

PORT TOWNSEND EARLY MUSIC WORKSHOP 2023

CURRICULUM GUIDE

Take your time to peruse these classes. There are many choices!
Read the descriptions carefully and choose classes that align with your playing level
and your desire to learn from a particular faculty member.

We are here for you, so if you have any questions do not hesitate to contact us.

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Registration Deadline Extended to June 10, 2023

A. FIRST CLASS PERIOD (9:00–10:15 AM) Choose ONE **INSTRUMENTAL FOCUS**

A1 VIOL CONSORT and TECHNIQUE - *All levels of viol players*

Viol players will be grouped into small consorts of compatible levels (according to their self-evaluations) with Mary Springfels and David Morris. Content and repertoire will be decided by the faculty.

A2 RECORDER STYLE and TECHNIQUE - *All levels of recorder players*

Recorder players will be grouped into small consorts of compatible levels (according to their self-evaluations) with one of these faculty members: Miyo Aoki, Cléa Galhano, Mark Davenport, or Vicki Boeckman. There will also be a class specifically for renaissance instruments. Content and repertoire will be decided by the faculty.

Please specify if you are playing Renaissance instruments and which sizes you are bringing.

A3 RECORDER MASTER CLASS: Language from the Heart - Eva Legêne

Upper Intermediate and Advanced recorder players Limited to 8 "active" players or ensembles, but anyone may audit. Please indicate if you intend to audit or perform in this class.

The recorder masterclass this year will focus Georg Philipp Telemann's 'Language from the Heart,' which will be emphasized through concentration on breathing, phrasing, and articulation. Participants can choose one slow and one fast movement from any one of Telemann's Sonatas for Recorder and Basso Continuo, or Sonatas for two recorders.

B. SECOND CLASS PERIOD (11:00 AM–12:15 PM) Choose ONE **LARGE ENSEMBLES**

B1 VIOLS, VOICES and LOW RECORDERS - Jonathan Oddie

Music by Gibbons, Dering, and Praetorius

For viol players, singers, and players of low recorders (tenor and below)

Singers, please remember to indicate your vocal range.

Whether massed together in tutti or balancing independent lines in conversation, voices and viols are a classic combination for polyphony of the 16th and 17th centuries. In this class we will explore a varied assortment of 17th-century secular and sacred music from England, the Spanish Netherlands, and Germany. English selections will include madrigals from Orlando Gibbons's *Madrigals and Motets*

(1612), and motets by Gibbons's contemporary Richard Dering—a fascinating figure whose conversion to Catholicism forced him to live in exile in Italy and the Netherlands, where he adopted a new compositional style influenced by the early Baroque. From the German-speaking countries, we will work on a Magnificat by Michael Praetorius in which a polyphonic re-working of a motet by Lassus alternates with earthier settings of German Christmas chorales.

B2 RECORDER ORCHESTRA: "Celebrations and New Beginnings" - Cléa Galhano

All recorder players, all sizes

We will feature works that suggest celebrations, new beginnings, and joy. Composers represented will be Bach, Scarlatti, Bruckner, and a Traditional Native American song called "Evening Rise" arranged by Irmhild Beutler.

C. THIRD CLASS PERIOD (1:45–3:00 PM) Choose TWO in preferred order.

TOPICS and COMPOSERS

C1 RHYTHM ROUTES - Antonio Gómez

Everyone welcome

In this class we'll combine hands-on technique with cultural context as we explore percussive practices that linked Europe with North Africa and Western Asia in the Middle Ages onward. Learning techniques for frame drums and tambourines, we'll focus on several representative songs from the Iberian Peninsula and Southern Italy that demonstrate the cross-pollination of musical ideas across the Mediterranean. We'll learn rhythms from those locations as well as al Mashriq (the Levant) and al Maghreb (Morocco, Tunisia). We'll also look at how rhythm was further transformed through Indigenous and African influences in the Americas, shaping musical traditions on both sides of the Atlantic. Students are welcome to bring their own frame drums and headed tambourines, finger cymbals (zils), darbukas, tabors, or side drums. Additional instruments will be provided. **Please let us know if you need an instrument.**

C2 WILLIAM BYRD, BRITANNICAE MUSICAE PARENS - Peter Seibert

Recorder players intermediate and above

This class honors of the 400th anniversary of the death of England's greatest Renaissance composer. Byrd's life (ca.1540–1623) spanned periods of tumultuous religious/political upheaval in England, yet he wrote prolifically for both Catholic and Anglican worship, for instruments, and for vocal secular ensembles. His works in most of these genres transcribe well for recorder ensemble. Players will explore approaches to performing his radiant motets and anthems, as well as his splendid fantasias for viols and secular works for voice-and-viol. Some in-class analysis will help class members understand Byrd's approach to composition. To facilitate this, please bring a pencil to class and develop some familiarity with bass clef.

C3 MUSIC OF THE SPANISH RENAISSANCE - Mark Davenport

For recorder players at the intermediate level

This class will focus on a variety of Spanish Renaissance genres from the fun and popular Spanish villancicos to the more complex sacred works of Francisco Guerrero (1528–1599), Tomás Luis de Victoria (1548–1611) and Alonso Lobo (1555–1617). New transcriptions, set and edited for recorders by Davenport, will be featured. Participants will be introduced to editions that closely resemble the original manuscripts (individual parts in original note values with no bar lines). SATB recorders.

