

Table 1

Sunday 6/26	Monday 6/27	Tuesday 6/28	Wednesday 6/29	Thursday 6/30	Friday 7/1
	Monday Early AM - 9:00-10:30AM	Tuesday Early AM - 9:00-10:30AM	Wednesday Early AM - 9:00-10:30AM	Thursday Early AM - 9:00-10:30AM	Friday Early AM - 9:00-10:30AM
	1. North - Divisions in our 16th repertoire	1. Harris - England, circa 1600 Part I	1. North - Bach on the Lute	1. Harris - England, circa 1600 Part II	1. O'Dette - The Art of Practicing
	2. Minter - Feldenkrais for the Lute Player	2. Barto - Baroque Lute Topics Part I	2. Liddell - "La Rhétorique des Dieux"	2. Minter - Putting it together	2. Rutherford - Thomas Mace
	3. Eguez - Articulation	3. Herreid - Aggazzari's "Del Sonare Sopra'l Basso"	3. Eguez - Text and melody	3. Barto - Baroque Lute Topics Part II	3. Eguez - Basso continuo
	Monday Late AM - 11:00-12:00PM	Tuesday Late AM - 11:00-12:00PM	Wednesday Late AM - 11:00-12:00PM	Thursday Late AM - 11:00-12:00PM	Friday Late AM - 11:00-12:00PM
	1. Minter - Master Class	1. Minter - Master Class	1. Minter - Master Class	1. Minter - Master Class	1. Minter - Master Class
	2. Zuljan - Ricercar una fantasia	2. Zuljan - Ricercar una fantasia	2. Zuljan - Ricercar una fantasia	2. Zuljan - Ricercar una fantasia	2. Zuljan - Ricercar una fantasia
	3. North - Renaissance division practice and method	3. North - Renaissance division practice and method	3. North - Renaissance division practice and method	3. North - Renaissance division practice and method	3. North - Renaissance division practice and method
	4. O'Dette - Master Class	4. O'Dette - Master Class	4. O'Dette - Master Class	4. O'Dette - Master Class	4. O'Dette - Master Class
	Monday Early PM - 2:00-3:00PM	Tuesday Early PM - 2:00-3:00PM	Wednesday Early PM - 2:00-3:00PM	Thursday Early PM - 2:00-3:00PM	Friday Early PM - 2:00-3:00PM
	1. North - Master Class	1. North - Master Class	1. North - Master Class	1. North - Master Class	1. North - Master Class
	2. Herreid - Modal Affectations in 16th-Century Italy	2. Herreid - Modal Affectations in 16th-Century Italy	2. Herreid - Modal Affectations in 16th-Century Italy	2. Herreid - Modal Affectations in 16th-Century Italy	2. Herreid - Modal Affectations in 16th-Century Italy
	3. Zuljan - Super librum	3. Zuljan - Super librum	3. Zuljan - Super librum	3. Zuljan - Super librum	3. Zuljan - Super librum
	4. Eguez - "Fingering" Master Class	4. Eguez - "Fingering" Master Class	4. Eguez - "Fingering" Master Class	4. Eguez - "Fingering" Master Class	4. Eguez - "Fingering" Master Class
	5. Rutherford - "Andy's Lute Repair Plus"	5. Rutherford - "Andy's Lute Repair Plus"	5. Rutherford - "Andy's Lute Repair Plus"	5. Rutherford - "Andy's Lute Repair Plus"	5. Rutherford - "Andy's Lute Repair Plus"
	Monday Late PM - 3:30-4:30PM	Tuesday Late PM - 3:30-4:30PM	Wednesday Late PM - 3:30-4:30PM	Thursday Late PM - 3:30-4:30PM	Friday Late PM - 3:30-4:30PM
	1. Barto - Master Class	1. Barto - Master Class	1. Barto - Master Class	1. Barto - Master Class	1. Barto - Master Class
	2. Zuljan - Francesco da Milano	2. Zuljan - Francesco da Milano	2. Zuljan - Francesco da Milano	2. Zuljan - Francesco da Milano	2. Zuljan - Francesco da Milano
	3. O'Dette - 1599 : An outstanding vintage in Italy!	3. O'Dette - 1599 : An outstanding vintage in Italy!	3. O'Dette - 1599 : An outstanding vintage in Italy!	3. O'Dette - 1599 : An outstanding vintage in Italy!	3. O'Dette - 1599 : An outstanding vintage in Italy!
	4. Herried/Minter - A Lute Song Cabaret	4. Herried/Minter - A Lute Song Cabaret	4. Herried/Minter - A Lute Song Cabaret	4. Herried/Minter - A Lute Song Cabaret	4. Herried/Minter - A Lute Song Cabaret
Festival Orientation - 5:00-6:00PM	Monday POB Lecture - 5:00-6:00PM	Tuesday POB Lecture - 5:00-6:00PM	Wednesday POB Lecture - 5:00-6:00PM	Thursday POB Lecture - 5:00-6:00PM	Friday POB Lecture - 5:00-6:00PM
	Smith - <i>Bright and Early!</i>	Smith - <i>Bright and Early!</i>	Smith - <i>Bright and Early!</i>	Smith - <i>Bright and Early!</i>	Smith - <i>Bright and Early!</i>
	"Thorns in Lute Music: Is the <i>spina</i> part of Spinacino?"	Master Class	"A new look at Dalza"	Master Class	"Warming up and moving on"
Sunday Festival Concert - 7:30-9:00PM	Monday Festival Concert - 7:30-9:00PM	Tuesday Festival Concert - 7:30-9:00PM	Wednesday Festival Concert - 7:30-9:00PM	Thursday Festival Concert - 7:30-9:00PM	Friday Festival Concert - 7:30-9:00PM
Paul O'Dette	Bor Zuljan	Eduardo Egüez & Nell Snaidas	Robert Barto	Nigel North	Lute Song Project with Grant Herreid and Drew Minter & participants

