

Amherst Early Music 2020 Spring Break Workshop Class Descriptions

Please make two choices for each class period.

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

https://www.amherstearlymusic.org/springbreak_class_choices

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. Please note that workshop pitch is A=440.

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

RECORDER

Byrd, Bach, and Beyond: music fit for recorders by Byrd, Bach, and more (Blaker, Haas, Horst, Mor)

Motets, songs, madrigals, mass movements, tenorlieder, anthems, fantasias, 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. Recorders/All Levels

Renaissance Recorders: Motets by Lassus, Palestrina, Victoria, and Byrd (Powers) NOTE: Indicate whether you are bringing hand-made Renaissance recorders on your class choice form.

Recorders/Advanced who are fluent with Renaissance consort recorder fingerings. You must bring your own (or borrowed) recorders.

Recorder Ensemble Music in the 20th Century: Broege and Bresgen (Miller)

20th-century music may bring to mind all sorts of special effects and decoding of symbols, but American composer Timothy Broege (also a harpsichordist and recorder player) gives our ears a treat through three of his works—*Partita Marietta*, *Sinfonia for Recorders*, and *Meadows*. These works pair well with some arrangements and compositions by Austrian composer Cesar Bresgen, such as his witty *Capriccio fiorito* and some of his arrangements of Hungarian and Turkish folk tunes. Recorders/Advanced

VIOL

Consorts Royal (Lipnik) Music from the Elizabethan and Jacobean royal courts. Fantasies, dances, madrigals and theatrical music by Byrd, and his courtly contemporaries, Lupo, Holborne, Dowland, others.

Viols/ Intermediate to Upper-Intermediate. Recorders are also welcome.

German Music for Viol in the 17th and 18th Centuries (Wissick) German composers of the 17th and 18th centuries, including Buxtehude, Nicolai, and Bach's uncles, wrote rich and beautiful music for viols, much of it laments and funeral pieces. We will also play the six-part Ricercar from Bach's *Musical Offering*, which is in the style of a consort piece.

Viols/ Upper-Intermediate to Advanced

LUTE Saturday

Une Jeune Fillette : Byrd, Bach, and the Biography of a Song. (Freundlich, Gillispie, Morrongiello)

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

LUTE Sunday

Tutti rehearsal: Byrd and Bach, with a Brandenburg workout. (Freundlich, Gillispie, Morrongiello)

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

RECORDER

The OTHER Three Bs (Horst) Bach, Beethoven, and Brahms are so yesterday! Move into the 14th and 15th centuries and go with Borlet, Baude Cordier, and Busnoys! Fun and serious challenge guaranteed.

Recorders/Advanced

Beyond... Equals Baroque! The Art of Expression in Baroque Sonatas (Blaker) Explore the various means of musical expression within the context and styles of Baroque music. Discover mood and meaning in the music and how to bring these things forth in your playing. We will use our techniques to make tone colors, vibrato, dynamics, music that speaks, music that sings, agile, acrobatic music, flowing, climbing and sinking music, all the while learning what is appropriate in Italian and French baroque styles. This is not a master class – students will play all together while also having moments to play solo. We will focus on the following movements: F. Mancini: 1st movement, Adagio, from Sonata in d minor; J. Hotteterre: 1st movement (lentement-gay-lentement) from Premiere Suite in F major (recorder transcr.); G. F. Handel: Furioso from sonata in d minor. Recorders/Upper-Intermediate to Advanced, also open to UI/A viol players who are interested in playing Baroque bass lines

Birds: A Spring Migration (Powers) Composers from the Middle Ages and Renaissance and beyond found the subject of birds irresistible, perhaps not surprisingly. Swans, nightingales, cuckoos, eagles, hawks, turtledoves, geese, chickens, and other birds populate dozens of vocal and instrumental works, symbolic of music (of course), but also of human traits high and low. Music chosen from works by Gibbons, Dowland, Weelkes, Senfl, Lassus, and others. Recorders/Upper-Intermediate to Advanced

Though Amaryllis Dance in Green (Lipnik) Lively and rhythmically complex instrumental and vocal works based on or referencing the dance from Renaissance England and Germany. Works by Byrd, Morley, Weelkes, Dowland, Hassler, and others. Recorders/Upper-Intermediate to Advanced

