

Amherst Early Music Spring Break Workshop 2019 Class Descriptions

Please make two choices for each class period. Classes are grouped by instrument in the order Recorder, Viol, Lute. When a class is open to more than one type of instrument, it is listed in the sections for each of those instruments.

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

https://www.amherstearlymusic.org/springbreak_class_choices

First Period: 9:00 – 10:15, Saturday and Sunday

RECORDER

The English Consort: music fit for recorders from Medieval times to the Restoration (Beckmann, Degrugillier, Haas, Horst, Powers) Recorders/All Levels. NOTE: one section may be for Renaissance recorders. Indicate whether you are bringing hand-made Renaissance recorders on your class choice form.

Motets, songs, madrigals, mass movements, anthems, fantasias, In Nomines, pavans, galliards and other dances, organ transcriptions, grounds and theater music – any of these can appear on your music stand in this class. Instructors will guide you through their choice selections, all the while giving tips and advice on techniques, playing styles and the art of turning notes into music. Students will be assigned by level from intermediate through advanced.

English Recorder Music in the 20th Century: Vaughan Williams, Britten and Cooke (Berlin)

Recorders/Advanced

Beautiful melodies, exciting rhythms, tricky finger work, these composers wrote it all. We'll work on one of the Suites for recorder quartet by Arnold Cooke (1906-2005), movements from the quartet *Suite for Pipes* written by Ralph Vaughan Williams (1872-1958) in 1939, and the *Scherzo* for quartet by Benjamin Britten (1913-1976). These composers worked with a wide palette of colors in their recorder compositions, calling for expressive dynamics and varied and evocative articulations.

VIOL

The Divisions of John Jenkins: A survival manual (Chancey) Viols/ Upper-Intermediate to Advanced

In this class we'll make a brief survey of Jenkins' divisions for various combinations of treble and bass viols, and then we'll experiment with how best to practice and rehearse them to produce an exciting, yet controlled performance. It's not as hard as you think!

The Chichester Song Book (Gillespie) Viols/ Intermediate to Upper-Intermediate

The little-known Chichester song book is a collection of 16th century works that resides in the British Library, where it is described on the title page as 'A booke of In nomines & other solfainge songes of v, vi, vii and viii parts for voyces or instrumentes'. The pieces are by a wide variety of composers from the continent and England, including Parsons, Taverner, Mundy, Clemens non Papa, Crecquillon and many others less known to modern players. Don't miss the chance to open this treasure chest of lovely music!

LUTE

Dowland's Lachrimae without Tears (Freundlich, Gillispie, Morrongiello)

Lute ensembles coached by Douglas Freundlich, Gail Gillispie and Christopher Morrongiello.

Second Period: 10:45 – 12:00, Saturday and Sunday

RECORDER

A Byrd Portrait (Beckmann) Recorders/Intermediate to Upper-Intermediate

Delve into the rich and varied output of this master composer and explore motets, madrigals, consort songs, fantasias, and more. Discover Byrd's distinct voice as a composer in the expressive range, experimentation, and novelty of his work. The class's playlist will chronicle Byrd's life as well as exemplify his musical achievements.

From the Kirk to the Pub: Scottish Sacred and Secular Music (Berlin) Recorders and Viols/Intermediate to Upper-Intermediate

Musical traditions in the pre-Reformation Scottish church were similar to that in England, with most churches following the Sarum rite, and *sang schules* that trained boys to sing polyphonic music for the service. In the 16th century Calvinism banned instruments in the church, and imposed a strict adherence to singing Psalm settings. We will explore music from both eras, including works by Scottish composer Robert Carver (c.1485-c.1570), works by 15th century English composers, and beautiful 16th-century Psalm settings by Goudimel, LeJeune, and Sweelinck, as well as Scottish composers. We will leaven the sacred with some traditional Scottish tunes set with a bass line by Scot James Oswald and Francesco Barsanti, an Italian transplant to Edinburgh. Singers welcome!

The Sonata in England (Degrugillier) Recorders/Upper-Intermediate to Advanced

The late seventeenth and early eighteenth century saw a great flowering of the art of sonata writing in England – by both English and foreign composers. Henry Purcell's trio sonatas stem from the very end of the 17th century, while Paisible from France, Barsanti from Italy and of course the great Handel from Germany were writing in the 18th century. This class will examine works by these composers, focusing on musical structure, playing styles and how to bring all your techniques to the fore to produce vivid and exciting renditions. Expect to play both treble and bass parts.

When wilt thou blow? (Horst) Recorders/Advanced

John Taverner took a simple, melancholy English tune and wove it into his breathtaking and challenging *Western Wind* mass. We will try to stay upright in the gale.