Robert Barto

Baroque Lute topics part I

Doing it right? Finding a "historical " right hand position for the baroque lute. How important is it? This class will be a discussion of various aspects of baroque lute technique and interpretation including a collection of "echo" pieces as exercises.

All levels baroque lute

Baroque Lute topics part II

"A lesson with Falckenhagen"

A look at the technical demands and ornaments of late baroque lute music especially focusing on the works of Hagen and Falckenhagen, including easier pieces and technical exercises.

All levels baroque lute

Daily Masterclass

Eduardo Equez

Basso continuo

Introduction to the practice of the basso continuo applied to any plucked string instrument (theorbo, archlute or 6 to 10c lutes, baroque lute, baroque guitar).

8° rule with consonances and dissonances. Opening, developing and cadences patterns. All models in three positions (3°, 5° and 8°) and with transpositions to the main keys.

Text and melody

Assignment of texts to thematic models in 16th, 17th and 18th century music practice. Work mainly oriented towards the handling of phrasing (according to prosodic principles) and articulation. Part 1 and 2

Articulation: how to "speak" with the instrument

Starting from the premise that the background of almost all the early music we play on our instruments is vocal in nature, the class will concentrate on the relationship between text and music. Even if a large part of the plucked string instrument repertoire has no associated text, the association of "imaginary words" to the phrases of musical discourse, with their consequent "pronunciations", can be an enormous challenge for the lutenist or guitarist.

The class will deal with how to "pronounce" with the strings on the basis of a set of attack speeds of the fingers of both hands and their respective coordination.

Daily Masterclass : Fingering

Masterclass with students oriented to supervise the fingerings used, left and right hand, with the aim of offering changes that can make the musical discourse more fluid and varied.

Lucas Harris

England, circa 1600: Playing Off the Page

With some calling historical improvisation the "next frontier" in performance practice, it's time we try to define the stylistic language of our favourite early music genres. Taking the English Renaissance as our example, this class will lay the groundwork for being able to invent or even improvise in the style of the Elizabethan and Jacobean lutenists such as Cutting, Morley, and Dowland.

Part I (Tuesday AM): We'll survey some original tablatures (lute solos, duets, song accompaniments, and consort parts) towards making a catalogue of ornaments, divisions, cadential patterns, etc. that were in common use, with an emphasis on understanding their musical functions. Players of all experience levels welcome.

Part II (Thursday AM): We'll experiment with adapting those musical elements in pieces which call for our own invention, such as dances for solo lute which are missing their ornamented repeats. Players of all experience levels welcome.

Grant Herreid

Love and Lust in Shakespeare's England; A Lute Song Cabaret

Elizabethan and Jacobean songs performed and staged, accompanied by lutes in solo and ensembles of plucked strings.

Tablature and staff notation supplied for all levels of players of lutes, guitar, cittern, bandora, or other.

Aggazzari's Del Sonare Sopra'l Basso (Siena, 1607)

An in-depth look into early continuo playing in ensembles of various instruments, exploring the role of lutes, theorbos, bowed strings, and other instruments.

Tablatures provided for those not familiar with basso continuo.

Modal Affectations in 16th-Century Italy

Ensemble arrangements in tablature and staff notation of Italian Renaissance pieces for plucked-string ensemble and other instruments, exploring the 'affect' or emotional quality of each mode, according to Renaissance theorists.

Catherine Liddell

“*La Rhétorique des Dieux: From code-breaking to expressive playing, or How this Collection can Inspire Us to Discover Clues to Expression in 17th-century French Lute Music.*” What are the gods telling us about rhetoric? Anything? What bearing do the titles have on the pieces that have them? Any at all? And what understandings and techniques are helpful to become “harmonic orators”? We will explore all of these questions together. Come for the music, come for the mythology, come for the exploration.

Drew Minter

Love and Lust in Shakespeare's England; A Lute Song Cabaret

Elizabethan and Jacobean songs performed and staged, accompanied by lutes in solo and ensembles of plucked strings.

Tablature and staff notation supplied for all levels of players of lutes, guitar, cittern, bandora, or other.

