

Madison Early Music Festival 2011

CLASS DESCRIPTIONS

CLASS SCHEDULE and LIST

(See complete descriptions below)

Early morning 8:30 – 9:30 am

Radical Conducting (Boerger)
Violin Techniques (Fouts)
Ortiz for Viols (Halverson)
Spanish Guitar (Herreid)
Art of Music (Ingles)
Wake-Up Bagpipes! (Kimball)
Rhythms of the New World (Mallon)
Morning Chant Class (Sramek)
Keyboard Playing in the NW (Stowe)
Renaissance Double Reeds (Wiemken)

Mid-morning 9:45 – 10:45 am

Baroque Violin Master Class (Andrijeski)
Sackbut Techniques (Ingles)
Motets and Villancicos/Ren. Recorders (Kimball)
Voice of the Baroque (Lemos)
Harp Dance Music Spain, Iberia, NW (Patton)
Recorder Class: Iberia & NW (Zajac)
Lute Class (Pauley)
Canciones - España y el Nuevo Mundo (Snaidas)
Dulcian/Curtal/Bajón (Wiemken)

Late morning 11:00 – noon

Beginning Harp (Chybowski)
Beginning Recorder (Kathan)
Beginning Viol (Miller)
Beginning Voice (Propst)
Lecture Series
Individual Practice Time

Early afternoon 1:30 – 3:00 pm

Small Ensembles

Go for Baroque! Instr. Ens. (Fouts)
Recercadas and Motets – Instr. (Halverson)
Intermediate Loud Band (Kimball)
The Art of the Diferencia (Pauley & Mallon)
Villancicos of the Baroque – Vc & Instr. (Patton)
Recreating Spanish Song (Lemos, Herreid, Snaidas)
A Capella Vocal Ensemble (Sramek)
Renaissance Loud Band - NW (Wiemken)
Gringo's Guide to the Villancico (Zajac)

Mid-afternoon 3:15 – 5:00 pm

All- Festival Rehearsals

Late afternoon 5:15 – 6:00 pm

Historical Dance for All

EARLY MORNING CLASSES 8:30 – 9:30 am

Radical Conducting (Kristina Boerger)

All levels

This conducting course will focus on conducting "at the root" of the Western concert art. That root is, of course, the practice of liturgical plainchant. Our great teacher, chant practice provides the basic music theory, vocal technique, ensemble acuity, and compositional foundations for the polyphonic genres that later developed. The question for us is not whether conducting plainchant is an historically authentic practice. Rather, we ask what we can learn about imagining, initiating, shaping, and terminating vocal ensemble sound as leaders of this unmetered music. Repertoire from the course will be drawn from chant selections to be featured in the Festival's final concert.

Violin Techniques (Andrew Fouts)

Intermediate to advanced players

Extrapolating sections of the Santiago de Murcia codex for guitar to make your own short arrangements for violin. Incorporating the practice of divisions to direct us in the Spanish and Italian styles of violin playing.

Tratado de Glosas of Diego Ortiz for Viols (Patty Halverson)

Intermediate to advanced

An in-depth look at tratado de glosas of Diego Ortiz which will include examination of Ortiz' styles ornamenting, performance of his own compositions included as part of the treatise, and experimentation with improvisation on simple harmonic progressions using Ortiz' techniques.

Spanish Guitar (Grant Herreid)

Beginning and Intermediate. Instruments available.

Learn the basics of early guitar technique, in both punteado (plucking) and razgeado (strumming) styles.

The Art of Music (Greg Ingles)

All levels of instruments and singers are welcome.

What is the process of making music into music? What is the point at which pitches and rhythms have shape and meaning? In this course we will play examples and read a few short texts as a jumping off point for round table discussion about the hows and whys of the musical process. In addition to talking about shaping, articulation, and the role of text we will analyze the idea of musical taste.

Wake-Up Bagpipes! (Joan Kimball)

All levels

Here's a way to get the energy flow going at 8:30 in the morning! Bring along a set of pipes if you already play and have them, or borrow a set of small Renaissance pipes for the week and learn how to coordinate the blowing and squeezing, and the playing of a melody or two.

Rhythms of the New World (Danny Mallon)

All levels of musicians. No instrument needed.

Rhythmic support is designed for all musicians who would like to develop their inner sense of time and rhythm. This is achieved through stepping in time, while doing rhythmic vocalizations. Through group call/ response, canonic parts and rhythmic layering, the ensemble ear is developed and improved. A great way to learn & perfect the rhythms of the New World. (Lessons on frame drums and castanets available)

Morning Chant Class (Jordan Sramek)

All levels of singers

Warm up your voice and spirit with chant. Embark on a journey into the fascinating world of the Franciscan missions in 18th-century Alta California. Participants will gain access to a rich body of musicological and historical literature, featuring daily chanting taught by rote and sung from manuscript facsimiles.