Lawes and Locke (Powers) Recorders/Upper-Intermediate to Advanced

Both William Lawes (1602-1645) and Matthew Locke (1621/2-1677) served royal patrons during turbulent moments of English history. Both men are known for their theater music, but it is for their innovative instrumental suites that they are best remembered today. Among these works, Lawes's five- and six-part consorts begin with rich and varied fantasias. Locke's smaller-scale but imaginative four-part suites also begin with fantasies that influenced Purcell, the last of the fantasia composers. C great bass recorders will be essential.

VIOL

From the Kirk to the Pub: Scottish Sacred and Secular Music (Berlin) Recorders and Viols/Intermediate to Upper-Intermediate

See RECORDER for description.

Playford: Beyond the Dancing Master (Chancey) Viols/Intermediate to Upper-Intermediate

Most of us have played or danced to music from Playford's magnum opus, the multi-volume *Dancing Master*, published by Playford and his successors from 1651-1728. But Playford also published *Apollo's Banquet* which includes a wider variety of more substantial musical works from English, Irish, Scots, and French sources. It includes variation sets, opera airs, theatrical ditties and folk tunes. In this class we will explore the repertoire from different editions of *Apollo's Banquet*.

The Fantasias of Thomas Lupo (Gillespie) Viols/Upper-Intermediate to Advanced

Thomas Lupo was part of a larger group of Italian-English musicians who first came to England in the time of Henry VIII. It is not surprising that many of Lupo's works for viols bear madrigalistic traits, sometimes even including Italian titles. Lupo wrote a great many fantasias for viol consorts of 4, 5 and 6 parts.

LUTE

Dowland's Lachrimae without Tears (Freundlich, Gillispie, Morrongiello)

Lute ensembles coached by Douglas Freundlich, Gail Gillispie and Christopher Morrongiello.

Third Period: 1:30 – 2:45, Saturday

RECORDER

The Art of Melancholy (Beckmann) Recorders/Upper-Intermediate to Advanced

Enjoy music that is informed by the Aristotelian view of the melancholic state as a positive influence on all forms of intellectual and artistic activity. Featuring stylized dances by such composers as A. Holborne, J. Dowland, and P. Philips. Join the growing fashion of the late 16th and early 17th centuries that soon asked musicians, artists, philosophers, and scholars to suffer from the same "malady" -- melancholia -- to achieve greatness.

From the Ground Up: Discovering the Beauty of the *In Nomine* (Berlin) Recorders/Upper-Intermediate to Advanced

An amazing body of polyphony was created in late Renaissance England, all based on a section of John Taverner's early 16th century Mass which used the plainchant *Gloria Tibi Trinitas* as a cantus firmus, or ground/foundation for the song. We will explore settings by Byrd, Tye and Gibbons. Everyone will take a turn at the *In nomine* line in these consort pieces, holding the other voices together with its beautiful golden flame which shines through the dense polyphony.

Baroque Consorts (Blaker) Recorders and Viols/Intermediate to Upper-Intermediate

Revel in the full harmonies and exquisite melodies of the Baroque era. This class will play works by Handel, Blow, and Purcell. Special emphasis on making good sound, whether through blowing or through bowing, and on understanding the music and playing expressively.

Music of John Jenkins for Recorder (Degrugillier) Recorders/Advanced

John Jenkins wrote many fantasias for viol consorts in 3 to 6 parts, *In Nomines* and dances by the cart-load – pavans, galliards, almains and more. This class will give recorder players a chance to explore Jenkins' fine craftsmanship, interesting melodies and absorbing counterpoint.

Phantastic Mr. Philips (Haas) Recorders/Upper-Intermediate to Advanced

Peter Philips, a Roman Catholic, left England in 1582, entering the service of another prominent Catholic exile Thomas Paget. He was a prolific composer, writing hundreds of motets, a voluminous body of virginal music, as well as motets and consort music. Repertoire for this class may include the Pavan and Galliard *Dolorosa*, probably written while he was imprisoned on a false charge of plotting to murder Queen Elizabeth I, the monumental *Passamezzo Pavan*, and an Italian madrigal *Ut re mi fa sol la*.

A Royal Gift of Motet and Madrigals: The Newberry Partbooks (Powers) Recorders/Intermediate to Upper-Intermediate

These sumptuous manuscript partbooks, with four housed at Chicago's Newberry Library and the fifth more recently located at England's Oscott College, were offered as a gift from the Commune of Florence to the court of the English King Henry VIII circa 1527. The collection contains sixty works for four to six voices: large-scale motets by Philippe Verdelot, Claudin de Sermisy, Adrian Willaert, Jean Lhéritier, and others; and shorter, wonderfully expressive madrigals, principally by the mysterious madrigal pioneer Verdelot.

VIOL

Baroque Consorts (Blaker) Recorders and Viols/Intermediate to Upper-Intermediate

See RECORDER for description.

