

Baroque Chamber Music – Syllabus

Course Overview:

What exactly does it mean to play Baroque music “stylistically”? Is there a real difference between what is “musical” in the standard repertoire as opposed to the Baroque repertoire?

Find out the answers while improving your chamber music skills and enjoyment in this intense May Term course taught by a leading master in the field. Bring your group, or join a new one in the class. Vocalists, strings and wind players all welcome, as we work on music of Bach, Handel, Telemann, Purcell, Rameau, Vivaldi, and more. Baroque and Modern instruments both welcome; keyboardists may play piano or harpsichord. The goal is to demystify Baroque performance practice while encouraging lively, passionate, and intelligent music making.

Students will achieve:

- Greater familiarity with the Baroque repertoire
- Skills of ornamentation and improvisation
- Elements of Baroque style
- Continuo skills for keyboard players and cellist/gambists
- Shaping and breathing needs in melodic lines
- Improved chamber music skills, particularly in rhythm and imitative playing

James Richman has performed Baroque music with artists including Paula Robison, Jean-Pierre Rampal, Anner Bylsma, Stanley Ritchie, Jaap Schroeder, and Michael McCraw, and has coached vocalists including Jessye Norman, Jose Van Damm, and Christine Brandes, as well as Baroque specialists Julianne Baird, Drew Minter, Ann Monoyios, Jeffrey Thomas, and Bernard Deletré. For several years an associate of the renowned accompanist Samuel Sanders, he has coached Baroque chamber music at Juilliard, Mannes, Manhattan School of Music and Yale, in addition to Master Classes associated with performances all over the United States. He has performed numerous concerts of Baroque chamber music at Lincoln Center in New York, Princeton University, the Juilliard School, Aston Magna Festival, as well as at the Boston Early Music Festival, Festival d’Aix-en-Provence, Tage Alte Musik Regensburg, UNAM Mexico City, and many other major venues

Other Information:

Classroom location – TBA.

Scores: Music for this course is available in the Hamon Library or on imslp.org.

Attendance Policy: Consistent class participation is critical to success in the class. A maximum of one unexcused absence will be allowed. Each succeeding absence will lower your final grade by one whole letter grade.

Academic Misconduct: Academic misconduct is not tolerated and will be dealt with according to SMU’s Academic Integrity Honor System and Code of Conduct

Grading Policy: Participation 50%; Preparation of music and class performances 50%

Learning Outcomes

- Students will be familiar with the important Baroque chamber music forms.
- Students will get hands on practice in Baroque music performance.
- Students will understand the historical and musical significance of each work.
- Students will learn the stylistic differences between the Baroque and other periods in music.

JAMES RICHMAN, Artistic Director of the Dallas Bach Society, is a specialist in Baroque opera and oratorio, as well as the French Baroque, and has led over 200 performances of French Baroque opera and ballet, including *Hippolyte et Aricie*, *Les Fêtes d'Hébé*, *Pygmalion*, *Les Indes Galantes*, *Castor et Pollux*, and *Le Temple de la Gloire* of Jean-Philippe Rameau. As a harpsichordist, he was winner of the Bodky Competition of the Cambridge Society of Early Music, a laureate of the Bruges Competition, and a prize winner in the Paris Harpsichord Competition of the Festival Estival, and on fortepiano in the First International Fortepiano Competition (Paris). In appearances at the Mostly Mozart Festival, the Spoleto Festival USA, the E. Nakamichi Baroque Festival, the Boston Early Music Festival, as well as in regular series in New York, he has organized and led staged revivals of Rameau's works as well as Handel's *Ariodante*, *Alessandro*, *Acis and Galatea*, *Il Pastor Fido* and *Terpsicore*, Glück's *Orfeo*, Purcell's *King Arthur*, Monteverdi's *Incoronazione di Poppea*, J.C. Bach's *Amadis des Gaulles*, and Jean-Jacques Rousseau's *Le Devin du Village*. He is also Artistic Director and conductor of New York's Concert Royal, and Music Director of the New York Baroque Dance Company. He recently led the Hanover Band at the Pollença Festival in Majorca, and has conducted opera at the Hawaii Performing Arts Festival for the last four summers.