Keyboard Playing in the New World: Techniques, Tuning and Repertoire (John Chappell Stowe)

Intermediate to advanced keyboard players

Technique and Repertoire for Renaissance Double Reeds (Bob Wiemken)

Near Beginners to Intermediate players of open double-reed instruments

Must have own instrument and reeds. Instructor can supply some reeds, if need is known well enough in advance of the festival. A=440. For students interested in improving their skills and advancing their technique on Renaissance open double-reed instruments, including shawms and dulcians. The course will review proper embouchure formation, breath control and support, articulation and phrasing in the context of reading repertoire from Spanish and New World composers.

Note: The following class has been moved to mid-morning time slot:

Recorder Class: Instrumental Music from Iberia and the New World (Tom Zajac)

MID-MORNING CLASSES 9:45 – 10:45 am

Baroque Violin Master Class (Julie Andrijeski)

Open to intermediate and advanced students

Any violin repertoire ca. 1600 to 1760 is welcome, although emphasis will be on Spanish composers and dances. At least one morning will be spent delving into specific Spanish dances such as the Jota and Paradas.

Sackbut Techniques (Greg Ingles)

Intermediate and advanced instrumentalists

This technique class is suitable for sackbut players of all levels. Topics of discussion will include articulation, tone production and quality, breathing techniques and exercises, phrasing and warm-up routines specifically for the sackbut. Daily group reading sessions will be included as well as an option for some assigned work to be developed individually throughout the course.

Motets and Villancicos from Nueva España for Renaissance Recorders (Joan Kimball)

Advanced recorder players by audition and/or invitation by instructor

Please contact Joan Kimball at joan@piffaro.com.

We will explore the styles of the old world and the new, and how they informed each other, especially in the vibrant villancicos written by native South American composers. Members of the class will have the opportunity to try out and play on Piffaro's set of Renaissance recorders for part of the week.

Voice of the Baroque (José Lemos)

Intermediate and advanced singers

Master Class for all levels of vocal technique focusing on interpretation of the baroque era repertoire of opera, song and oratorio, with special emphasis on period style, ornamentation and proper diction of Italian, French, German, Spanish, and Portuguese. Come prepared with two copies of the score and the translations. Limited to 12 – 14 singers. (Observers - unlimited)

Dance Music for the Iberian Harp from Spain and the New World (Christa Patton)

All harp levels welcome

This spicy yet elegant repertoire will include Spanish dance forms from the 17th century where the harp was the king of the dance floor. Each dance has its own suave dance rhythms and sumptuous harmonies that form the basis of a rich body of compositions from this period. Many of these can also be sung to and the class will include some delightful songs as well. It's like Zumba for the harp!

Recorder Class: Instrumental Music from Iberia and the New World (Tom Zajac)

For intermediate players

For unknown reasons, far less instrumental music (dances, fantasias, canzonas, etc.) has survived from the Spanish and Portuguese speaking worlds in the Renaissance than from any other countries in the rest of Europe. In this class we will look at a number of lovely and interesting pieces from diverse and sometimes obscure sources from both the old world and new, that give more than a hint of what instrumental consort music must have sounded like in the 16th and 17th centuries.

Lute Class (Scott Pauley)

Beginning and intermediate players

Beginning and intermediate lute players, as well as guitarists with some experience who would like to try the lute. Based on students' interest and abilities, we will cover right and left hand technique, reading French and Italian tablature, as well as playing melodies and ground bass chord patterns. Students may also bring solo and ensemble pieces to class.

Canciones de España y el Nuevo Mundo (Nell Snaidas)

Intermediate to Advanced

Solos and duets from Spain and the New World will be assigned in advance and worked on in a Master Class format serving as both a performance practice and survey course. We will discuss the differences in diction between Castilian and Latin American Spanish as well as exploring some of the dialects that appear in much of the repertoire of the New World.

The Art of the Dulcian / Curtal / Bajón (Bob Wiemken)

Intermediate and Advanced players, A=440

Among the many Renaissance and early Baroque double reed instruments, the dulcian presents the player with unique challenges and distinct technical concerns. This class will address those concerns and build technical fluency, in the context of consort playing of music from Spanish and New World masters from the mid-16th into the early 17th centuries. The class will also discuss the history of the instrument and its use throughout Europe and the New World, from its emergence in the 1540's until the arrival of the magnificent octavebass near the end of the century.

