

PORT TOWNSEND EARLY MUSIC WORKSHOP 2009 CURRICULUM GUIDE

A. FIRST CLASS PERIOD (9:00 – 10:15 AM)

A1 CONSORT PLAYING AND TECHNIQUE All Faculty

Recorders & Viols

Experience the joys of making music together in small consorts while brushing up on some technical skills in the company of players of like interests, experience and level. Repertoire will be decided by the faculty. Please bring all your technique questions.

A2 COMPOSITION: HOW THEY DID IT Seibert, P.

Everyone Welcome

Learn how composers of earlier times wrote music. Write your own music the same way, and have it played in class each day by fellow class members. Create your own recorder and/or viol music guided by the sometimes humorous rules for composing and the historic *cantus firmi* provided by theorist and composer J.J.Fux in *Gradus ad Parnassum*, his study of early polyphonic writing. (This class is a repeat and expansion of the popular class offered at PT 2007. Beginners as well as those who took the class are welcome.)

A3 BEAT GENERATION Maund

Everyone Welcome

Drumming in the Middle Ages and Renaissance

An introduction to playing techniques for hand drums and other percussion instruments. We'll explore rhythms, improvise and accompany music from the Mediterranean to the British Isles. No experience necessary -- all levels welcome. A few instruments will be provided, but please bring a hand drum or tambourine.

B. SECOND CLASS PERIOD (11:00 AM – 12:15 PM)

B1 COLLEGIUM MUSICUM Seibert, P.

Everyone Welcome: recorders, viols, singers

Sing and/or play glorious polyphony by Renaissance masters. During the week, Palestrina's *Missa inviolata* will be prepared for performance at the end of the workshop. In addition to the mass, the ensemble will read through motets from Tudor England as well as some Gregorian chant. Singers need not be experienced and will find the Palestrina relatively easy. Instrumentalists will find this an opportunity to perform music of a major composer who wrote primarily sacred music.

B2 MASTER CLASS Blaker

Upper Intermediate – Advanced Recorders and Viols

Play solo and together working on performance practices and expressiveness in baroque music. All accomplished recorder and viol players are welcome. This is a wonderful chance for viol players to play solo as well as continuo, and for recorder players of low recorders to learn about continuo playing. We'll work together on music I bring to class, and participants should also prepare one or two movements of a baroque sonata. Viol players may prepare a viol sonata, or plan to focus on playing continuo.

B3 ARS ANTIQUA

Kammen

Everyone Welcome

Join our exploration of early polyphonic styles of the Ars Antiqua from continental Europe, including some exercises in improvisation and off-the-page work. For the novice improviser or the old hand, all that is required is a sense of adventure. Of course we'll also spend time studying choice compositions from the time.

C. THIRD CLASS PERIOD (1:45 – 3:00 PM)

C1 CONTEMPORARY RECORDER ENSEMBLE

Berlin

Upper Intermediate – Advanced Recorders

We'll spend the week exploring works for solo and ensemble by composers stretching from Staeps and Britten to Hirose to Linde to Rose, Maute and Blaker. This is your chance to learn about extended techniques as well as works written in the neo-classical and jazz idioms.

C2 RHYTHM WORKOUT

Beazley

Everyone welcome

For those players who wish to focus on improving their counting skills, timing, rhythm, sight reading and precision. We will look at a variety of interesting and challenging music to practice complex syncopations, hemiolas and interlocking rhythms. Music will include pieces by Ciconia, Brumel, Josquin, Obrecht, Bach, Joplin and swing tunes. We will also brainstorm different ways we can turn the devil metronome into a helpful tool for better musicianship, as well as hone our ensemble cuing.

C3 SWEET FOLLIA

Boeckman

Upper Intermediate – Advanced Recorders

Chaconnes, grounds and fantasias by Henry Purcell and Matthias Maute. What do these two composers who lived several centuries apart have in common? Come to this class and find out! One thing was their flair, ease and creativity in writing innovative melodies over recurring bass patterns. We will be playing 3, 4 and 6 part works by these gifted composers.

C4 PURCELL'S THEATER MUSIC

Carslake

Intermediate to Upper Intermediate Recorders and Tenor or Bass Viols

Henry Purcell's theatre music is full of wonderful melodies and dramatic moments. We will play airs and dances from "The Fairy Queen", "Dido and Aeneas" and other works.

