

Baroque and Renaissance Summer Schools 2020



Cambridge
Early Music

BAROQUE WEEK (26 July–2 August)

Baroque Dresden

The Parley of Instruments

Director: Peter Holman

RENAISSANCE WEEK (2–9 August)

The Triumphs of Maximilian

Courtiers of Grace

Co-directors: Gawain Glenton & Clare Wilkinson



Rewardingly intensive study weeks for amateur, student and professional musicians. Inspiring tutors, superb concerts, and congenial company in the beautiful, atmospheric setting of St Catharine's College, Cambridge.

www.CambridgeEarlyMusic.org

Baroque & Renaissance Summer Schools 2020

*Cambridge Early Music offers residential study weeks on **Baroque and Renaissance** music for experienced instrumentalists and singers, working together and separately in **chamber groups** and **large ensembles**.*

Our courses are firmly established as the highlight of the year for a growing number of amateur and aspiring professional instrumentalists and singers. They are also recognised as a valuable stepping-stone to performing careers in early music.

*We welcome musicians from all over the world to study the techniques and styles of early music in the delightful atmosphere of **St Catharine's College, Cambridge**. The college, located in the city centre, offers **single rooms, with shared bathroom or en-suite**, and a small number of double rooms. All rooms are on a half-board basis.*



I highly recommend the Summer School to anybody with an interest in discovering, performing and learning about Baroque music.

Derek Revill, Baroque Viola & Violin
(2019 Baroque SS)

For full details of the course, tutors and bursaries, visit www.CambridgeEarlyMusic.org

Our tutors are highly acclaimed both as teachers and performers. They share their expertise through intensive tuition and concerts in an informal, non-competitive and creative social context, with an emphasis on shared learning. Please note that during the Baroque course formal masterclasses and one-to-one lessons are not offered.

Our courses are recognised for their success in accommodating players of different levels, and for the smaller ensemble music sessions which are organised and coached by the tutors. This ensures that no one is left out, that students are introduced to new repertoire and that pieces are tailored to each ensemble.



BURSARIES

The **Selene Webb (née Mills) Memorial Bursary Fund** supports those whose financial situation would prevent them from attending a course without assistance, particularly music students and those setting out on a career in music. Please visit www.CambridgeEarlyMusic.org and follow links via "Summer Schools" and "Bursaries" for further information.



It was not only educational, but incredibly fun, to try out something entirely new and I feel I have gained skills that I will continue to work on.

Sara Liber Salloum, Lute
(2019 Renaissance SS)

Baroque Week: 26 July–2 August 2020

Baroque Dresden: The Musical Melting Pot

THE PARLEY OF INSTRUMENTS

Peter Holman *course director & continuo*, Judy Tarling *upper strings*, Mark Caudle *lower strings*, Gail Hennessy *woodwind*, Philip Thorby *voices*

COURSE DESCRIPTION

In the early eighteenth century, Dresden, the capital of the electors of Saxony and kings of Poland, was one of the most important cultural centres of Europe. Its world-famous court orchestra and singers included many of the greatest virtuosi of the day, who performed music written by its court composers, including Heinichen, Lotti, Zelenka, Pisendel and Hasse, as well as works specially written for it by composers with Dresden connections, including Vivaldi, J.S. Bach (who was made a Dresden court composer in 1736), and Telemann. Much of the music performed there has survived in the Saxon State and University Library in Dresden and has recently been made available online.

Our 2020 summer school will be devoted to exploring the riches of Baroque Dresden's cosmopolitan musical scene. The focus will be on two large-scale works written by J.S. Bach for the Dresden court, the Trauerode BWV198 (1727) and the first portion of the Mass in B minor (1733), together with choral and orchestral works by Vivaldi, Hasse and Zelenka. We also plan to work on music performed by the court orchestra, by Telemann, Vivaldi, Heinichen and others, and motets written for the seventeenth-century Dresden court chapel by Heinrich Schütz, Christoph Bernhard and Vincenzo Albrici.

Each day we will offer technique workshops, choral and orchestral sessions for large-scale works, and smaller ensemble sessions exploring unusual repertoire in various combinations – not necessarily restricted to the Dresden theme – selected and coached by the tutors.

Auditions for solo vocal and instrumental roles in the works performed in the final concert will be held if necessary. Instrumentalists (particularly wind players) should be prepared to sing in the choir in large-scale pieces that do not have parts for their instruments. Vocal scores for the major works will be made available in advance.

A typical day's schedule might be:

09.30 sectionals

11.00 coffee

11.30 choir session / orchestra session

13.00 lunch break

13.30 self-organised groups (or free time)

16.00 tea

16.30 smaller ensemble music session

18.30 dinner

19.30 talk by one of the tutors

20.00 *tutti* session for large-scale works

Tuition will stress historically-informed techniques and style. A large selection of music for many combinations of instruments and voices will be provided; you are also invited to bring your own sets of parts and scores. The course ends with breakfast on Sunday 2 August.

IS THE BAROQUE COURSE FOR ME?

