

ABOUT THE WEEK:

The week begins on Sunday evening, 25th July, with dinner at 6.30 p.m. and the first rehearsal at 7.30 p.m. You are welcome to arrive during the afternoon, but please be aware that students from our Singing Weekend will not be gone until around 4.30pm.

The daily programme is a full one, as follows:

8.15 a.m.	Breakfast
9.15 - 10.45 a.m.	Session 1
10.45 a.m.	Coffee break
11.15 a.m. - 12.45 p.m.	Session 2
1.00 p.m.	Lunch
4.00 p.m.	Tea
4.30 - 6.00 p.m.	Session 3
6.30 p.m.	Dinner
7.30 - 9.30 p.m.	Session 4

On Thursday, in keeping with tradition, we run through our repertoire in a semi-formal way. This leaves Friday free to tackle some new works. The course ends after breakfast on Saturday 31st July.

Our excellent catering team will provide ALL meals. *Please let us know of any special dietary requirements when you book.*

Camping: We have shower and toilet facilities (basic but functional) and somewhere for storing instruments. Caravans are welcome. If you are camping in a tent, please bring all the camping equipment you will require. For those who prefer greater comfort, there is a list of local B & B establishments on our website or you may request a paper copy.

Directions: Beauchamp House is approximately 3 miles west of Gloucester on the A40. Coming from the east, north or south, after by-passing the city of Gloucester on the north, take the A40 west towards Ross-on-Wye. At the first roundabout (A48 to Chepstow, A40 to Ross), go straight over, keeping on the A40. After about a mile you will find Beauchamp House on your left – first building on left after the roundabout. It is also called School of the Lion. If you get to Churcham Garage you have gone too far! Coming from the west along the A40, after passing Highnam Woods on the left and Churcham Garage on the right, Beauchamp House is the next building on the right.

TO BOOK a place on the course, please download an application form from our website www.gamusic.co.uk, email holidaycourses@gamusic.co.uk and ask for one to be forwarded by email, or phone 01452 522170 and ask for one to be posted to you.

The course fee is £410. Details of discounts are on the website.

BEAUCHAMP HOUSE

Churcham, Gloucestershire, GL2 8AA

EARLY MUSIC WEEK

25th - 31st July 2010

THE MUSIC OF LASSUS AND THE GABRIELIS

Directed by Philip Thorby & Alan Lumdsden

CONTINUO COURSE

Directed by Clifford Bartlett



Beauchamp House Music Courses, c/o Gloucester Academy of Music,
11a Westgate Street, Gloucester, GL1 2NW.

Tel: 01452 522170 Email: holidaycourses@gamusic.co.uk

THE MUSIC OF LASSUS AND THE GABRIELIS

CANTO/CONCERTI/DI ANDREA / ET DI GIO/GABRIELI / ET DI GIO /GABRIELI / ORGANISTI / DELLA SERENISS.SIG.DI VENETIA. / Continenti Musica DI CHIESA, Madrigali / & altro, per voci, & stromenti Musicali; DI CHIESA, Madrigali, / & altro, per voci, & stromenti Musicali; à 6.7.8.10.12. & 16. / Nouamente con ogni diligenza dati in luce. / LIBRO PRIMO EWT SECONDO. / CON PRIVILEGIO. / IN VENETIA. / Appresso Andelo Gardano. 1587

This collection, painstakingly put together by Giovanni the year after his uncle's death, contains a splendid mixture of sacred and secular works. Just as Andrea is sometimes overshadowed by his nephew, his secular music is less often performed than his sacred works and we hope to redress the balance on both counts. (The likelihood is that 2015 will be devoted to Giovanni on the 400th anniversary of the publication of his *Sacrae Sinfoniae*.) As Andrea was so strongly influenced by his friend Lassus it will be interesting to compare works from Lassus' *Sacrae Cantiones* of 1562 with Andrea's *Sacrae Cantiones* of 1565 which were obviously modelled on the Lassus set and marked a significant change in style. Andrea was in great demand as a composer of ceremonial music. *Felice d'Adria*, a madrigal in the style of Lassus, was written for the visit of the Archduke Karl of Corinthia in 1565. For the visit to Venice in 1574 of the new French king, Henry III, Andrea wrote two madrigals, probably sung on the floating stage in front of Cà Foscari: *Hor che nel suo bel seno*, an 8 part piece, and a splendid 12 part piece *Ecco Vinegia bella* in which the King is celebrated as Hercules who is returning to his sister Vinegia (Venice). One of the 1587 madrigals has the Prima parte by Andrea and the Seconda parte by Giovanni and a number are marked *per cantar et sonar or aria da sonar* etc. so we will have flexibility with scoring and, with about 80 motets by Giovanni in the Beauchamp Press catalogue, we will be unable to resist comparing Andrea and Giovanni where both have set eg. Psalm 34.

Venue

BEAUCHAMP HOUSE, a period country house set in countryside 3 miles west of the city of Gloucester, has developed a unique reputation for its summer music courses, as much for the quality of the food as for the music! These courses, now in their 25th year, are well-established and attract many who return year after year! There is a purpose-built concert hall/rehearsal space, "The Barn", which includes a kitchen/dining area and a toilet/shower block (basic, but functional) as well as "The Dairy" – a separate building comprising 3 rehearsal rooms. Course members may camp in the adjoining paddock (caravans welcome) and, for the less hardy, there are many local bed and breakfast establishments or cottages to rent, a list of which is available on the website – www.gamusic.co.uk – or you may request a paper copy.

Tutors

PHILIP THORBY is well known as a performer, teacher and conductor of Renaissance and Baroque music. As a recorder and viol player he has performed, recorded and broadcast with many of London's early music groups, and in particular with Musica Antiqua of London, which he also directs. He teaches on numerous summer schools and short courses, is Senior Fellow and Early Music Consultant at Trinity College of Music, London, and works frequently with other colleges in the UK and abroad. Philip is a regular visitor to Israel, where he works with both adult and children's choirs.

ALAN LUMSDEN has had a varied career as performer, conductor and teacher. He was associated for many years with the late David Munrow's Early Music Consort of London and with James Tyler's London Early Music Group. He has directed workshops for many of the Early Music Fora, the Canford Summer School of Music, the Benslow Music Trust as well as courses in America, Australia, New Zealand and many countries of Europe. He has been artist-in-residence at Washington University, St. Louis, Professor in the early music department of the Royal College of Music and was for many years on the staff of the Birmingham Conservatoire, where he was coordinator of Renaissance music studies. His publications include a large number of editions of early music and the baroque wind section in the Grove Handbook of Performance Practice.

CLIFFORD BARTLETT has been a music publisher for the last 25 years, and his editions (The Early Music Company) are used throughout the world, especially for period-instrument ensembles. His Monteverdi Vespers has become the standard for historically-aware performances and recordings, and his editions of baroque operas are widely used. Oxford University Press commissioned his edition of Handel's Messiah. His magazine 'Early Music Review' reviews new books, editions and CDs in alternate months. He first discovered how to play organ continuo by being thrown in at the deep end and playing ten different concerts in a month.

Continuo Course

Clifford Bartlett will again be in attendance to offer advice or instruction to any who wish to play continuo, whether complete beginners or experienced. The notation of chords is uncomplicated and the harmony easy to understand, so players can concentrate on their musical role rather than worry about working out quick-changing or complex chord patterns. This is dovetailed into the other activities of the week, and the formality of the instruction will depend on what suits each student. It is hoped that most participants will bring their own instruments. Ideally, several organs are needed in the main rehearsal area for the large-scale choral/instrumental works, with others placed in smaller teaching rooms.