



MS 375 MUSIC PERFORMANCE WORKSHOP

IES Abroad Milan

DESCRIPTION:

The workshop is designed to offer instrumentalists and vocalists the opportunity to develop a distinctive musical personality and to equip them to deal effectively with a wide range of professional demands, as well as to increase and consolidate their performance skills and knowledge and expand repertoire. The aims of the workshop are:

- To stimulate habits of self-awareness, self-criticism, and decision making
- To encourage students to develop repertoire interests
- To give students the opportunity to reflect on their practice as musicians by engaging in analytical inquiry related to their artistic aims
- To help students become aware of current trends in performance research and style and how these connect to their own interests
- To improve students' accuracy in reading music and in analyzing the structure and harmony of the music score
- To enable students to determine the most expressive solutions to realize their interpretive visions

Sessions are highly practical, and performance plays a key role in the educational project of the course. Collaboration is key. The study of chamber music is a laboratory for collaboration; playing with others intensifies skills in listening and attention and requires putting aside individuality to realize a collective interpretation of a score.

The instructor will choose which pieces to cover in class based on semester enrollment in the course, as determined by the Music Workshop Applications and subsequent discussion with participants. The program is flexible and may vary according to the individual need and level of each student. Preparation between sessions is an integral factor in assuring the steady progress of all participants.

Sample list of items to cover through the learning process:

- Determination of repertoire
- Criteria for a successful performance
- Sight-reading notions
- Score-reading notions
- Issues connected to shaping a coherent concert-program
- Monitoring self-preparation

CREDITS: 3

CONTACT HOURS: 45

LANGUAGE OF INSTRUCTION: English/Italian (depending on the proficiency of the students)

PREREQUISITES: This course is intended for Music students. Admittance is based upon advanced application, an on-site audition, and recommendation by current home school instructor. Students must provide their own instruments (in special cases, where size and transportation are a problem, an exception may be made). The instructor is authorized to insist on withdrawal from the course by the designated deadline if participants do not prepare properly.

METHOD OF PRESENTATION: Seminars, workshops, practical skills exercises, recitals, student presentations, discussions

REQUIRED WORK AND FORM OF ASSESSMENT:

- Course Participation – 40%
- Repertoire Presentation – 30%
- Three Public Concerts & Rehearsals – 30%



Course Participation

Active participation through discussion and completion of reading and writing assignments

Repertoire Presentation

Three Public Concerts & Rehearsals

Participation in public concerts and rehearsals to be chosen from options including:

- Collaboration with students at the Scuola Civica di Musica (Thursdays and Fridays)
- Participation in the Laboratorio Contemporaneo at Scuola Civica di Musica
- Three or four performances in April and May
- Participation in musical festivals around Milano

Individual Instruction

Students admitted to the Music Performance Workshop must also attend individual instruction either at some Milanese school or privately. Each individual instructor is welcome to contribute to the choice of a repertoire that is most suitable to strengthen and challenge the technical skills of the student.

LEARNING OUTCOMES:

By the end of this course, students will be able to:

- Increased accuracy in reading and respecting the text
- More familiarity in the structure of a score
- Improved skills in the analysis of a score
- Make performance choices according to an interpretative vision of a score

ATTENDANCE POLICY:

Regular class attendance is mandatory for the seminar. IES Abroad Milan allows a maximum of one excused absence per semester. Each further absence will automatically result in a penalty of two points off (2/100) on the final grade. Four absences per course (including the one excused absence) will result in a failing grade for that course.

CONTENT:

Piano Quartets

Four quartets with piano from Mozart, Brahms, Dvorak, and Fauré. We will spend three or four weeks on each quartet in conjunction with a professional cellist.

Chamber Music with Voices and Instrument

We can choose from different pieces and instrumental combinations depending on the composition and interests of the class.

Week	Content	Assignments
Week 1 <i>Session 1</i>	Course Introduction	
<i>Session 2</i>	Chamber Music: From 4 to 6 <ol style="list-style-type: none"> 1. Mozart – Piano quartet in <i>Mib</i> K493, First & Second Movements 2. Elgar OP 26 N. 1 for 3 voices, 2 violins, and piano 3. Professional Cellist Accompaniment 	

<p>Week 2 <i>Session 1</i></p>	<p>Chamber Music: From 4 to 6</p> <ol style="list-style-type: none"> 1. Mozart – Piano quartet in <i>Mib</i> K493, First & Second Movements 2. Elgar OP 26 N. 1 for 3 voices, 2 violins, and piano 	
<p><i>Session 2</i></p>	<p>Chamber Music: From 4 to 6</p> <ol style="list-style-type: none"> 1. Mozart – Piano quartet in <i>Mib</i> K493, First & Second Movements 2. Elgar OP 26 N. 1 for 3 voices, 2 violins, and piano 3. Professional Cellist Accompaniment 	
<p>Week 3 <i>Session 1</i></p>	<p>Chamber Music: From 4 to 6</p> <ol style="list-style-type: none"> 1. Mozart – Piano quartet in <i>Mib</i> K493, First & Second Movements 2. Elgar OP 26 N. 1 for 3 voices, 2 violins, and piano 	
<p><i>Session 2</i></p>	<p>Chamber Music: From 4 to 6</p> <ol style="list-style-type: none"> 1. Mozart – Piano quartet in <i>Mib</i> K493, First & Second Movements 2. Elgar OP 26 N. 1 for 3 voices, 2 violins, and piano 	
<p>Week 4 <i>Session 1</i></p>	<p>Chamber Music: From 4 to 6</p> <ol style="list-style-type: none"> 1. Mozart – Piano quartet in <i>Mib</i> K493, First & Second Movements 2. Elgar OP 26 N. 1 for 3 voices, 2 violins, and piano 	
<p><i>Session 2</i></p>	<p>Chamber Music: From 4 to 6</p> <ol style="list-style-type: none"> 1. Mozart – Piano quartet in <i>Mib</i> K493, First & Second Movements 2. Elgar OP 26 N. 1 for 3 voices, 2 violins, and piano 3. Professional Cellist Accompaniment 	
<p>Week 5 <i>Session 1</i></p>	<p>Lied – with, and without, Words</p> <ol style="list-style-type: none"> 1. Brahms – Piano quartet in do minore op. 60 (Andante) 2. Sphor – Lied der Emma 3. Professional Cellist Accompaniment 	
<p><i>Session 2</i></p>	<p>Lied – with, and without, Words</p> <ol style="list-style-type: none"> 1. Brahms – Piano quartet in do minore op. 60 (Andante) 2. Sphor – Lied der Emma 	