Applications are invited from proficient singers and confident players of gut-strung Baroque instruments (violin, viola and cello), with Baroque bows (some instruments and bows are available to hire), bass viol, violone, flute, oboe, bassoon, lute family and harpsichord/organ. (Suitable keyboard instruments are provided.)
Pitch: A=415

Players should have a good mastery of instrumental technique, but not necessarily any experience of Baroque playing. However, the wind players need to be fluent and confident on their Baroque instruments, and able to sight-read solos with confidence. Continuo players should have a good knowledge of figured bass.

Singers should be experienced and fluent sight-readers; they may be encouraged to take solo parts as well as singing in ensembles. Pre-existing groups are welcome to apply together, and may bring music for coaching in some of the smaller ensemble music sessions.

CONCERTS

26 July, 4pm: the course begins with a short lecture-recital by *The Parley of Instruments* in the College Chapel.

29 July, 8pm: *The Parley of Instruments* will give a full-length evening concert at Emmanuel United Reformed Church, in central Cambridge. Pre-concert talk by *Dr Stephen Rose* will start at 7pm.

1 August, 7.30pm: on the final evening, course members will participate in a public concert, performing works studied during the week, at Emmanuel United Reformed Church.

COURSE FEES

The cost for the week is **£950** for a standard single room, with bathroom shared between 5 people. Single ensuite rooms are available at a cost of £1150 per person. A limited number of double ensuite rooms are available at £2,125 per two persons.

The above costs cover tuition, bed & breakfast, free entry to concerts during the course, tea, coffee, biscuits and dinner. Lunch is not included, although it is available in the College cafeteria on a cash basis. The non-residential fee is **£750**, which includes all of the above, apart from bed and breakfast.

Early bird discounts of £25 per person are available on all the above prices for bookings made by **28 February 2020**. We make every effort to assist with part or full bursaries where appropriate.

Please see our website for further details and the online application form.



Baroque course tutors (L to R): Philip Thorby, Peter Holman, Gail Hennessy, Judy Tarling and Mark Caudle.

Renaissance Week: 2–9 August 2020

The Triumphs of Maximilian: Music from the time of Emperor Maximilian I

COURTIERS OF GRACE

Clare Wilkinson *co-director & voice*, Gawain Glenton *co-director & cornetto*, Uri Smilansky *viols & recorders*, Jacob Heringman *lutes*, William Lyons *flutes, recorders, reeds & pipes*

COURSE DESCRIPTION

At eighteen, Maximilian I (1459–1519) married Mary of Burgundy ('Mary the Rich'), and at her court developed the profound love and knowledge of music and musicians which he later put to good use in the foundation of his own court. He inherited musicians from his father, father-in-law and cousin, and gathered about him an unparalleled musical establishment. This week will focus on music from Maximilian's time, and particularly from his circle: court composers **Heinrich Isaac** and **Ludwig Senfl** and celebrated organist-composer **Paul Hofhaimer** will be central figures.

This residential week will be the perfect opportunity to make new friends through old music, and to develop your skills under the guidance of a world-class team of tutors. Open to viols, reeds, cornetts, sackbuts, recorders, lutes and confident singers of all voice types.

Our centrepiece will be Isaac's *Missa Wohlauf gut G'sell von hinnen*; in smaller consorts we will explore, amongst other things, the domestic repertoire found in the intimate *Liederbuch* collections of the early 16th century German private home, such as the stunning *Innsbruck, ich muss dich lassen* (a poem attributed to Maximilian himself).

There will also be the chance to sign up for a one-to-one lute song lesson with Clare Wilkinson and Jacob Heringman.

A typical day's schedule might be:

09.30 vocal or instrumental consort groups
11.00 coffee
11.30 mixed vocal/instrumental groups
13.00 lunch break
13.30 self-organised groups (or free time)
16.00 tea
16.30 choice of masterclasses / workshops
18.30 dinner
19.30 *tutti* session for large-scale works

This example timetable is subject to change.

The tutors will offer coaching and workshops on various aspects of Renaissance performance. Music will be provided, but you are also encouraged to bring your own sets of parts and scores if you wish. Alternatively, feel free to join the growing number of people saving paper by using iPads and downloading music from the course Dropbox. The course ends with breakfast on Sunday 9 August.

IS THE RENAISSANCE COURSE FOR ME?

We welcome applications from confident singers who can hold a line alone and from players of Renaissance instruments at A=440 including viols, lutes, Renaissance recorders and flutes, cornetts, sackbuts, crumhorns, shawms and curtals.

Recorder players should be familiar with all instruments in the descant to bass range, unless offering another instrument; viol players are encouraged to bring Renaissance as well as Baroque instruments; it may be possible to borrow Renaissance viols during the course.

All applicants should have a good standard of sight-reading and be able to hold a line confidently on their own. Singers may be

encouraged to take solo parts as well as singing in ensembles. Those applying as instrumentalists will also have opportunities to sing if they wish. Non-singing/playing observers are welcome if we have space.

Pre-formed vocal consorts are especially encouraged to apply.

