

Class Descriptions
for
SFEMS Medieval & Renaissance Workshop

Stories and Legends

Special Programs:

A Book Tour of Renaissance Europe
Class Period B

Zajac and Stillman

An all-workshop Collegium for singers and instrumentalists. We will prepare during the week and then perform on Saturday morning's concert, music relating to or inspired by five of the great literary works of the 16th century: Sebastian Brant's *Das Narrenschiff* (Ship of Fools), Rabelais' *Gargantua and Pantagruel*, Guarini's *Il Pastor Fido*, Spenser's *Faerie Queene* and Cervantes' *Don Quixote*.

Story Telling and Music, an interdisciplinary collaboration
Period C, classes 1 and 2

Ball, Kammen and Rayborn

Patrick Ball, master storyteller, will direct a workshop in storytelling for musicians and non-musicians alike. All participants will be asked to come prepared with a short (5-8 mins) story, legend or tale excerpted from a medieval, Renaissance or traditional source. (A useful guide to possible source materials can be found on the Med/Ren website.) Memorization is not required but is strongly recommended. Participants may, if they wish, include singing, gesture, and movement into the presentations. All participants will receive coaching within the class and will sign up for private sessions with Patrick which will take place during the late morning period.

In conjunction with the story telling class, musicians wishing to receive training in the art of the accompaniment of story telling will work together in class with Tim Rayborn and Shira Kammen, and then be grouped with individual story tellers from Patrick's class. These small ensembles will then work on their own with alternate coachings from the three teachers. Ensembles can elect to perform their tales in front of the workshop community at one of the sherry hours or on Saturday morning's student concert.

Wolkenstein! a theater project for singers, instrumentalists and actors
Period C, class 3 and D, classes 1 and 2

Rosenwald and Minter

The subject is the life of Oswald von Wolkenstein (1377-1445): knight, poet, composer, instrumentalist, soldier, diplomat, thief, torturer and torture victim, shipwreck survivor, earring-wearer, autobiographer, litigant, lover, husband, father, penitent, and fairytale hero. He was the last great German medieval poet, and we know more about his life than about any other German medieval poet, probably more than any other medieval poet anywhere, and everything we know is interesting.

The project will be composed of a fairytale prologue; a series of scenes dramatizing the richest episodes of his life and featuring his best music and poetry; and a fairytale epilogue. Each scene will feature narrative, simple acting and props, instrumental and vocal music. Among the likely episodes: Oswald and the Elven-woman, Oswald on Crusade, Oswald at the burning of Jan Hus, Oswald in battle, Oswald and the Queen of Aragon, Oswald courting his wife, Oswald betrayed and tortured by his lover, Oswald complaining, Oswald in penitence, Oswald dying.

Open to all who are interested: instrumentalists, solo singers, choral singers, actors (to recite the narratives), extras. Soloists will need to sign up for both afternoon sessions; choral singers and pit band members just the second of the two sessions. Questions to rosenwald@wellesley.edu

Period A: technique/ensemble/masterclasses

A 1. *Medieval narrative song* – This first period class will be primarily a style and vocal technique masterclass, focusing on technical and interpretive issues for singers of medieval music. As part of the storytelling theme of the workshop, we will use for our material medieval narrative song: for example, narrative cantigas (such as Cantigas de Santa Maria), narrative Troubadour songs (for an easy source, use the "Songs of the Troubadours and Trouveres", Switten/ Rosenberg, eds.), or German minnesang (Neidhardt, or Oswald). There will be a lute accompanist available, or people are welcome to self-accompany or sing unaccompanied. Larry Rosenwald has offered to assist with language, and singers may work through their texts with him if they need the day before they sing in the masterclass to improve facility. **Minter**

A 2. *Vocal Health in Ensemble & Choral Singing* – Italian Renaissance Vocal Literature

In this class, the basics of vocal technique are introduced with vocal warm-ups to help refresh and enliven the experience of the choral and ensemble singer.

Participants are encouraged to bring solo and ensemble repertory to work on.

- Diction: clarifying the articulators used in speech and song (“Work smarter, not harder!”)
- Ensemble Techniques: Blend and Vowel Matching
- Posture in Sitting and Standing **Clark**

A 5. *The Well-Strung Medieval Musician* – Techniques/Ensemble for Medieval Strings or players of modern instruments who want to learn about medieval music.

We'll explore the role of strings and instruments in early medieval music (Ars Antiqua). Since so little of the written music from this era is specific to instruments, it is our challenge to create/synthesize/arrange pieces and accompaniments based on the existing vocal models. This class will involve some daily improvisation exercises. (no experience with improvisation necessary) We'll also work with existing polyphonic repertoire - early motets & the like. **Kammen**

A 6. *Medieval/Renaissance Masterclass* – We'll work on solo repertoire including estampies, decorated versions of vocal pieces from Buxheim Orgelbuch or Faenza Codex up through Ortiz ricercars and diminutions by Bassano, or others. You prepare a piece before the workshop and play it in class. We will also work all together on other pieces in class. **Blaker**

Periods C and D: special topics classes

mixed ensemble = voices and any soft instruments

C 4. *La Gerusalemme liberata* – settings by Wert, Monteverdi and others of texts from the epic poem by Torquato Tasso (voices and viols) **Springfels**

