

Class Choice Form Winter Weekend Workshop 2019 Name: _____

Please indicate first and second choices for each period by writing 1 or 2 in front of the class.

First Period Classes 9:00-10:30 (Saturday, Sunday, and Monday) GIVE 1ST AND 2ND CHOICES!

_____ **Master Class:** **Voice** (Baird, Katz acc.) | **Recorder** (Degrugillier) | **Violin** (Roberts, C.) | **Flute** (Roberts, G.) | **Oboe** (Burgess) | **Viol** (Cunningham) | **Harpichord** (Cok) | **Bassoon/Dulcian** (Merriman) Public “private lessons” for advanced students who have prepared a piece. Indicate whether you wish to perform or audit. If performing, give name of piece and bring at least 8 copies of the score so all may look on. A=415. Vocal master class performers limited to auditioned students only; auditors welcome. Recorder master class limited to 9 players; sign up early and give 2nd choice.

Audit ___ Perform ___ Piece _____
(recorders only) a=440? ___ 415? ___ Accompanist needed? _____

_____ **Homages & Laments** (Haas, Horst, Petersen, Powers) Fifteenth-century Franco-Flemish composers were a tight-knit group—colleagues, rivals, but also mentors, protégés, and friends, who were aware of each other’s work even while working at great distance from one another. From the generation of Du Fay to the generation of Josquin and beyond, they emulated one another’s compositions, creating dynasties of musically related works. Love songs were composed honoring women known to the composer/poet. Colleagues sometimes penned heartfelt lamentations in honor of a deceased artist, writing some of the most expressive vocal polyphony of the Renaissance. One section of this class will read from original notation; please let us know if you are interested. Intermediate to advanced recorders.

_____ **Consort Songs** (Rimple) Elizabethan and Tudor Consort songs: Music of Gibbons, Weelkes, Byrd, Ravenscroft, and more, including Cries of London! Voices and viols. A=415

_____ **Morales and Victoria** (Boenau, Verschuren) Mid 16th-century Spanish repertoire is glorious on Renaissance reed instruments. Repertoire will be drawn from the works of two monumental composers, and will include the beautiful 5-part *Missa Queramus cum Pastoribus* by Cristobal de Morales (1500-1553) and motets by Tomas Luis de Victoria. For upper intermediate to advanced shawms, cornettos, and dulcians.

_____ **Lowlifes** (Whear) For cellos, double basses, and other lowlifes. Start your day with a rumbling warm-up, then explore continuo practices and ensemble music from the depths. Bring a solo for the class if you wish; we've got your back and your bass line. Bring copies of your piece for others. A=415.

_____ **Lute Class** (Stone) Class will be geared towards students’ needs, and will include technique, repertoire, and individual attention. Bring pieces you are working on!

_____ **Baroque Dance Technique** (Mainz, Olsson) A gentle warm-up followed by a focus on step combinations from the forlana, minuetto, venitienne, and other dance types. Two levels.

Second Period Classes 11:00-12:30 (Saturday, Sunday, and Monday) GIVE 1ST AND 2ND CHOICES!

_____ **Venice, City of Splendor** (Degrugillier, Horst, Petersen, Powers) Late 16th- and early 17th-century Northern Italian composers dealt with the impossibly resonant acoustics of Venice’s San Marco Basilica by ingeniously developing a harmonically and texturally simpler style, sometimes with split choirs, that resulted in vocal and instrumental polyphony that reflected the splendor of Venice. Organist Andrea Gabrieli, his nephew Giovanni Gabrieli, their colleagues Orlande de Lassus (yes, the style was also found in German lands) and Claudio Monteverdi, and protégés such as Giovanni Priuli were masters of this grand musical style. One section of this class will play Renaissance recorders; please let us know if you’re interested. Intermediate to advanced recorders.

_____ **Renaissance Flute Ensemble** (Haas) The 16th century Renaissance flute ensemble creates a warm and sensual soundscape that suits French chansons and other repertoire beautifully. Upper intermediate to advanced. Some instruments available.