C4 DUFAY THE COURTIER - Mary Springfels

For viols, voices, and recorders upper intermediate and up

Guillaume Dufay (ca 1397–1474) was a master of all musical genres whose genius prevailed for most of his very long life. His masses and motets are magisterial, although, sadly, they are rarely performed in the 21st century. Dufay's courtly love chansons are a bit more familiar to early music fans; they are, by turns, unabashedly tuneful, tricky, soulful, or witty. These lovely pieces need to be played! No need to play 15th-century instruments. Come with your voices, recorders, and viols!

C5 BROWNING'S, MY DEAR! - David Morris

Viol and recorder players intermediate and above

This class will take a sweeping survey of these delicious and quintessentially English nuggets of delight. Works by Baldwin, Bevyn, Byrd, and others.

C6 MUSIC OF THE COSMOS – CELESTIAL HARMONIES - Miyo Aoki

Recorder and viol players upper intermediate and up

We humans have always been fascinated by the cosmos and inspired by music. In earlier centuries scholars of astronomy and mathematics looked for commonality in patterns between their work and music. The early 17th-century mathematician and astronomer Johannes Kepler ascribed certain musical intervals to each planet and surmised that together they produced a kind of cosmic counterpoint, and composers of all eras have taken inspiration from celestial bodies for their own compositions. In this class we'll play Renaissance and Baroque music centered around celestial objects—the sun, the moon, and more! Music by Giles Farnaby, Orlando di Lasso, Floriano Canali, and others.

C7 LESSONS WITH TELEMANN - Eva Legêne

For recorder players at the advanced level

In each of his Twelve Methodical Sonatas, Telemann composed one slow movement and enriched the passions of the melodic language by adding essential and free ornamentation. In this class we will take a quick look at Telemann's free ornamentation and practice the performance of each specific essential ornament. We'll study why and how Telemann chose these ornaments to emphasize the character of a slow movement.

D. FOURTH CLASS PERIOD (3:30–4:45 PM) Choose TWO in preferred order.
TOPICS and COMPOSERS

D1 NATURE AND SOUND - Eva Legêne

For SATB recorder players upper intermediate and above

In 1517, the Brethern of the Common Life commissioned the painter Jerg Ratgeb with creating an altarpiece for the high altar in the Church of Our Lady in Herrenberg, in southern Germany, the city where Eva lives. The painter has depicted many beautiful aspects of nature in this altar. Inspired by these images, Eva arranged short works by composers like Dufay, Janequin, Couperin, Monteclair, Purcell, Schein, and J.S. Bach for recorder ensemble. All works contain aspects of nature and sound.

D2 BRAZILIAN MUSIC AND ITS PORTUGUESE ROOTS - Cléa Galhano
from Colonial Brazil to Modern

All instruments intermediate to advanced are welcome!

This class will feature Cantigas from Medieval Portugal and Colonial Brazil to the modern period showcasing the infectious melodies with their lovely—and sometimes strange—harmonies and exciting rhythms based on African and Portuguese influences. We will play solo melodies and ensemble repertory featuring “choros” and the Lundu and Modinha dances from the 19th century.

D3 THEORY SHAKEDOWN! Fill In the Gaps and Refresh the Basics - David Morris
All players of all instruments intermediate and above.

This class will review the basics of standard modern theory, then use that as a basis to cover some of the broader points of Renaissance and Medieval theory. We can't help but start to codify things because that's how our brains work. A great refresher course and a way to put all the little pieces of knowledge in order. You always know more than you think you do!

D4 FANTASIAS, RICERCARS, AND CAPRICCI OF FRESCOBALDI AND FROBERGER
“To sing and to play on the organ and other instruments” - Jonathan Oddie

For recorder players upper intermediate and up

In contrapuntal genres such as the fantasia, ricercar, canzona, and capriccio, boundaries between music for keyboard and for ensemble were fluid. Organists published their keyboard compositions in open score to emphasize the independence of the voices, and the same piece might even have been published twice in different forms—one in score for keyboard, and one in partbooks for ensemble players. In this class we will explore this rich and under-appreciated contrapuntal repertoire in compositions by Girolamo Frescobaldi (1583–1643) and his student Johann Jakob Froberger (1616–1667), including fantasias featuring the hexachord, the cuckoo’s call, and the “lascia fare mi” subject that dates back to Josquin.

D5 A VOICE LIKE NO OTHER - Mary Springfels

Motets and chansons by Antoine Brumel

For voices, viols and all soft instruments intermediate to advanced

Like his slightly older contemporaries (Obrecht and Josquin), Antoine Brumel (1460–ca. 1512) spent time at the D'Este court in Ferrara. While his masses were famous in his day, we will look at his motets and instrumental music. You will find that his harmonic language is unique, and his experimentation with music of great complexity, or, great simplicity, is compelling. The level of this class can be geared to whatever is necessary.

D6 FUGAL FUGATO - Mark Davenport

J.S. Bach Fugues and Double Choir Motets

For advanced recorder players fluent on all sizes.

This class will experience some of the fun and aesthetically satisfying motets and fugues of J.S. Bach (1685-1750), transcribed and set for recorder quartet and double choir by both Mark and his father LaNoue. Bach's use of counterpoint, to furnish each part with equal glory, was his most sophisticated and expressive skill, with the "refreshment of the spirit" being the composer's (and our) ultimate goal. NOTE: This class comes with a lifetime "Happiness Guarantee" (inquire with instructor for details).