C 5. *Of heroes & patrons, villains & enemies* – musical homage to nobility, popes, and musicians, as well as musical commentary on contemporary political events in the courts and the church, reflected in music of the 13th-15th centuries. Music for high-profile weddings and funerals, music celebrating the powerful, music mourning lost battles, and decrying the papal schism. (mixed ensemble) **Bauer**

C 6. *Dido's Lament* – settings by Josquin, Lassus, Mouton, and others from Virgil's Aeneid, for players of cornettos, shawms, sacbuts and dulcians (loud band) **Stillman**

C 7. *Brownings, Bells and Beyond* – viol consorts built on a variety of devices, both serious and fanciful: cantus firmus, hexachords, pop tunes, bells, trumpets and more. (viols only) **Jeffrey**

C 8. *Singing the Music of Hildegard von Bingen*

Hildegard von Bingen's devotional music is characterized by wide ranging, meditative melismas and irregular phrasing, referred to as Kunstprose. This class presents:

- A system for understanding and interpreting Hildegard's original notation.
- The traditional medieval method of learning by rote.
- Preparation and class performance of selected antiphons and responsories.
- Techniques of ensemble singing in unison
- Healthy vocal production in singing medieval music
- Historical perspective of Hildegard's life and theology (singers only) **Clark**

C 9. *Stories in Song and Instrumental Storytelling* – An exploration of Renaissance vocal music with narrative texts as well as untexted pieces in which we will investigate ways to create musical stories, using all of our expressive and instrumental techniques. Madrigals from England and Italy, Chansons and German Lieder will be featured. We will also focus on the art of consort playing and finding ways to make our diverse recorders blend well together. (recorders only) **Blaker**

D 3. *Celtic Band – "The Last of the Irish Bards" Music of O'Carolan*

Turlough O'Carolan was born in County Meath, Ireland, in 1670, the son of a poor farmer. In 1688 he was stricken with smallpox and left totally blind. Through the intercession of a wealthy Irish Catholic family he was given three years of instruction on the harp and subsequently began his life as an itinerant musician. Though never a great hand as a performer, he quickly discovered his genius for composition. For the remainder of his life he traveled throughout Ireland, staying in the houses of the gentry, both Irish and Anglo-Irish alike, and composing for them. He is, to this day, regarded as Ireland's most beloved and celebrated musician, and, for what it's worth, his face was on the Irish £50 note. He died in 1738.

Patrick will lead the class in an exploration of the legendary life, the turbulent times and the captivating music of this most celebrated Irish artist. All participants will be asked to learn one selection from Carolan's tunes from and will receive coaching in the performance of the pieces. (for all instruments) contact Patrick for repertory if interested: patrick@patrickball.com **Ball**

D 4. *Story, Song, Satire, and Apocalypse* – Music in 13th-century France

A class to explore monophonic and polyphonic music from Paris and environs during the great Ars Antiqua period that coincided with the Romance of the Rose, the Reynard stories, the Fabliaux and others. Many of these have musical references. Reynard performs the Lai of the Honeysuckle in one story, for example. There are also Gautier's Miracles with their similarity to the cantigas. (mixed ensemble) **Rayborn**

D 5. *The Food of Love* – Music associated with Shakespeare's plays

This class will look at songs and tunes which appear in Shakespeare's plays, as well as songs referred to in the texts. These range from pieces in a madrigal style, to country and court dances, to single-line tunes in a ballad-style (which we will use to work on our own arrangements), and to highly composed and intricate instrumental fantasies. (mixed ensemble) **Kammen**

D 6. *Notation Class for beginners (and almost beginners)* – Manuscripts and early prints in medieval and Renaissance music tell us stories usually hidden in modern editions and composer-based compilations. Being able to read from original notation allows access to some of these stories - the particular repertoire collected, the order of the pieces and their visual display, scribal styles and lavish or lacking miniatures hinting at either functional or decorative purpose of the manuscript. Around 1300, with the rise and increasing complexity of polyphonic music in Europe, a type of notation called mensural notation began to develop. The basic rules (with some expansions and changes) stayed constant throughout the 16th century and laid the foundation for what we know today as modern Western notation.

This class explores the basics of mensural notation (mensurations, note shapes and values, basic rules of imperfection, ligatures, reading in different c- and f-clefs) in a hands-on-instruments, practical, and approachable manner. Reading from original notation can be compared to reading and understanding a literary work of art in the original language. Learn to unlock the mysteries of mensural notation and gain access to three centuries of musical repertoire in its original form! (for all musicians) **Bauer**

D 7. *Orlando Furioso in Music* – Ariosto's wide ranging epic verse with its many side plots has provided grist for the musical mill of many a composer, from Tromboncino in 1517 on up through Vivaldi. In this class we will explore both Orlando's story and the music that grew from it. Composers such as Tromboncino, Ruffo, Merulo, Monteverdi and Ferrabosco. (mixed ensemble) **Blaker**

D 8. *Health and Injury Prevention for Musicians* – Feldenkrais Awareness Through Movement®

Freeing unnecessary muscular contractions can have valuable effects on tone production, increased comfort and endurance in performance.

Some topics addressed in this workshop include:

- Increased mobility of the head, neck, and shoulders
- Improved flexibility in the back
- The dynamics of posture in sitting and standing
- The relationship between Breathing and Posture (for all musicians) **Clark**

D 9. *Hero's Lament* – music from the 1588 collection "L'amoroso Ero", in which eighteen different madrigalists set the same text: an episode in the story of Hero and Leander. (voices and viols) **Jeffrey**