_____ **Ars Subtilior** (Rimple) What’s Old is New Again – An advanced, crash course in the exotic and challenging Ars Subtilior chanson. Work with other singers and instruments on a set of virelais and ballades composed by poet-composers from the courts of France, Italy and Cypress, ca. 1380 – 1420. We will focus on works with classical or other mythical allusions. Music by Trebor, Senleches, Ciconia, and other masters. For voice, vielle, viol, harp, lute, recorder. Advanced.

_____ **Northern Italian Piffari** (Boenau, Verschuren) Pieces for 5-8 parts that might have been part of the repertoire of the Piffari, or town wind players in Northern Italy. Works by composers such as Costanzo Festa, Alessandro Striggio, and others. For cornetto, shawm, dulcian. Upper intermediate to advanced.

_____ **"Dooble Your Pleasure"** (Lardin) Explore the weird and wonderful sonorities of Gibbon's 3-part fantasias "with the great dooble base". These delightful pieces turn on a dime from your typical English fantasy to rollicking tunes such as "Ruffy Tufty" and "De Rummelpot". We'll compare them with the 4-part works formerly attributed to Gibbons, but now thought likely to be by Coprario - what will YOU think? For viols; a=415.

_____ **Marais Book 2** (Cunningham) By audition or permission of the instructor only. Advanced viols.

_____ **Zamboni Project** (Baird, Stone) Vocal and lute coaching sessions for special project. For singers who have been accepted by audition and lutes by permission of instructor.

_____ **Baroque Orchestra: *Music for a Royal Wedding*** (C.Roberts, G.Roberts, Schelhase, Whear) Johann Helmich Roman, who is known as the Swedish Handel, composed this delightful suite for the wedding of Swedish Crown Prince Adolf Frederick and Princess Louise Ulrike of Prussia. This suite from 1744 is a fine example of the high Baroque dance suite. For Baroque violin, viola, cello, viol, oboe, flute, recorder, bassoon, double bass, and continuo. A=415. Advanced. Participants must stay for concert on Monday at 12:30.

_____ **The Art of 17th and 18th Keyboard Improvisation (Cok)** A class devoted to better understanding the art of keyboard improvisation in the 17th and 18th centuries. Class time will be divided between a theoretical and a hands-on approach, touching on treatises as well as repertoire. Students will be provided with hand-outs/exercises taken from both historical and modern method books. We will spend time on improvising above ostinato bass lines, basso continuo, partimenti, ornamentation, and stylistic improvisation. Lots of fun! All levels welcome!

_____ **La Medicis** (Mainz, Olsson) This amiable duet by Raoul-Auger Feuillet is set in rondeau form. It will be taught from notation and performed with live music on Monday, January 21.

Third Period Classes 1:45-3:15 (Saturday and Sunday only) GIVE 1ST AND 2ND CHOICES!

_____ **Recorder Master class** (G.Roberts) See above. Audit ___ Perform ___ Class limited to 6 players. Give 2nd choice!
Piece _____ a=440? ___ 415? ___

_____ **Marais Ensemble** (Cunningham) Suites for two viols and continuo by Marin Marais. By audition or permission of the instructor. Advanced viols.

_____ **The Dancing Viol** (Thompson) We'll explore the relationship between viol ensembles and dance in the 16th- and early 17th-centuries, with a dip into later Baroque dance grooves. When we play pavans and galliards that are stylized, how can we make them recognizably 'dance-like', even if artistic reasons suggest a non-dance tempo? What about dance sections in fantasias? Best of all, we'll work on dance music that is technically simple, but is just waiting for an injection of style, verve, and life. Put your dancing shoes on! For intermediate to advanced viols.

_____ **Shake & Jake: English Music of the Elizabethan and Jacobean Eras** (Degrugillier, Petersen, Powers) The polyphonic richness of Elizabethan and Jacobean music is hard to overstate—the sacred music of Tallis and Byrd; the madrigals of Weelkes, Wilbye, and Ward; the string fantasias of Coperario and Gibbons; the consorts of John Dowland; and the other composers too many to name here. There is always new music to discover in Shakespeare's England. Intermediate to advanced recorders.

