontrager to take your viola da gamba skills to the next level! For intermediate to advanced viols.

Pitch for the Viol Excelsior program is A=440.

Viol Excelsior: Al ballo amori: Italian Dances for Consort [VExBal4.2] Ludwig; while Renaissance Italy is often strongly associated with vocal music (from the early madrigal to the birth of opera a century later), its composers

and publishers also produced a wealth of tuneful and groovy dance music. We will play selections from Petrucci, Mainerio, Frescobaldi, Kapsberger, and others, with an eye (and ear) to the creative instrumentation and ornamentation possibilities of this fun music. For intermediate to advanced viols.

Viol Excelsior: Tragicomedia [VExTra4.2] Springfels; settings of lyrics from Guarini's *Il pastor fido* by Wert, Marenzio, and Monteverdi. For five-part viol consort.

Beginning Viol [VBeg4.2] Bontrager; see description under Classes of General Interest.

Playing Away from the Page [EAway4.2] Blaker; for all instruments, all levels. See description under Classes of General Interest.

Singing Words, Speaking Notes [EMxMad4.2] Dellal; for upper intermediate to advanced singers of all voice types; viols and recorders are also welcome! For description see Classes of General Interest.

Art of the Baroque Ensemble [BarAE4.2] Streeter; for description see Classes of General Interest. For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, others who have reasonable facility and a basic knowledge of Baroque style.

Baroque Ensembles [EB4.2] for advanced treble and basso continuo players. For description see Classes of General Interest.

Keyboard

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

Playing Away from the Page [EAway4.2] Blaker; for all instruments, all levels. See description under Classes of General Interest.

Art of the Baroque Ensemble [BarAE4.2] Streeter; for description see Classes of General Interest. For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, others who have reasonable facility and a basic knowledge of Baroque style.

Baroque Ensembles [EB4.2] for advanced treble and basso continuo players. For description see Classes of General Interest.

Lute

Italian Renaissance Dances [LDan4.2] Diaz-Latorre; we will study the most common dances appearing in the Italian repertoire for the lute. We will have special interest in the music contained in the treatises by Caroso and Negri. This class will run as a topic class as well as giving students an opportunity to play and dance in an ensemble setting. Plucked instruments and dancers are invited to join.

Singing to the Lute in Renaissance Italy [LSing4.2] G. Herreid; for all plucked-string players, singers, and others. For description, see Classes of General Interest.

Playing Away from the Page [EAway4.2] Blaker; for all instruments, all levels. See description under Classes of General Interest.

Art of the Baroque Ensemble [BarAE4.2] Streeter; for description see Classes of General Interest. For upper intermediate players of all Baroque instruments: recorder, flute, violin, harpsichord, viol, cello, lute, others who have reasonable facility and a basic knowledge of Baroque style.

Baroque Ensembles [EB4.2] for advanced treble and basso continuo players. For description see Classes of General Interest.

Voice

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

Singing Words, Speaking Notes [EMxMad4.2] Dellal; the Italian madrigal is the pinnacle of text expression in music; the madrigalists sought to etch each line of text with a unique and characteristic musical gesture. These intense, emotionally-saturated gems challenge singers and instrumentalists alike to devise colors, articulations, and dynamics to embody the words in sound. A mixed ensemble is invited to delve into a selection of brilliant works for five voices. Upper intermediate to advanced singers of all voice types; viols, and recorders are also welcome!

Singing to the Lute in Renaissance Italy [LSing4.2] G. Herreid; for all plucked-string players, singers, and others. For description, see Classes of General Interest.

Baroque Ensembles [EB4.2] for advanced treble and basso continuo players. For description see Classes of General Interest.

Ensemble Singing Intensive Master Class [ESIMC4.2a] Barrett, Williams; audit only.

Percussion

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

Tambourine and Frame Drum for Beginners [PerBeg4.2] Wiegand; learn frame drum techniques from around the world and navigate complicated rhythmic cycles and notation. We will drill exercises and jam in drum circles. Please bring a tambourine or frame drum if possible; a few will be provided.

Early Notation

Capricci, Villanelle, Madrigali, and More [NInt4.2] Horst; we will live it up with the music of Ruffo, Lasso, and Giovanni da Nola, then purify our souls with Costanzo Festa's *By the Waters of Babylon*.

O in Italia: Music by Jacopo da Bologna and Francesco Landini [NAdv4.2] Marsh; this class will focus on the relationship between musical style and notation in pieces by two of the best-known Trecento composers. The Italian gift for melody is clearly evident in the sweet and expressive lines of their works, as well as being shaped by the notational conventions. Sources will include manuscripts with both five-line and six-line staves. For advanced recorder/notation students. Open to others by permission of the instructor.

Dance

Italian Renaissance Dances [LDan4.2] Diaz-Latorre; plucked instruments and dancers are invited to join. See description under Lute.

New London Assembly: [NLA4.2] Monday: A Potpourri of Poussettes (Paul Ross); what's the difference between a *poussette* and a straight *poussette*, how does a chevron *poussette* work, how many other types of *poussettes* are there? We'll explore what Fried Herman calls "the nitty-gritty" of *poussettes*, their essential character, and their many forms. Dances to be chosen from this preliminary list: The First Lady, Measured Obsession, Patrick Noel, Icing on the Cake, The Bright Side, Summer Circle, February Flower, Songs of the Harpist.

Tuesday: Classics from Film (Brad Foster); Cecil Sharp almost single handedly set the modern-day revival of historic English country dance in motion and defined the classic style and repertoire. Starting with film of Cecil Sharp in 1912 and continuing with film of May Gadd and others at the "Schools" in Amherst and at Pinewoods in the late 1920s and early 1930s, we will explore some of the old classics like Hey, Boys, Up Go We and Saint Martin's.

Wednesday: Cookery: Dances and Interpretations of Tom Cook (Graham Christian).

Thursday: More Classics (Brad Foster); this workshop will cover more classic dances inspired by old films.

Friday: Jane Austen at the Ball (Beverly Francis); Jane Austen's letters reveal a lively enthusiasm for dance. In her six novels she uses dance to advance the plot, heighten the romance and reveal character traits. We'll look at the social scene in ballrooms of the late 18th century. What social conventions of the day did Austen assume her reading audience would simply know? Beverly will fill in some of the gaps for modern readers and dancers. What was the lowdown on the local dance scene as revealed in her letters? We'll do plenty of dancing ourselves and request the honor of your company. Open to anyone with experience in English country dance.

Music Theory

Music Theory: The Starter Kit [MTh4.2] Cardiff; see description under Classes of General Interest.