C5 SCHEIN 1609

Coldwell

Intermediate – Upper Intermediate Recorders

Johann Hermann Schein's first publication, *Venus Krantzlein*, appeared in 1609 while he was still a student at the University of Leipzig. This collection of both vocal and instrumental music undoubtedly reflects the informal music-making of the students. This class will explore a variety of lively vocal pieces and instrumental intradas, galliards and canzonas in five and six parts from Schein's first publication.

C6 BEAUTY AND DIVERSITY: RENAISSANCE GENRES Gilbert

Intermediate to Upper Intermediate Recorders

Explore the beauty and diversity of Italian Renaissance music and its genres. Including rustic villanelle of Orlando di Lasso, amorous madrigals of Jacob Arcadelt and virtuosic instrumental fantasias, ricercari and canzoni.

C7 RENAISSANCE BRAIN BENDERS Pineda

Adventurous Upper Intermediate – Advanced Recorders

Music from two of the great renaissance collections, the Mellon Chansonier and Petrucci's Canti C. Get to know fun and slightly complicated 3-part music by Dufay, Agricola, Ghizeghem, Isaac, Busnoys, Ockeghem, La Rue.

C8 THE DIVISION VIOL 1659 Ahrendt

Viols

Every viol player's favorite division tutor was first published in 1659. Though many play Simpson's published divisions, the art of making one's own divisions is somewhat neglected. This class will study Simpson's instructions, and experiment with Simpsonian improvisation.

C9 WILBYE MADRIGALS FIT FOR VIOLS Jeffrey

Intermediate – Upper Intermediate Viols

400 years ago, John Wilbye published his "Second set of madrigales to 3.4. 5. and 6. parts, apt both for voyals [sic] and voyces, 1609." One of the finest collections of madrigals to come out of England's sophisticated household music-making tradition, it remains a mainstay of the viol consort repertoire, a rich complement and stylistic influence on the purely instrumental music of the time.

C10 HILDEGARD (1098 – 1179): A Feather on the Breath of God Tindemans

For all who enjoy singing

Hildegard von Bingen (1098-1179) was a German abbess, author, composer, visionary and much more. With more surviving compositions than almost any other medieval composer, Hildegard bequeathed the world a significant body of work that remains inspiring and timeless today. Study the beautiful monophonic liturgical songs. Some class time may be spent on learning to read the original notation, which will surprise you in the way it will free your singing from the written page.

C11 HOLBORNE: PAVANS, GALLIARDS, ALMAINS 1599 Wissick

Upper Intermediate – Advanced Viols

A feast of wonderful and well-beloved dances by that master of polyphony, Anthony Holborne. Use all your viol resources to bring out the intricacies of this beautiful and infectious music. The Galliards bring interchanging and challenging rhythms to the fore, while the Pavans require fine tone and the long line. The Almains are renaissance party dances!

C12 MEDIEVAL INSTRUMENTAL DANCE MUSIC Maund

Everyone Welcome

We'll focus on the estampie, saltarello and danse royal repertoire as well as improvisations within these forms. Participants should prepare at least one piece from this repertoire. [Note: this is not scary at all – just find an estampie, salterello or danse royal and practice it. If you are more experienced, go ahead and play by memory, include improvisations and so on.]

D. FOURTH CLASS PERIOD (3:30 – 4:45 PM)

D1 MUSIC FROM THE REIGN OF HENRY VIII Beazley

Upper Intermediate – Advanced Recorders and Viols

Ascending the English throne 500 years ago, in 1509, and ruling until his death in 1547, Henry was a great patron of music and accomplished player and composer in his own right. We will explore music from this illustrious era, written by composers such as Cornysh, Fayrfax, Taverner and Henry VIII himself.

D2 ZIMMERMAN'S KAFFEHAUS Boeckman

Upper Intermediate – Advanced Recorders

In March 1729, Johann Sebastian Bach took over the directorship of the Collegium Musicum in Leipzig, a performance ensemble that had been started in 1701 by his old friend, Telemann. During much of the year, the Collegium Musicum gave twice-weekly, two-hour performances in Zimmerman's Coffeehouse on Catherine Street, just off the main market square. We will be playing music that was most likely heard there, Baroque concerti and chamber music, Preludes, Fugues and Allegros by the great German composer, J.S. Bach, transcribed for recorder quartet and quintet.

