



VOCALISTS!

The Ancient Music Society of Victoria is proud to present a Renaissance Music Workshop with Piffaro, the Renaissance Band, and award-winning vocalist, teacher and choral conductor, Elizabeth MacIsaac.

The vocal workshop will be two full days of repertoire, technique and singing that will give you a deeper appreciation for, and understanding of, the performance of Renaissance vocal music.

Elizabeth MacIsaac's career has taken her as far away as Paris and the UK to study and perform early vocal repertoire. Returning to Victoria to teach and conduct, she founded and directs Victoria's celebrated and much loved choir, Ensemble Laude.

Grammy-Award-winner, and doyen of the American Early Music world, Stephen Stubbs, says this about his current collaboration with Elizabeth:

"I am delighted that Elizabeth MacIsaac has agreed to be my Assistant Musical Director for the upcoming co-production by Pacific MusicWorks and University of Washington of Gluck's masterpiece *Orphée!* Elizabeth brings a perfect combination of choral training technique, stylistic knowledge and linguistic ability to this task."

Elizabeth is taking time off from her doctoral studies at the University of Washington to lead the vocal portion of our workshop.

When? Saturday and Sunday,
February 20 and 21, 2016

Where? St. Michaels University
School, Victoria, B.C.

How do I register? Visit our website at
www.ancientmusicvictoria.com and go to the
workshop page

Sessions:

Here is an outline and descriptions of the vocal sessions. They will be flexible, and geared to the abilities of the participants.

SATURDAY

Session 1 – repertoire session: English Madrigal School

Exploration of the flowering of vocal arts during the time of Elizabeth I. Depending on attendees, we can explore various vocal combinations from solo voice with lute songs of Dowland et al and small to numerous choral voices. Some suggested repertoire below:

3 Voices:

John Wilbye: *O What Shall I Do*

Thomas Weelkes: *Since Robin Hood*

Thomas Weelkes: *Thus sings my dearest Jewel*

4 and 5 voices:

Thomas Morley: *Sing we and Chant it*

John Bennet: *Weep oh mine eyes*

Orlando Gibbons; *The Silver Swan*

Solo song:

Choose madrigals which exist chorally and in intabulated versions.

Also, any selections from Dowland, Campion, Ferrabosco, Robert Johnson

Session 2 – technical session: English and French styles

This session will take you more deeply into the specific stylistic considerations of English and French Renaissance solo song with lute, including ornamentation, diction and phrasing.

Session 3 - repertoire session: La Belle France

The below listing attempts to cover a small portion of the French choral/vocal output beginning with DuFay. (Franco-Flemish composers are not the focus.) Repertoire will be chosen from:

Guillaume DuFay (d. 1474): *Bonjour bon moys, Resvelons nous, Ma Belle Dame*

Pierre de la Rue: 1452- 1518 *Pourquoy non, Ce n'est pas jeu*

Josquin Desprez: Mille Regretz SATB 1549, *Absalon fili mi (motet 4 vv)*

Jannequin: *Le chant des oiseaux* 1537

Pierre Certon: *La la la je ne l'ose dire* 1540

Claude le Jeune: *Revoicy venir du Printemps* 1603

Planson, Jean: *Puis que le ciel veut aussi* (words by Francois I) 1587

SUNDAY

Session 4 – combined sessions with with Lute/voice/harp: Chaconne/Passacaglia

This session explores the tuneful and mesmerizing late Renaissance/Early Baroque Chaconne/Passacaglia form. These works feature a repeated bass line, over which voices and instruments weave increasingly complicated melodic lines. You may even try your hand at improvisation. Music will be chosen from a variety of composers and compositions. A list will be posted on the website closer to the workshop date.

Session 5 - technical Session: Italian Renaissance

Here we have the joy of exploring from the Trecento to the Stile Nuove. Please bring your own repertoire to discuss or sing.

Suggestions for works for solo study:

Barbara Strozzi: *L'Astratto, Tradimento*
Tromboncino: *Scopri Lingua, Ostinato vo' seguire*

Marchetta Cara: *O mia ciecha e dura sorte*

Frescobaldi: *Dunque Dovro, Se l'Aura Spira*
Possible choral works to explore:
Arcadelt: *Il bianco e dolce cigno*

Lucca Marenzio: *Solo e pensoso*
Marenzio: *Cruda Amarilli*
Gesualdo: *Ardo per te, mio bene*
1589 Medici intermezzi: fantastic collection of all types of madrigals for the wedding of Fernando I and Christina of Lorraine
Monteverdi: *Scherzi musicali, Canzonetti*

In the technical sessions, we are looking for some brave volunteers who will come with a prepared piece, ready to perform in front of the group for masterclass type coaching.

We'll be posting more about repertoire as the workshop approaches.