CONCERTS

2 August, 4pm: the course begins with a short lecture-recital given by the tutors in the College Chapel.

5 August, 8pm: *Courtiers of Grace* will give an evening concert at Emmanuel United Reformed Church, in central Cambridge. Pre-concert talk by *Dr Grantley McDonald* will start at 7pm.

7 August, 7.30pm: there will be a chance for students to perform their own choice of music to other participants in an informal setting.

8 August, 7.30pm: on the final evening, course members will participate in a public concert, performing works studied during the week, at Emmanuel United Reformed Church.

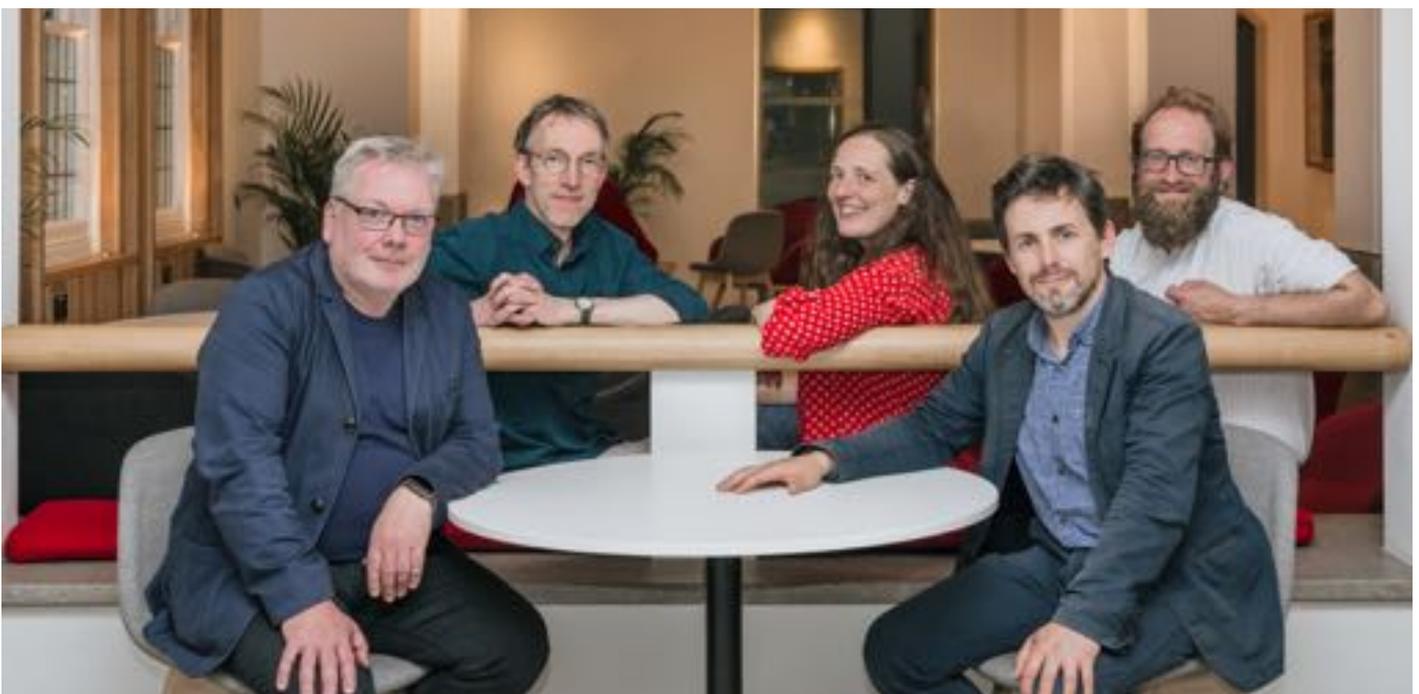
COURSE FEES

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Early bird discounts of £25 per person are available on all the above prices for bookings made by **28 February 2020**. We make every effort to assist with part or full bursaries where appropriate. Recipients of vocal bursaries will be expected to participate fully in Clare Wilkinson's vocal ensembles.

Please see our website for further details and the online application form.



Renaissance course tutors (L to R): William Lyons, Jacob Heringman, Clare Wilkinson, Gawain Glenton and Uri Smilansky.

HOW TO BOOK

The application form is available to complete on our website at www.CambridgeEarlyMusic.org, where you can also pay the deposit.

Applications will be acknowledged but may not be accepted until April 2020, when we hope to have a workable balance of voices and instruments. We will then let you know whether your application has succeeded, and your deposit will be returned if we are unable to fit you in.

Up-to-date course details and information about our tutors, along with the application form and the Terms & Conditions, are available on our website; please ensure you read these carefully.

GENERAL INFORMATION

CONTACT US Call 0844 808 2412 or email info@cambridgeearlymusic.org

PROGRAMME DETAILS are correct at the time of going to press. Cambridge Early Music reserves the right to vary the programme in the case of unforeseen circumstances and will provide due notice whenever possible.

VISITOR INFORMATION Visit Cambridge offers help with accommodation and general enquiries about the city. Call 01223 791500 or email info@visitcambridge.org

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