

Vancouver Early Music Programme & Festival

July 31 through August 12, 2016

at the University of British Columbia

Programme & Scholarship Application Deadline: April 15, 2016



Medieval Programme

with
Sequentia

Benjamin Bagby
course director

"Voices from the Island Sanctuary"

Baroque Vocal Programme

with
Ellen Hargis

"The Compleat Singer"



Concurrent event: Vancouver Bach Festival 2016

Photo Credit Jan Gates

DETAILS: earlymusic.bc.ca

workshops@earlymusic.bc.ca

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Medieval Programme with Sequentia



Ask for details about the Elaine Adair
Medieval Scholarship Programme:
workshops@earlymusic.bc.ca

Sequentia :
Benjamin Bagby, Norbert Rodenkirchen, Wolodymyr Smishkewych

Voices from the Island Sanctuary

FACULTY

Benjamin Bagby course director, voice & medieval harp

Norbert Rodenkirchen medieval flutes & harp

Wolodymyr Smishkewych voice & organistrum

Hanna Marti voice & medieval harp

PROGRAMME DESCRIPTION

Music at Notre Dame de Paris (1180-1240)

Our course, intended for experienced and advanced vocalists and instrumentalists, examines the musical soundscape of this most important musical center of medieval Europe. Monophonic and polyphonic Latin song (*conductus*), liturgical *organum* and early motets will be studied sung, along with instrumental music and song accompaniment. In addition to ensemble and solo pieces (working mostly from the original manuscripts), there will be lectures, practical notational study, and daily practicum sessions in *organum* improvisation according to the medieval treatises. A student presentation of 'works in progress' will be held on the final day.

For centuries, Parisians and visitors to Paris have been thrilled by the imposing Cathedral of Notre Dame, whose massive towers and elegant flying buttresses dominate the Ile de la Cité. We perceive the cathedral as a large church, a single building surrounded by city streets, kitschy souvenir shops, overpriced cafés, a park with romantic benches for lovers, and the long lines of tourists waiting to climb the towers. But in the 12th century, the cathedral of Notre Dame was situated within its own 'campus', a vast complex of interconnected buildings (including several smaller churches) surrounding the cathedral itself, all encircled by a wall and enclosing almost one full third of the island. Within these walls (the 'close' of the cathedral precinct) there existed an autonomous mini-state, with its own laws and enforcement, free from the secular power wielded by the French king residing nearby; with housing and meals for the hundreds of clerics who worked and lived there; with an army of servants to keep the whole place operating smoothly; with students from many countries following lectures in theology and philosophy; with aristocratic churchmen called canons, managing their vast estates and political intrigues from comfortable dwellings within the close. There was a school for the choirboys, a private port on the Seine, and the palace of the archbishop himself, where important guests were entertained and where the brightest, most ambitious spirits of learning and the arts were able to demonstrate their virtuosity. Latin – spoken and sung in a variety of accents and with varying degrees of elegance – was the official language of the community, but courtly French could also be heard, and the rude dialect of the city was heard among servants and workmen. Construction on the new cathedral continued throughout this period (the present structure was begun in the 1160s and the towers were not finished until at least 1250) and the dust and noise of the masons was omnipresent. The cathedral itself was at the heart of this city within a city, and deep within the cathedral was yet another walled precinct: the choir before the high altar, where the singing of the mass and offices was carried out night and day by a large number of canons and lesser clergy who were rewarded in return for this service. It was also in this enclosed space that the best young male vocalists in Europe were to be heard on important feast-days; it was here that the most innovative musical minds gave expression to new ideas in thrilling sonic structures which echoed the dynamic new architecture taking shape around them.

Baroque Vocal Programme with Ellen Hargis



Ellen Hargis



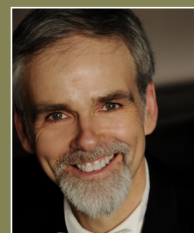
Marie-Nathalie Lacoursière



Christopher Bagan



Lucas Harris



Michael Jarvis

Sunday, July 31 through Friday, August 12, 2016

Application & Scholarship deadline: 15 April

The Compleat Singer

FACULTY

Ellen Hargis course director & voice

Marie-Nathalie Lacoursière gesture, dance & stage movement

Lucas Harris coach-accompanist (lute, theorbo, baroque guitar)

Christopher Bagan coach-accompanist (harpsichord, organ & fortepiano)

Michael Jarvis coach-accompanist (harpsichord, organ & fortepiano)

PROGRAMME DESCRIPTION

In general, the course focuses on seventeenth century repertoire, which set the foundations of baroque style and gesture – but any solo vocal repertoire from circa 1580 to 1700 is relevant, including solo song, early opera, and oratorio.

Masterclass Sessions with Ellen Hargis

Each participant will sing three times in masterclass (masterclass lessons will be approx. 30 minutes). Students may sing repertoire chosen from our online library or proposed by the student and approved by Ms. Hargis. They will rehearse their pieces with the designated accompanist in a coaching session prior to the masterclass.

Feldenkrais with Marie-Nathalie Lacoursière

A gentle 30-minute warm-up for the day.

Gesture and Stage Movement with Marie-Nathalie Lacoursière

In the first week, this session will explore basics of gesture and staging technique as well as historical dance. In the second week, we will focus on your vocal repertoire from master class and add gesture and staging.

