

## 2017 Friday Night "One-Time" Sessions

8:30-10:00 p.m. [after General Meeting]

INSTRUCTOR	ROOM	CLASS: All playing levels welcome in all classes
James Chaudoir	30	<p>Lou Harrison: Serenade for Three Recorders (SAT). This is an original recorder composition by one of America's leading composers of the 20th century. Composed in 1943, it was not published until 1996. Serenade consists of three short movements in classical forms, and makes use of close dissonances, repetitive figures, and careful use of articulation. There are a few scalar flourishes in all parts, used as non-rhythmic gestures, and imitative (motivic) writing in all movements. It is scored in traditional notation with no use of extended techniques. 2017 is the centennial of Harrison's birth.</p>
David Lee Echelard		Rounds and Cannons for all voices and any instruments.
Shelley Gruskin	Kachel	Confirmation of the Cantus Firmus: some clever compositions based on the C.F. structure
Lisette Kielson	11	<p><i>Music by Arvo Pärt</i> By the 1970's this Estonian composer was fairly popular, well-known, and often-performed. Born in 1935, Pärt journeyed through many compositional styles including neo-classical and serial--exploring the dichotomy of "modern" dissonance with baroque-style consonance and referencing early music and Gregorian chant--before he created his very own minimalistic tonal style.</p> <p>We will get a sense of his "tintinnabulation" in the selections below:</p> <p>Summa, 1977 (SAAT or TBBgB) - Universal Edition [UE 33030]</p> <p>Da Pacem Domine (SATB) - Universal Edition [UE 33704]</p> <p>Pari intervallo, 1976/1980 (SATB) – Universal Edition [UE 17444]</p>
Laura Kuhlman	3	<p>Bagpipes. If you have been Jonesing to get your hands on a set of bagpipes, now is the time! I will have a limited number of pipes to lend but we can all get the drones and chanters singing by then end of the class. For those that play already, I will have a new set of tunes we can try together. Come on, I know you want to try!</p>
Gayle Neuman	Light Auditorium	<p>A Session with the Reed Doctor: I'll help guide you to a new understanding of that necessary, but sometimes trying part of your crumhorn, dulcian, rackets, shawm, etc. I will address your reed questions for cane and plastic reeds for both open and windcapped instruments. Maintenance, adjustment, intonation, squeaking, dynamics, range, etc. can be explored.</p> <p><b>Open to all.</b></p>

Phil Neuman	1005	"A thinker with a gift of eloquence" The Music of Erik Satie: An all new selection of wonderfully eccentric pieces from the mind who brought us "Genuine Flabby Preludes for a Dog," including "Unpleasant Glimpses," "Things Seen to the Right and to the Left (without glasses)," "Jack in the Box," "The Snare of Medusa," and "Bureaucratic Sonatine."
Patrick O'Malley	5	How to Write Your Own Ticket Would you like to play recorder along with a friend who plays guitar or piano? Would you like to add a special recorder part to a hymn, folk song, or pop tune? Like a true early musician, you can learn how to blur the line between composer and performer. We'll cover the basics of chords, melody, harmony, and counter melody. No prior music theory experience needed. It's easy.
Laura Osterlund	6	Jazz for Recorders A sampling of 20th-century Jazz standards cleverly arranged for recorder consort. Our session will focus on ensembles while tackling some of the rudiments of making jazz arrangements musical. Recommended for <b>intermediate</b> recorder players.
Katherine Shuldiner	2055	A viola da gamba warm up class. This class will make sure to get our viola da gamba juices flowing. We will use this one time class opportunity to warm up for the weekend with exercises and some easy playing.
Karen Snowberg	2080	"Loud Band" ( <b>all levels</b> ) Courtly shenanigans and soaring sacred compositions for cornetti, sackbuts, shawms, racketts, dulcians, and capped reeds.
Dale Taylor		Music from the Cancionero de Palacio ( <b>intermediate</b> , with basses) This year IMSLP released the facsimile of Cancionero Musical de Palacio, the court repertory of Ferdinand and Isabella. I have begun the long process of transcribing a new complete edition. Early in the manuscript are a number of works of very different character from the well-known villancicos from this manuscript. We'll spend the evening working up a few of these beautiful works. Mostly A(8)TB instrumentation.
Todd Wetherwax	2	Musica Chromatica (Marenzio, Gesualdo, Monteverdi and some English too)
Pam Wiese	2069	<b>Beginner Recorder</b> – We will meet as a group, play through the first few lessons in the "Recorder Guide" and set up schedules for the A and B sessions on Saturday and Sunday.