Loyal to the Queen (Miller) The Elizabethan era is known for its music, plays, and other arts. Queen Elizabeth's support of the arts helped popularize music, leading the way for music societies, more readily available editions of printed music for purchase, and the appearance of amateur musicians everywhere! Byrd, Tallis, and Parsons will lead the pack in the exploration of music from this pivotal era. Recorders/Intermediate to Upper-Intermediate

World Music (Mor) Come play haunting melodies, holy chants, infectious dances, and lively rhythms in this class exploring sacred and secular music from The Middle East, North Africa, The Balkans and the Jewish Diaspora. Recorders/Intermediate to Upper Intermediate

VIOL

Purcell Consorts and Dances (Wissick) Henry Purcell was the last English composer to officially write for viol consort, with his publication in 1680 of fantasias for viol quartet. We will explore some of the pieces in four to seven parts, including the *In Nomines*. And just for fun, we will also play dance and vocal pieces from his stage works. Viols/Intermediate to Upper-Intermediate

Tech Hacks for Bach's Gamba Sonatas (Chancey) You've got to hand it to Bach; if you've got perfect technique, his gamba sonatas are a snap. For those of us in the real world, however, they just serve to showcase our embarrassing technical lapses. But let's use those "impossible" passages to teach us the skills we lack. In this class we focus on the impossible parts, diagnose what skills we need to play them, create exercises to improve them and see if those exercises help. Viols/Upper-Intermediate to Advanced

Beyond...equals Baroque! The Art of Expression in Baroque Sonatas (Blaker)

Recorders/Upper-Intermediate to Advanced, and Upper-Intermediate to Advanced viols who are interested in playing Baroque bass lines. See description under Recorder.

LUTE Saturday: Une Jeune Fillette : Byrd, Bach, and the Biography of a Song. (Freundlich, Gillispie, Morrongiello) Lute ensembles coached by Douglas Freundlich, Gail Gillispie and Christopher Morrongiello. **LUTE Sunday Tutti rehearsal: Byrd and Bach, with a Brandenburg workout. (Freundlich, Gillispie, Morrongiello)**

Third Period: 1:30 – 2:45, Saturday (Sunday after lunch is a tutti session: Bach's Brandenburg Concerto No. 6 and Byrd's *Venite Exultemus Domino* with coaches Berlin, Freundlich, and Lipnik.)

RECORDER

Advanced Baroque Consort (Mor) Warm up your fingers! The Baroque period brought instrumental music to new heights, with *concerti* being the flashiest of them all. Join for a class of recorder arrangements of concerti by Telemann, Boismortier, and Vivaldi. Recorders/Advanced

Fantasias by William Byrd (Blaker) William Byrd was a great musical architect, creating musical edifices of grace, beauty and variety. We will focus on one of the many genres in which he wrote, the English fantasia. Originally written for viols, these pieces work equally well on recorders. Take this opportunity to exercise all your musical skills while also learning more about structure and style of the English fantasia. Emphasis on consort skills including precision in playing together, intonation, articulation for expression, and more. Recorders/Upper-Intermediate to Advanced

William Byrd's Sorrowful Songs (Haas) With an eye to rhetoric and text-painting, we'll examine two of this master's most expressive and moving works, *Come, woeful Orpheus*, and his lament on the death of Thomas Tallis, *Ye sacred Muses*. Recorders/Upper Intermediate to Advanced

8-Foot Lutheran Chorales Before Bach (Miller) Mention chorales to a musician and J. S. Bach will likely come to mind. Bach didn't write these chorales, though; rather, he harmonized them. How were they used by Bach's predecessors? Buxtehude, Altenburg, and Praetorius were among the composers who put some of these melodies to task. Be prepared to read traditional ensemble arrangements AND some organ scores as we experience chorale melodies through the ears of other composers. Recorders/Upper Intermediate to Advanced Big Recorders (tenor down through subcontrabass).

Baroque Consort Sampler (Berlin) Come play dance music to get your toes tapping, programmatic music to conjure storms and the sea, and vocal music from cantatas to lift your spirits. Learn about Baroque style while playing works by Telemann, Bach, and Boyce. Recorders and Viols/Intermediate to Upper Intermediate

A Taste Of the British Isles: Traditional Tunes in Older and Newer Arrangements (Powers) Composers ranging from Barsanti to Haydn to Imogen Holst to countless lesser-knowns have based chamber instrumental music on appealing traditional melodies from Scotland, Ireland, and England. Let's explore them together in Irish Heritage Month! Recorders/Intermediate to Upper-Intermediate

VIOL

Baroque Consort Sampler (Berlin) See RECORDER for description.

