

Memorial Day Weekend Workshop 2019 Class Choice Sheet

Indicate choices at left. If your 1st choice is labeled “*give second choice*,” mark it “1,” then mark your second choice with “2”.

CLASSES 9:00 TO 10:30 Sat., Sun., Mon.

___ **“Dealer’s Choice” Renaissance Ensembles** (Beets, Booth, Cunningham, Haas, Mead) Here faculty have free rein in choosing the repertoire, so anything can happen! Students are assigned to one faculty member’s group (there are all levels, lo int. to very adv.; some are all-recorder, some all viol, some mixed) on the basis of experience, proficiency, and balance of instruments. If you want this option, you will definitely get it -- just check the blank. If you *greatly* prefer an all-recorder or all-viol ensemble or a mixed recorder/viol group, please also put an “R,” “V,” or “M” in the blank; no promises, but we’ll do the best we can. A=440.

___ **Early Notation Ensemble** (Petersen) A mixed ensemble that will work from facsimiles of Renaissance manuscripts and prints. For those who are comfortable with early notation; easier and harder lines, some reminders, but mainly music-making.

___ **Recorder and Continuo Master Class** (Roberts, Thompson) Public “private lessons” for recorder players with continuo coaching for harpsichords, viols; auditors of all levels are welcome. Specify Play or Audit below. **Recorder players should provide 8 copies of the score of your piece for fellow class members to follow and take notes on.**

Play: wind (which?)___ continuo___ A-440___ A-415___ Piece_____ -or- Audit___

SPECIALTY CLASSES 11:00 TO 12:30 Sat., Sun., Mon.

___ **Viol: “The Masters of the English Consort”** Cunningham, Mead: faculty rotate) Indicate what sizes of viol you play and ALSO what ones you will *bring*!!!! See Class Placement Form (attached in e-file; on other side of paper copy)

___ **Voices:** if you are interested in singing with a viol consort, put a 1 here and give a 2nd choice as well.

___ **Recorder: Music at the Court of Emperor Maximilian I.** Isaac, Senfl, Hofhaimer, Finck. (Booth, Haas, Horst, Roberts) Here all the faculty explore a single rich topic. (You will have a different teacher from first period.)

___ **Notation people:** if demand warrants, Valerie’s section will work on the same topic from early sources.

___ **Baroque Orchestra** Corelli’s **Concerto II from Opus VI** (Beets, Thompson) “A brilliant arrangement,” says Tom. Large instruments warmly welcomed! Scored for AAB and AATB, + BBgBContra if possible.

CLASSES 2:00 TO 3:30 Sat. & Sun. only

___ **Renaissance and Baroque Ensembles** (Haas, Petersen, Roberts) For recorder, viol, flute, voice, keyboard. If you have a *strong* preference, indicate Ren or Bar. We assign you. **Indicate instrument(s) you wish to play this period!** If you chose Baroque, also indicate 440 or 415 and **Indicate with a 2 your second choice** (either Renaissance or alternative option), because Baroque ensemble enrollment will be limited!

___ **Violorama!** (Cunningham) John Dowland: expressive harmonies, expressive bow strokes; Passionate Pavans and Gladsome Galliards; richness of sound and unity of ensemble. Joy and tears in the sounds of the dance. For all viols.

___ **Renaissance Flute Ensemble** (Booth) Intermediate and up; you know who you are!

___ **Special Recorder Project** Tom Beets will conduct two of Helen-Jean Talbott’s hot-off-the-presses arrangements: Variety, challenge, gorgeousness, interesting parts for all; bring your biggest instruments!

Lilliburlero, arranged from Purcell’s jig and his keyboard piece on the same tune. For S.A.T.B.GB.Cb.

The Frog Galliard (“Now, O Now, I Needs Must Part”) arranged from music by Dowland, Morley, and John Wilbye. For S.A.T.B.B.GB.Cb (yes, two bass parts!). Includes a few short solo sections for SAT accompanied by the ensemble.

RENAISSANCE NOTATION CLASSES 3:45 to 5:15 Sat & Sun. only

___ **Intermediate** (Petersen) Repertory to be determined by the needs and experience of those who sign up. Adventurous novice notation readers with some knowledge of C clefs are welcome to jump in!

___ **Advanced** (Horst) Modena A, Torino, Ox. Can 213, Canti B, Mystery Ms.; seatbelts.

___ **Notation for VIOLS ONLY** (Mead) Sarah says: “Our instruments came of age in the 16th-c along with printed music, so the notation maps beautifully onto our fingerboards. Learn to read and listen as the first viol consorts did, playing from parts like ones they would have used.”

___ **Walking in Topsmead State Forest** (a former estate: giant maples, rolling fields, Tudor cottage, formal gardens, silos, aah . . .)

EVENINGS

“Music for all Humours” Group playing and singing for all

Friday, 8:00 p.m

Booth: Kyrie of Antoine Brumel’s M. *Et ecce terrae motus* (“Earthquake mass”). Easter awe in twelve voices.

Mead: *Fertur in conviviis* by Orlando di Lasso. Here Lassus debates the pros and cons of vinous partying ☺

Saturday, 7:30 p.m

Beets: *Salvum me fac* by Giovanni Priuli. Fear and faith in Psalm 68, for seven voices.

Haas: “When David heard” by Thomas Tompkins; William Byrd’s “Unto the hills” (Psalm 121) Heartbreak, hope.

Check those you will attend. (If your plans change later, don’t worry; we just need a rough idea.)

___ Friday, 8:00 p.m. ___ Saturday, 7:30 p.m.

Later: **English country dancing** (Petersen +beautiful live music) For those who will. No experience necessary.