LATE MORNING CLASSES 11:00 am – noon

BEGINNING CLASSES

Beginning Harp (Julia Chybowski)

Beginning Recorder (Melanie Kathan)

Beginning Viol (Eric Miller)

Beginning Voice (Chelsie Propst)

LECTURE SERIES

(Note: The lectures in the series presented on Sunday, Monday, Tuesday, and Thursday will be repeated as shortened pre-concert lectures those same evenings at 6:30 pm. The pre-concert lectures for the Saturday opening concert and the Friday evening concert can be heard only before those concerts. The pre-concert lecture for the All-Festival Concert will be presented for workshop participants on Saturday, July 9, at 2 p.m. following orientation.)

Sunday, July 10 **“Colonies, Colonists, and Colonialism: Some Historical Perspectives”** – *John W. Barker, Professor Emeritus of History, University of Wisconsin-Madison*

This lecture will discuss the form taken by the Latin American colonies in the larger context of the various kinds of colony and colonization patterns followed over almost three millennia, in differing situations.

Monday, July 11 **“Painting the Spanish Conquest and the Colony in Textual and Visual Representations”** – *Rocío Cortés, Associate Professor of Colonial Latin American Literature, University of Wisconsin-Oshkosh*

With samples from primary texts, this presentation will show how after the conquest of Mexico and Peru, traditional forms of pre-Hispanic ways of recording knowledge (pictographic, logographic, and others) adapted with the introduction of alphabetic writing.

Tuesday, July 12 **“¡Vaya la Jácara! ¡Ándalo Zarabanda!: Reconstructing Popular Song of Golden-Age Spain”** – *Grant Herreid, founding member of Ensemble Viscera*

Many interesting and fun texts have come down to us that were sung in taverns, theaters and on the street corners of 17th-century Spain, but how they were sung, and to what melodies, is mostly not clear. Many sources have text but no music; others have music but no texts. A very few contain tantalizing clues, and by comparing these sources, with a little imagination, Grant Herreid will demonstrate how some popular lyrics can be reunited with their popular tunes.

Wednesday, July 13 **“Woven Lives: Art and Life Interwoven with Music”** – *Carolyn Kallenborn, Assistant Professor of Design Studies, University of Wisconsin-Madison*

Carolyn Kallenborn's art documentary, *Woven Lives/Vidas Entrelazadas*, draws on the richness of sights, sounds and beauty of five Zapotec weaving villages in Oaxaca, Mexico. The film, which traces the development of the weaving process from the first people in the valley to the present day, examines how traditional art and design play an active role in the cultural sustainability of the Zapotec communities in Oaxaca. While the textiles are the centerpiece of the film, it highlights the life and music of the area which create a sense of connection to the culture, the community, the past and the future. In this presentation, Kallenborn will show portions of the film and discuss the development of the soundtrack and the role that the extraordinary traditional music played in creating this beautiful movie.

(Note: The film in its entirety will be shown on Saturday, July 16, at 2:00 pm.)

Thursday, July 14

**“The Musical Peregrinations of Bishop Martinez Compañon” –
Tom Zajac, member of Piffaro**

The focus of the MEMF 2011 Faculty Concert is a collection of twenty pieces of music found in the second volume of a late 18th-century manuscript compiled by Baltasar Jaime Martinez Compañon, the bishop of the region including and surrounding the northern Peruvian capital of Trujillo. In this volume, which consists of paintings of people of all social levels and ethnic types, the music appears to be included as an attempt to catalogue, in a series of brief examples, the various regional styles of the city of Trujillo and the surrounding villages of the plains, mountains and coast. Perhaps the good bishop can be given credit as an early practitioner of the type of folkloric fieldwork done by later collectors such as Cecil Sharp, Béla Bartók, Zoltán Kodály and John and Alan Lomax.

INDIVIDUAL PRACTICE TIME

EARLY AFTERNOON CLASSES 1:30 – 3:00 pm
SMALL ENSEMBLES

Go for Baroque! (Andrew Fouts)

Advanced instrumentalists

Seguidillas, Jácaras, Canarios, Fandangos! Learn small ensemble music set to the dance rhythms and melodies in compositions from the Latin American Baroque era. For two treble instruments, harpsichord and/or guitar or lute and viola da gamba.

Instrumental Arrangements of Recercadas and Motets (Patty Halverson)

3-4 intermediate level players; all viols or mixed consort

Experience the breadth and luscious sounds of 16th century Spain while sampling the different genres favored by 16th century Spanish masters. We will focus on motets by Tomás Luis de Victoria, arrangements for ensemble of Recercadas by Diego Ortiz and keyboard works by Antonio de Cabezón, sacred works by Francisco Guerrero, and dance music from various sources.

Intermediate Loud Band (Joan Kimball)

Intermediate players

We will explore the repertoire of the wind bands of the New World, from sacred motets to vibrant villancicos. Shawms, cornetti, sackbuts, and dulcians are all welcome!