Coaching sessions

Each participant will receive three 45-minute coaching sessions each week with Christopher Bagan, Lucas Harris or Michael Jarvis. These sessions will be devoted to preparing repertoire for masterclass.

Private Lessons with Ellen Hargis and with Marie-Nathalie Lacoursière

During the course, each participant will receive two 30-minute lessons with Ellen Hargis, and two 30-minute lessons with Marie-Nathalie Lacoursière. Material to be studied in these lessons (whether repertoire or technical study) will be decided in consultation with the instructors.

“The Modern Baroque Performer” – with the programme faculty

A daily class/discussion will touch on a number of topics relevant to singers performing baroque music, including tuning and temperament, rhetoric, ornamentation, poetry, commedia dell’arte, baroque dance, career issues, and other topics. No preparation is necessary for this class.

EMA Scholarship Opportunities for Early Music Vancouver Course Participants

Early Music America also offers scholarships to students to support attendance at early music workshops in the United States & Canada. Application deadline is Friday, April 1. Details: earlymusicamerica.org or info@earlymusicamerica.org.

Programme & Festival Details

Vancouver Bach Festival 2016

Concurrent Events

Historical Dance Workshop for Beginners

■ Saturday August 6 | Marie-Nathalie Lacoursière coach

Harpsichord Maintenance Workshop

■ Saturday August 6 | Craig Tomlinson coach

Early Music in Context

 - free public lectures & screenings

■ From Tuesday August 2 through Friday August 12,
5:30 pm at Christ Church Cathedral

Tuition Fees and Scholarships

Application and Scholarship Deadlines: Friday April 15, 2016.
Applications will be informed of the results by May 15 or earlier.
No deadlines apply for the Concurrent Events. Applications will
be accepted as space permits.

Full details, Application Checklists, and on-line Registration
Forms are available on our website: earlymusic.bc.ca

Festival Tickets

Tuition fees include free Festival tickets for participants of
the Medieval Programme and the Baroque Vocal Programme,
for all the concerts taking place during the weeks of the
programme for which you have registered.

Accommodation on Campus

Various campus residences offer accommodations and
meal plans. For details consult our website: earlymusic.bc.ca

Of Interest for Instrumentalists

TWIN CITIES EARLY MUSIC FESTIVAL & BAROQUE INSTRUMENTAL PROGRAM

Friday, August 5 through Sunday, August 14 in Minneapolis MN

"The Legacy of the Baroque" - co-directors: Jacques Ogg & Marc Destrubé

with Jacques Ogg harpsichord & fortepiano, Marc Destrubé violin,
Wilbert Hazelzet flute, Jaap ter Linden cello & viola da gamba, Joseph
Gascho harpsichord & basso continuo, Ton Amir harpsichord builder &
lecturer, and Paige Whitley-Bauguess baroque dance.

Information: www.tcearlymusic.org or tcearlymusic@gmail.com

Vancouver Early Music Programme

Matthew White [matthew@earlymusic.bc.ca]

- Executive & Artistic Director

Alicia Hansen [workshops@earlymusic.bc.ca]

- Programme & Festival Coordinator

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Goldberg Variations / Variations

■ Tuesday August 2, 7:30pm | Christ Church Cathedral

Dan Tepfer piano
A collaboration with Coastal Jazz

The Art of the Fugue

■ Wednesday August 3, 7:30pm | Christ Church Cathedral

Davitt Moroney harpsichord

Solo Sonatas for Violin and Harpsichord

■ Thursday August 4, 7:30pm | Christ Church Cathedral

Byron Schenkman harpsichord and Ingrid Matthews violin

B minor Mass

■ Friday August 5, 7:30pm | Chan Centre at UBC

Alexander Weimann music director
Ensemble Arion with Les Voix Baroques
Yulia Van Doren, Shannon Mercer sopranos
Laura Pudwell, Krisztina Szabó mezzo-sopranos
Charles Daniels, Phillipe Gagné tenors
Christian Immler, Sumner Thompson baritones

Sequentia - Monks Singing Pagans

■ Saturday August 6, 7:30pm | Christ Church Cathedral

Benjamin Bagby director, voice & medieval harp
Norbert Rodenkirchen medieval flutes & harp
Wolodymyr Smishkewych voice & organistrum
Hanna Marti voice & medieval harp

Anna Magdalena Songbook

■ Monday August 8, 7:30pm | Christ Church Cathedral

Ellen Hargis soprano, Marie-Nathalie Lacoursière baroque dance,
Christopher Bagan harpsichord, Michael Jarvis, harpsichord,
Lucas Harris lute

The Musical Offering

■ Tuesday August 9, 7:30pm | Christ Church Cathedral

Claire Guimond flute
Chloe Meyers violin
Beiliang Zhu cello
Alexander Weimann harpsichord

Cello Suites

■ Thursday August 11, 7:30pm | Christ Church Cathedral

Beiliang Zhu, cello

Orchestral Suites for a Young Prince

■ Friday August 12, 7:30pm | Christ Church Cathedral

Pacific Baroque Orchestra
Monica Huggett, guest director & violin
Gonzalo Ruiz, oboe soloist

FESTIVAL DETAILS: earlymusic.bc.ca