The Consort Music of Orlando Gibbons (Gillespie) Viols/Upper-Intermediate to Advanced

Orlando Gibbons was a very versatile musician, singing in the choir of Kings College, Cambridge as a child before becoming a keyboardist and composer. Among his output is a large number of pieces for 2 to 6 part viol consort. These graceful works give us ample opportunity to refine our ensemble playing while enjoying the richness of these fantasias.

John Ward & Thomas Lupo (Moran) Viols/Intermediate to Upper-Intermediate

These two composers, who spanned the Elizabethan and Jacobean eras, had unique styles, and yet both were directly influenced by the Italian madrigal. Their five- and six-part consort music pays tribute to the vocal style with its suave, singing lines that elegantly intertwine without ever sounding formulaic.

LUTE

Dowland's Lachrimae without Tears (Freundlich, Gillispie, Morrongiello)

Lute ensembles coached by Douglas Freundlich, Gail Gillispie and Christopher Morrongiello.

Fourth Period: 3:00 – 4:15, Saturday

RECORDER

The Henry VIII Manuscript (Beckmann) Recorders and Viols/Intermediate to Upper-Intermediate

The manuscript known as Henry VIII's songbook was compiled around 1518. It contains more than 100 songs and instrumental pieces, with roughly one third of them attributed to Henry himself. Our class will juxtapose Henry's charming consort pieces with intimate vocal pieces by Cornish and others. Combining recorders and viols will shed new light on this popular and beloved repertoire of music at the Court of Henry VIII.

Sacred Music in 15th Century England and Scotland (Berlin) Recorders/Upper-Intermediate to Advanced

The 15th century was a rich time for court and church music in England and Scotland. In Scotland James IV re-founded the Chapel Royal at Stirling with a large choir, and the arrival of his English wife Margaret Tudor led to greater English influence of musical style. Late 15th-century Scottish musicians had trained in the Netherlands before returning home, probably bringing Burgundian music back with them. This class will study sacred music from the Old Hall manuscript, the most significant source of English sacred music from the late 14th and early 15th centuries, works by John Dunstable and Guillaume Dufay, and works from the Eton College choirbook, a major source of late 15th century.

Purcell Fantasias (Blaker) Recorders/Advanced

Henry Purcell, known most for his vocal music and theater music, wrote a set of 10 fantasias for four viols in the summer of 1680. These works, like Bach's *Art of Fugue*, form a monument to counterpoint. Purcell carries the old art of counterpoint to the far reaches of possibility, all while creating music now beautiful, now haunting, now full of fire. This class will dig deeply into two of these remarkable works in transcription for recorders.

No More Rhythm Secrets (Degrugillier) Recorders/Intermediate to Upper-Intermediate

Meter changes, syncopations, bigger values, complicated rhythms.... these are terrifying beasts that don't need to be. We will look at some rhythmic training exercises as well as pieces from the Medieval, Renaissance, Baroque and Modern periods to get a better sense of the beat and the musical patterns that dance on top of it.

Colorful Language (Haas) Recorders/Upper-Intermediate to Advanced

Influenced by the Italian musicians who immigrated to England in the 16th century, the Golden Age of English music reveled in examples of extreme chromaticism. We'll explore some of these treasures, from the Italian madrigals of John Coprario, the expressive harmonies of William Byrd, and the consort music of Orlando Gibbons to the unique *In nomine through all the parts* of Alfonso Ferrabosco II.

Christopher Tye (Horst) Recorders/Upper-Intermediate to Advanced

Though a notoriously peevish man in person, Christopher Tye wrote music of great sweetness and ingenuity. We will play two of his five-voice Nomines *Howld Fast* and *Rachells weeping*.

"Affection Framed": Portraits of the Milmay Family in Art, Song and Lute Music (Morrongiello) Open to All instruments Lecture-recital by Christopher Morrongiello.

VIOL

The Henry VIII Manuscript (Beckmann) Recorders and Viols/Intermediate to Upper-Intermediate

See RECORDER for description.

"Neither are teares shed always in sorrow but sometime in joy and gladnesse": John Dowland's Lachrimae collection (Moran) Viols/Upper-Intermediate to Advanced We will luxuriate in a range of emotions depicted in a sampling from the pavans and galliards of Dowland's 1604 publication. Along the way we will talk about strategies for listening to improve our playing and enhance our understanding of the music.

"Affection Framed": Portraits of the Milmay Family in Art, Song and Lute Music (Morrongiello) Open to All instruments Lecture-recital by Christopher Morrongiello.

LUTE

Lute Ensemble for Clef Readers (Freundlich and Gillispie) Lutes

Assumes fluency in reading from staff notation. Single-lines, modern editions and clefs. Fingers or plectrum. Beautiful lines, tantalizing rhythms and artful counterpoint from the age of Petrucci. The class will explore emerging evidence that many 15th and early 16th century *chansonniers* were intended for use by lutenists.

"Affection Framed": Portraits of the Milmay Family in Art, Song and Lute Music (Morrongiello) Open to All instruments Lecture-recital by Christopher Morrongiello.