The Art of the Diferencia (Scott Pauley and Danny Mallon)

Intermediate and advanced Instruments

An exploration of the styles and techniques of variation, ornamentation, and improvisation in 16th, 17th, and early 18th century Spain and the New World. Learn to play over the standard harmonic patterns, including folia, chacona, jácara, and vacas, using the instruction manual of Diego Ortiz and examples from the works of Sanz, de Murcia, and others.

Villancicos of the Baroque (Christa Patton)

All voices and instruments including continuo

Not very often pondered, the Villancico was one of the most important genres of the Renaissance and Baroque due to its large dissemination throughout Iberia and the New World. It was truly a homegrown and fluid musical form in Spain containing all the latest musical fashions from indigenous polychorality to exotic theatrical elements and eventually, 18th century Italian style recitative. This class will include Villancicos from Aragonese and Catalonian collections as well as some from parts of the New World including Bolivia, Mexico and Guatemala. Some of these specify the use of shawms, dulcians and sackbuts in the original scores.

Recreating Spanish Song: Folia, Jácara, Chacona (José Lemos, Grant Herreid, and Nell Snidas)

Intermediate and advanced singers and instrumentalists

Many interesting Spanish 17th –century song texts from court, theater and tavern survive without clear indications of how or to what music they were originally sung. Some popular forms can be dumbed-down from more elaborate composed settings; some types of songs were improvised over standard grounds. In this class we will explore various ways to recreate Spanish popular song, drawing on instrumental settings, polyphonic models, and our own musical intuition.

A Capella Vocal Ensemble (Jordan Sramek)

Intermediate and advanced singers

A unique opportunity to discover the rich body of polyphonic works from the archives at the great Cathedral of Oaxaca. Participants will sing in large and small ensembles in an intensive and encouraging environment. In-depth learning opportunities abound with Latin works by Manuel de Sumaya and vernacular *villancicos* by Gaspar Fernandes.

The Renaissance Loud Band in the New World (Bob Wiemken)

High intermediate and advanced players of shawms, cornetti, dulcians and sackbuts

Contact Bob Wiemken (bob@piffaro.com) for further information and permission to enroll in the class.

This class will provide the opportunity to pursue the New World repertoire appropriate to the Loud Band in one-on-a-part playing circumstances. Good sight-reading skills and solid proficiency in articulation, phrasing and intonation will be expected from each student. Maximum enrollment of 6 to 8 players.

The Gringo's Guide to the Villancico (Tom Zajac)

For upper-intermediate and advanced singers and players of all soft instruments.

The villancico is a form particular to the Iberian Peninsula and the colonies of Spain and Portugal. Its origins are in simple pastoral love poetry in the 15th century, set to mostly chordal part music. In the over three hundred years of its history, the form went through remarkable changes and served many functions in chapel, court and countryside. It spread from old world to new, where it took on exotic influences that in turn, influenced composers back in Spain and Portugal. In this survey we will sing and play examples of the villancico from Iberia, Mexico, Peru and Cuba, from the late-15th to the late-18th centuries, in from 3 to 12 parts, with sacred and secular texts and with African, Indian and other ethnic influences.

MID-AFTERNOON CLASSES 3:15 – 5:00 pm

ALL-FESTIVAL REHEARSAL (Kristina Boerger and Robert Wiemken)

Rehearsals for the final All-Festival Concert on Saturday, July 16:

A Vespers for the Feast of the Nativity – Puebla, Mexico

Nowhere in the New World was the music more sumptuous, glorious, varied and inviting than in the famous cathedrals, especially around the great feasts of the church calendar, chief among them the Feast of the Nativity. Massed voices and instruments resounded in the resonant spaces, both to the glory of God and for the conversion of men, creating musical spectacles of great magnitude! The All-Festival concert will seek to recreate some of that glorious spectacle in the context of a Vespers service as it was celebrated at the Puebla Cathedral, presenting the works of New World composers, including Miguel Matheo de Dallo y Lana, Gaspar Fernandes, Juan Gutiérrez di Padilla, Juan de Araujo, Francisco López Capillas, and more. Psalms, motets, hymns, Magnificat, villancicos and instrumental works, both large-scaled for multiple choirs and more intimately conceived for small ensembles, will provide a rich tapestry of New World compositions for this special occasion.

LATE AFTERNOON CLASSES 5:15 – 6:00 pm

HISTORICAL DANCE

Historical Dance for All (Julie Andrijeski – with Edith Hines, dance band director)

All levels

This dance class will relax and inspire you after a full day of classes. We will learn Italian Renaissance and French baroque steps and dances and then learn the intermediary Spanish steps such as the *florete*, *cargado*, and *rastrón*.