Week 6 <i>Session 1</i>	Lied – with, and without, Words <ol style="list-style-type: none"> 1. Brahms – Piano quartet in do minore op. 60 (Andante) 2. Sphor – Lied der Emma 3. Professional Cellist Accompaniment 	
<i>Session 2</i>	Lied – with, and without, Words <ol style="list-style-type: none"> 1. Brahms – Piano quartet in do minore op. 60 (Andante) 2. Sphor – Lied der Emma 	
Week 7 <i>Session 1</i>	Lied – with, and without, Words <ol style="list-style-type: none"> 1. Brahms – Piano quartet in do minore op. 60 (Andante) 2. Sphor – Lied der Emma 3. Professional Cellist Accompaniment 	
<i>Session 2</i>	Lied – with, and without, Words <ol style="list-style-type: none"> 1. Brahms – Piano quartet in do minore op. 60 (Andante) 2. Sphor – Lied der Emma 	
Week 8 <i>Session 1</i>	Folk Song with String Quartet and Voices/Piano <ol style="list-style-type: none"> 1. Dvorak – Piano quintet in La op 81 (Dumka) 2. Dvorak – OP 32. N. 1,2,3 for soprano, alto, string quartet 	
<i>Session 2</i>	Folk Song with String Quartet and Voices/Piano <ol style="list-style-type: none"> 1. Dvorak – Piano quintet in La op 81 (Dumka) 2. Dvorak – OP 32. N. 1,2,3 for soprano, alto, string quartet 3. Professional Cellist Accompaniment 	
Week 9 <i>Session 1</i>	Folk Song with String Quartet and Voices/Piano <ol style="list-style-type: none"> 1. Dvorak – Piano quintet in La op 81 (Dumka) 2. Dvorak – OP 32. N. 1,2,3 for soprano, alto, string quartet 	
<i>Session 2</i>	Folk Song with String Quartet and Voices/Piano <ol style="list-style-type: none"> 1. Dvorak – Piano quintet in La op 81 (Dumka) 2. Dvorak – OP 32. N. 1,2,3 for soprano, alto, string quartet 	
Week 10 <i>Session 1</i>	Folk Song with String Quartet and Voices/Piano <ol style="list-style-type: none"> 1. Dvorak – Piano quintet in La op 81 (Dumka) 2. Dvorak – OP 32. N. 1,2,3 for soprano, alto, string quartet 	

Session 2	Folk Song with String Quartet and Voices/Piano <ol style="list-style-type: none"> 1. Dvorak – Piano quintet in La op 81 (Dumka) 2. Dvorak – OP 32. N. 1,2,3 for soprano, alto, string quartet 3. Professional Cellist Accompaniment 	
Week 11 Session 1	Chansons and Melodies <ol style="list-style-type: none"> 1. Fauré – Piano quartet in do minore op. 15 (Adagio) 2. Fauré – Myosotis for soprano, cello, piano 3. Professional Cellist Accompaniment 	
Session 2	Chansons and Melodies <ol style="list-style-type: none"> 1. Fauré – Piano quartet in do minore op. 15 (Adagio) 2. Fauré – Myosotis for soprano, cello, piano 	
Week 12 Session 1	Chansons and Melodies <ol style="list-style-type: none"> 1. Fauré – Piano quartet in do minore op. 15 (Adagio) 2. Fauré – Myosotis for soprano, cello, piano 3. Professional Cellist Accompaniment 	
Session 2	Chansons and Melodies <ol style="list-style-type: none"> 1. Fauré – Piano quartet in do minore op. 15 (Adagio) 2. Fauré – Myosotis for soprano, cello, piano 	
Week 13 Session 1	Design Concert Program	
Session 2	Design Concert Program	

RECOMMENDED READINGS:

- Dunhill, Thomas, *Chamber Music: A Treatise for Students*
- Harrisberg, Shelley-Anne, *A Structural, Harmonic, and Stylistic Analysis of G. Fauré's Piano Quartet in C Minor OP 15*
- Keefe, Simon P., *Mozart's Viennese Instrumental Music*
- Lawson, Colin; Stowell, Robin, *The Historical Performance of Music: An Introduction*
- Mason, Daniel Gregory, *The chamber music of Brahms*
- Radice, Mark A., *Chamber Music: An Essential History*
- Rink, John, *Musical Performance: A guide to understanding*
- Rink, John, *The Silvertrust guide to piano quartets*
- Sourek, Otakar (English translation: Samsour, Roberta Finlayson), *The Chamber Music of Antonin Dvorak*
- Scores – dm.mozarteum.at; archive.org; imslp.org