Recorders and Viols/Intermediate to Upper-Intermediate

Byrd Fantasias (Wissick) William Byrd's Viol Fantasias in 5 and 6 parts are sometimes serious and learned, but often burst into a folk song or sea chanty. Let's bow the man down! Viols/Upper-Intermediate to Advanced

Senfl Tenor Lies and Quodlibets: "Ach Elselein" meets "Ich stuend an einem morgen" (Chancey)

Ludwig Senfl liked to take German and Swiss folk tunes and embed them in a polyphonic texture in various ways, on the top or in the tenor, in canon or as a cantus firmus. He also liked to mix and match different tunes in the same piece. (Guy must have had a lot of time on his hands.) What he came up with was amusing, irreverent and intricate, fun to play, and good for all levels. Viols/Intermediate to Upper-Intermediate

LUTE

Une Jeune Fillette : Byrd, Bach, and the Biography of a Song. (Freundlich, Gillispie, Morrongiello)

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

Fourth Period: 3:00 – 4:15, Saturday

RECORDER

The Art of the Fugue (Berlin) Johann Sebastian Bach's *Art of Fugue* has been described as the apex of fugal writing. Bach took a short subject and wrote nineteen different fugues or canons on it, each one as imaginative and beautiful as the first. This class will work in depth on two of the four-voice fugues, using Tish's arrangements. Recorders/Upper-Intermediate to Advanced. Great basses in C desired, along with SATB.

Guillaume Du Fay: Man of the Church or Party Boy? (Horst) Unlike those composers who specialized (Palestrina for sacred, Binchois for secular) Du Fay did it all, from the most exalted sacred motets to utterly cheerful and convivial little songs. We will explore both poles of his nature.

Recorders/Upper-Intermediate to Advanced

Two Fugues by Brahms (Haas) Despite its Romantic harmonies, Brahms's music was strongly influenced by the works of Renaissance and Baroque composers, particularly the masterful counterpoint of Johann Sebastian Bach. We'll explore two of his fugal masterpieces, a choral fantasia (OP. 74/2) and the fugue for organ (WoO 8). Recorders/Upper-Intermediate to Advanced

Bach's Musical Roots (Lipnik) See Viol for description.

Viols and Recorders Upper Intermediate to Advanced

Duke, Duke, Duke—Duke of Ferrara (Miller) European nobility frequently employed within their courts musicians and composers, leaving not only a wealth of music, but also a snapshot of history within the court. Ercole I d'Este, Duke of Ferrara, provided patronage to some of the most iconic composers of the late 15th and early 16th centuries, such as Arcadelt, Josquin, and Senfl. We will take a peek into the Court of Ferrara through the sacred and secular works of these and other composers. Recorders/Intermediate to Upper Intermediate

English Song: Byrd, Bennet, and Purcell (Blaker)

Song was an integral part of English life in the 16th and 17th centuries. Songs are fun, beautiful and moving, whether for few or many voices. Through playing songs (from any time or place) we recorder and viol players can broaden our abilities to play expressively, both in tone and in timing. We will play vocal works by William Byrd, master of both sacred and secular song, the madrigalist John Bennet, and composer for court, chapel, and theater, Henry Purcell. Recorders and Viols/Intermediate to Upper-Intermediate

Lecture-recital by Christopher Morrongiello. 'Une Jeune Fillette': Solo Settings for Lute (Morrongiello)
Open to All instruments

VIOL

English Song: Byrd, Bennet, and Purcell (Blaker) See RECORDER for description.

Recorders and Viols/Intermediate to Upper-Intermediate

Sound Spectacular (Chancey) Some viols sound tubby and unclear in the low strings, others sound strained and strident on the top, It's possible to get a good sound all around your instrument by paying attention to a few small things as you cross strings and switch ranges. Let's experiment. Viols/all levels

Bach's Musical Roots (Lipnik) Explore works by Bach, along with canzonas, fugues, chorales, and mass movements by Frescobaldi, Walther, Crüger, Palestrina, Telemann, and Legrenzi.

Viols and Recorders Upper Intermediate to Advanced

Lecture-recital by Christopher Morrongiello. 'Une Jeune Fillette': Solo Settings for Lute (Morrongiello)
Open to All instruments

LUTE

Lecture-recital by Christopher Morrongiello. 'Une Jeune Fillette': Solo Settings for Lute (Morrongiello)
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Lecture-recital by Christopher Morrongiello.