Awareness Through Movement: Feldenkrais for the Lute Player

Many years ago lutenist and teacher extraordinaire Pat O'Brien told me that the greatest stress for a lute player is in the efficient use of the energy in the back, learning how to keep the energy pathways open so all playing can come from the center. Drew is a certified Feldenkrais Method teacher. Using a lesson in awareness of the pelvic floor to promote greater balance of the proximal energies of the body (back and trunk) to free up the limbs and digits for more precise playing (distal energy). All will first do a lesson together in sitting, and then Drew will work with two volunteer players from the class (any repertoire).

Putting it Together: Coordinating factors between singers and lute players

Self-accompanied has an advantage in feeling the use of the breath to create a coordinated action in the body. But what kinds of signals and awareness are necessary for a lute song duo to be able to present perfect ensemble. In this class we will explore the coordinated use of breath and phrasing between partners; using pronunciation as an ensemble tool; the back and forth of ornamentation. And how to be “ready” at all times to respond to the impulses of one’s lute song

partner. We will first pinpoint some of the factors to look out for in the score, and then have several duos practice these skills

Daily Masterclass: Lute songs as well as continuo songs are welcome.

Nigel North

Renaissance division practice and method

A practical class for G lutes at A 440 to learn and drill simple division patterns.

Divisions in our 16th repertoire : from Newsidler to Terzi

12 pieces analyzed and discussed showing how each composer and intabulator decorated their music.

Bach on the Lute

An in-depth look at how one might adapt a Bach piece for lute.

In particular we will look at and hear BWV 1013 , Partita for solo traverso.

Daily Masterclass

Paul O'Dette

The Art of Practicing: How to improve your playing efficiently and enjoyably

Do you ever feel as though you can't get over a hump? Do you practice your pieces over and over again, but the problems remain as intractable as ever? We will explore strategies for making steady and permanent progress in your playing, while making your practicing a lively, enjoyable experience. then this class is for you!

1599: An outstanding vintage in Italy!

The year 1599 saw the publication of two of the most outstanding books of lute music ever published, those by Molinaro and Terzi. The decade of the 90s was a period of enormous innovation and creativity in lute music and technique with composers such as Lorenzino, Cavalier del Liuto, Cato, Gostena, Molinaro, Terzi, and Kapsberger standing with one foot in the Renaissance, the other ushering in the bold new style of the Baroque. We will explore the different forms in use at the time including the Fantasia, Toccata, Canzona, Passemezzo, Ballo, Gagliarda, Corrente, and Intabulations, discovering what makes each of them special and distinctive. The richness and complexity of this repertoire makes it a vintage to enjoy immediately, but it ages beautifully as well!

Daily Masterclass

Andrew Rutherford

“Andy’s Lute Repair Plus!”

I will spend part of the class discussing how to go about fixing the various broken instruments that LuteFest participants have brought in. We will work together to find a good solution and solve the problem.

I will be bringing my whole lute-making operation, so, depending on interest, I will demonstrate how I go about making lutes. Woodworking techniques, tools, woods, styles, periods, varnish, fashion, single-strung archlutes and Thomas Mace will be discussed.

I hope to take one class period to visit the Cleveland Museum of Art, where they have a very interesting 17th century Italian “tiorbino”.

“Thomas Mace; The Lute Made Easy”

Thomas Mace’s *Musick’s Monument* is one of the best known sources of information about the 17th century English lute. Many modern lute players have a facsimile of the book and enjoy the amusing anecdotes, like the bit about keeping your lute in the bed. But we have largely ignored Mace’s purpose in writing the book, which was to teach people how to play the 12-course, double-headed lute in "Flat French" tuning. Mace goes into detail about everything: how to choose a lute, what strings to use, how to fix your lute, how to hold it, where to put your fingers, what tuning is best, &cetera, &cetera.

I’ll concentrate on the “how to play” aspect of the book, following Mace’s (sometimes wacky) instructions, using my 12-course double-headed lute in Flat French tuning.

Hopkinson Smith

POB Lecture Series “*Bright and Early!*”

This lecture series will be divided into five separate days which encompasses a large range of topics. Monday will be devoted to the composer Spinacino and his music, Tuesday & Thursday will be a Master Class, Wednesday will focus on the composer Dalza, and Friday will be dedicated to the art of practicing.

Bor Zuljan

RICERCAR UNA FANTASIA: improvising counterpoint on lute from Spinacino to Da Milano

This workshop will introduce you to the techniques of polyphonic improvisation on lute in order to improvise ricercars and fantasias in the style of the early 16th century Italian masters.

SUPER LIBRUM: improvising renaissance vocal polyphony

The Renaissance lute repertoire is entirely conceived in counterpoint. This workshop offers you the opportunity to discover counterpoint through the practice of vocal improvisation – "singing on the book » – the composition and the knowledge of contemporary treatises. (This course is complementary to the course *Ricercar una fantasia*)

Francesco Da Milano's Ricercars and Fantasias (Bor Zuljan)

A new look into *Il Divino*'s masterpieces, from the point of view of an improviser.