D3 BAROQUE FLUTE Carslake

All Levels: must have Baroque flute at A = 415

In 1709 the first suites for 2 unaccompanied flutes were published by Michel de la Barre. In this class we will work on duets and trios by De La Barre and others.

D4 LIVRE DE DANSERIES 1559 Coldwell

Intermediate – Upper Intermediate Recorders

In 1559 Jean d' Estrée published three books of dances that form a compendium of popular French social dances of the mid to late 16th century. This session offers a light and entertaining respite from the more serious, where you can tap your toe playing some catchy and light dance tunes, and possibly kick up a heel learning actual (and easy!) dance steps that have survived for a few of the tunes from the time.

D5 COMPOSED UPON A GROUND Gilbert

Advanced Recorders

Explore a musical foundation of the English Renaissance, with songs and dances composed upon grounds. Perform music by Aston, Baldwyn and Byrd, based on repetitive melodies, chants and chord progressions. All beautiful flowers growing out of musical grounds.

D6 PLAYING EARLY MUSIC Pineda

Adventurous Intermediate – Advanced Recorders

Playing by ear is an essential (and deeply satisfying) skill for all musicians. Anyone can do it with a little practice. Learn to play dance music by ear from Scotland and the Carpathians. Music stands and pencils not permitted!

D7 BANNED IN MUNICH! Ahrendt

Intermediate – Advanced Viols, Voices, Recorders

475 years ago, Ignatius de Loyola held the first meeting of what would become the Society of Jesus. Music was a central part of Jesuit education and worship, but not all music was safe. A document from the Jesuit College in Munich, recently discovered by Prof. David Crook (Wisconsin), includes a list of

compositions censored for their lasciviousness. Surprisingly, it was not only the texts of works by Lassus, Marenzio, Vecchi and others that were considered dangerous, but the music itself.

D8 PURCELL: Songs, Airs and Dances Jeffrey

Viols of all levels

In the 350th anniversary year of Purcell's birth we will explore songs, airs and dances from the operas and odes. Gorgeous melodies and sprightly dances adapted to viols offer an easy introduction to baroque style, with a distinctively English accent. Unison and ensemble work, doubling likely.

D9 COUNTRY AND CITY CRIES Kammen

Upper Intermediate – Advanced Viols and Voices

This class will delve into those gems of English Renaissance consort songs, with street vendors' cries set into the highly polyphonic structure of 5-part writing.

D10 BEGINNING VIOL Seibert, E.

Everyone welcome

Try something you have always wanted to do. Learn to play the viol in 5 days! Really! It can be done. You will find yourself holding a beautiful instrument and stroking its resonant strings with a gentle bow, filling the air with melodious sounds and impressing all the other wind players. You will be provided with an instrument with bow and case, and by the end of the week you will be playing a tune or two. Be part of the newest class of "Violettes".

D11 WILLIAM BYRD: Motets, Madrigals, Fantasias Tindemans

Upper Intermediate – Advanced Viols

Byrd's Fantasias for viols are exquisite examples of the art of consort writing, offering beauty and excitement in all parts. All early instrumental methods tell us to imitate the human voice when playing our instrument. In that spirit we approach the vocal forms of motet and madrigal.

D12 GERMAN HYMN TUNES IN POLYPHONIC SETTINGS Wissick

Intermediate – Advanced Viols and Recorders

Many of the attractive hymn tunes of the German Protestant Reformation started out as secular melodies, which might account for why so many of them are still sung today. This class will explore the tunes themselves (everyone singing) and also various settings of them in 3 to 6 parts. Music by Praetorius, Scheidt and others.

D13 MEDIEVAL INSTRUMENTAL AND VOCAL ENSEMBLE Maund

Everyone Welcome

We'll prepare and perform vocal music and instrumental arrangements of music from the Cantigas de Santa Maria, Llibre Vermell, and the Sephardic repertoire.

EXTRA! EXTRA! SAVE SOME ENERGY FOR A DANCE CLASS FOR ALL

5:00-5:45 Monday, Tuesday and Thursday

Jo Baim, instructor

Learn the Basse Danse, Pavan, Pavaniglia, Branles, Canario, and the Minuet. Simple routines that don't require many jumps, leaps, or anything stressful on knees, joints, or brains, but will give you a physical connection to the dance music you play. Some history of dance and a look at sources included.