

Class Descriptions — SFEMS Baroque Workshop 2020 (version February 21, 2020)

Core Classes

Master Classes: Mornings are devoted to master classes, organized by instrument or for voice. The structure and focus of the class are up to the discretion of your teacher. This is your chance to be coached as an individual in the presence of a supportive class of your peers, providing a rich learning experience, both when you are the one up front and when you observe. It's exciting and moving to witness people making breakthroughs, whatever their skill levels may be; we strive to balance being supportive with providing the right challenge for each person. To get the most out of these classes, we strongly encourage you to bring at least one or two prepared pieces to work on during the week. Vocalists should bring two extra copies, one for the coach and one for the accompanist (supplied by the workshop), plus translation of text. It would be helpful to other voice participants if you email a copy of your scores to each vocal participant before the workshop begins.

Project Period: This class allows participants in similar disciplines to prepare music which is performed the penultimate night of the workshop (Friday). There are multiple groups: orchestra, vocal and early brass, recorder, and double reed which rehearse separately and together depending on the orchestration of the program repertoire. The music is often linked to the theme of the workshop. Vocal participants will find it useful to bring a 3-ring binder and your usual choral paraphernalia (e.g., highlighter & labeling tabs). The project period takes place in the late afternoon Mon, Wed, Th, and Fr and includes a dress rehearsal on Thursday evening and a concert on Friday night.

Chamber Ensembles: The two periods of chamber ensembles in the afternoon offer an opportunity to learn the art of ensemble playing through rehearsing and performing a selected piece with a varied ensemble of musicians. Depending on the instruments and singers participating in this year's workshop, attendees may have the option to elect either one or two ensembles, with the understanding that placement in two ensembles may not be possible. If you have a particular piece to bring, notify us before the workshop begins. We'll make every effort to accommodate your preference, though the skill and instrumental makeup of this year's group might not make it possible to fulfill all such requests. Final ensemble assignments are made after the participant placement evaluations that take place the first day of the workshop. Ensembles perform in a concert the last day of the workshop (Saturday).

Elective Classes/Events: Running parallel or in addition to the chamber ensembles are elective classes, which focus on a specific topic.

Continuo Class (North): Open to all, keyboard players or not. In talking about the music, the treatises, and the issues that arise in performance and rehearsal, we will approach continuo realization from many angles; historical, theoretical, and musical. We will explore how musical performance and composition were taught in the Baroque period, and how they can inform our understanding of that music today. Playing the music you are working on in the workshop is welcome but not necessary.

Song/String Class (North): Open to all singers, string players, lutenists, and keyboardists. This class will be about accompanying song and string music from the 1580–1700 time period. We will provide a set of songs for you in advance from which you will choose two pieces to prepare. The class will focus on how to deliver a solo song or string piece with appropriate *affect*, considering the accompanist's role in performance.

Beginning Viol! (Gillespie): There is a very large circle of friends eager to play viol consort music with you! All you have to do is learn to play the viola da gamba, and this is the week to begin. Everyone is welcome to try their hand at this fine social instrument. Limited numbers of instruments are available to borrow, so please fill out the online forms if you wish to participate. We will arrange as many as possible. This class is open to all!

Recorder Band for All! (Galhano): Everyone is welcome to participate in the Recorder Band. Bring your recorder at 415Hz and if you need to borrow one, you can contact Clea Galhano (cleagalhano@gmail.com) so that she can add you to a list of people requiring instruments.

Concerto Night (Haynes-Pilon): On Tuesday night all participants have the option of performing one movement of a concerto or vocal solo/duet from an opera/oratorio/choral work with orchestra. Participants are responsible for finding and bringing 2 copies of the score and enough part copies for the orchestra 4/3/4/4. Rehearsal takes place Tuesday afternoon during the project period time slot and involves just ONE run-through followed by performance in the evening. This is a stand-up-and-go-for-it kind of a opportunity; you'll have no opportunity to refine your performance with the orchestra. Have fun—we are a generous audience!

Please email the composer, composer dates, title of the movement/work, and your name and instrument to Linda Pearse baroqueworkshop@gmail.com for inclusion in the program.

For questions about repertoire for Concerto Night and locating appropriate scores and parts, you can contact Alexa Haynes-Pilon: alexa.pilon@gmail.com.

General Information

Pitch: The strings and winds are at 415Hz. The brass will play at 440Hz for the vocal/brass ensemble project and play at 465Hz and play from transposed music down one tone for some chamber ensembles. For string players interested in high pitch playing and seventeenth-century music specifically, we will integrate you into a high-pitch ensemble. For brass participants who do not play at 465Hz we will create one or two chamber ensembles at 440Hz to serve your needs. These ensembles will be either unaccompanied or accompanied by the continuo organ at 440Hz.