_____ **Machault (the) Man** (Rimple) Music by one of the first composers to compile his own collected works. We'll read a cross-section of his compositions on instruments, including movements from his Mass, the Davids Hocket, and *Ma fin est ma commencement*. For strings, winds, lutes.

_____ **Italian and German Motets on Dulcians** (Verschuren) The class will play northern Italian and southern German repertoire, some of which can include larger sizes of dulcians. Orlando de Lassus and others. For cornetto and dulcians. Upper intermediate to advanced.

_____ **Maximilian** (Merriman) An important source for music from the court of Maximilian, the famous Vienna ms. 18810, is now available in a new edition. Class will play fabulous secular works by Josquin, Isaac, Finck, and Senfl. Lyrical, expressive, and also humorous. Upper intermediate loud instruments.

_____ **Bach Arias for Larger Oboes** (Burgess) Arias for oboe d'amore or oboe da caccia and single voice. Sessions will be comprised of coachings with singers and continuo. Please contact the instructor to coordinate repertoire selections. A=415

_____ **Zamboni Project** (Baird, Stone) Coaching sessions for project. For singers who have been accepted by audition and lutes by permission of instructor.

_____ **Stuart Musicians and the Fa-La-Nope** (Bier) The English Madrigal and its stereotypical "fa la la" is sometimes looked down on. There are many arguments to be made against this oversimplified view, in favor of the maturity and complexity of the genre. Here, we investigate creative responses by Tomkins and Weelkes to the use of the "fa la la". For all singers.

_____ **Baroque String Ensemble** (C.Roberts) Discover music from the rich 17th and 18th-century repertory for 5-part strings. Emphasis on Baroque string technique and ensemble skills, with time to explore individual interests such as ornamentation, etc. Violins, violas, cellos, bass. Advanced. A=415.

_____ **Baroque Ensembles** (Cok, Haas, Schelhase) Recorder, oboe, flute, bassoon, strings, harpsichord. Advanced. Indicate instrument and 440 or 415. Enrollment limited. GIVE 2nd CHOICE. Instrument _____ Pitch _____

_____ **La Passepied et La Contredance** (Mainz, Olsson) *A passepied* for two by Raoul-Auger Feuillet with a few unusual steps, and a *contredanse*, to be performed with live music on Monday, January 21.

Fourth Period Class 3:30-4:30 (Saturday and Sunday only)

_____ **Elizabethan Oddities** (Bier) Large vocal and instrumental group will explore intriguing selections by two musical giants of the first Queen Elizabeth's reign: Byrd and Dowland. Return to a time when silly bees could speak, and when love was but a toy! All are welcome to sing or play. A=440.

_____ **Lecture-Demonstration: The Hurdy-Gurdy in 18th-century France** (Robert Green and Helen-Jean Talbot) From the late 17th century through most of the 18th century, the hurdy-gurdy was a favored instrument among members of the upper classes in France. It was particularly popular among women musicians. To meet this demand for music, many composers wrote sonatas, suites, and concertos for the hurdy-gurdy, often together with other instruments. Much of this music is technically challenging and musically stimulating. Robert Green will give a brief, illustrated history of the instrument together with a discussion of the social context and the stylistic characteristics and compositional strategies used by composers for drone instruments. The musical performance will consist of pieces from this repertory on period instruments. (Saturday only)

_____ **Beginning Notation** (Horst) Dip your toes into the waters of early notation with Valerie Horst, a leading teacher of the subject in the US and Europe.

_____ **Beginning Baroque Dance** (Olsson) An introduction to 18th-century dance forms—bourée, courante, sarabande, menuet, and others—with reference to musical characteristics. Open to all.

_____ **Baroque Dance Topics** (Mainz) A look at phrases of several dances from French and Italian sources, and a review of specific steps for timing and execution issues.

PLEASE FILL OUT THE SELF EVALUATION FORM EVEN IF WE KNOW YOU!!!