## 2017 SATURDAY-SUNDAY CLASSES

It is recommended to pick ONE "A" class and ONE "B" class for the weekend in order to get the most out of the workshop; however, it's your choice! Feel free to change if you make a wrong choice the first (or even second) time.

**ARRANGE COACHING SESSIONS or PRIVATE LESSONS DIRECTLY  
WITH FACULTY MEMBERS IN ADVANCE  
NOT INCLUDED IN THE COST OF THE WORKSHOP**

<i><b>INSTRUCTOR</b></i>	<i><b>ROOM</b></i>	<i><b>A Session (3) — FOCUS: Description</b></i>	<i><b>B Session (3): — FOCUS: Description</b></i>
<b>James Chaudoir</b>		Arranging for Recorders ( <b>Advanced</b> ) designed to give participants the introductory skills to successfully arrange music for recorder ensemble SATB. The class will focus on transcribing music from both hymn/chorale style, and keyboard style notation. There will be informational handouts, and short writing projects for the class. The end result will be an in-class performance of a completed project.	( <b>Lower Intermediate</b> ) This class will play through trios arranged for recorders from the Glogauer Liederbuch of 1480. The trios, scored for SAT ensemble, will feature music that fits nicely under the fingers, while offering the opportunity for participants to comfortably extend their playing range, and rhythmic capabilities. The Glogauer Liederbuch was an important collection of German music of the 15th century, including both sacred and secular songs, and some instrumental dances and canons.
<b>David Lee Echelard</b>		Jäger Mass "Hunter's Mass" (Missa venatorum) by Orlande de Lassus and The Traditional Latin Mass of the ages. We will musically explore the ordinary sections (Kyrie, Gloria, Credo, Sanctus, Agnus Dei) of the Latin Mass composed by Lassus in the 16th Century. A further understanding of the structure, background and ritual of the Latin Mass will unleash a new kind of musical beauty from the compositions of the Mass from the Renaissance period. Singers of all voices and any instruments are welcome.	The glorious motets of the cathedral repertoire by Byrd, Victoria, Palestrina and friends.  We will vocally investigate and digest some of the most beautiful Sacred compositions from the European Renaissance period. Explore these exquisitely constructed works as you reinvigorate and hone your vocal technique or play and think instrumentally like a singer sings. Singers of all voices and any instruments are welcome.
<b>Shelley Gruskin</b>	Kachel	Krumhorns galore ( <b>Advanced</b> )	Double choir madness ( <b>Advanced</b> )

<p><b>Lisette Kielson</b></p>	<p>11</p>	<p>For the love o' the Irish... and Scottish (<b>Lower Intermediate</b>) In keeping with Kielson tradition, we'll work on tone, rhythm, and all our favorite (and necessary) technical aspects of recorder playing in the context of really fun music! Open to soprano, alto, and tenor recorder players.</p> <p>Selections taken from the following:</p> <p>Irish Airs and Dances [Sweet Pipes SP2346] and many more Irish and Scottish tunes for 2-3 players</p>	<p>15<sup>th</sup> Century Anonymous Chansons (<b>Advanced</b>) In this performance class we'll play wonderfully intricate 3-part textless chansons from Bologna, Italy. These manuscripts hold collections representative of the compositional style that was becoming popular in the late 15<sup>th</sup> century—a rhythmic language of close imitation and complex counterpoint. To increase the challenge we'll work from parts. Renaissance recorders are welcome and encouraged but not mandatory. Viols and low brass welcome!</p> <p>Selections taken from these 2 modern editions:  15<sup>th</sup> Century Anonymous Chansons, Vol 1b AND Vol III  Dovehouse Editions (Italian Renaissance Consort Series Number 19b AND Number 21)</p>
<p><b>Laura Kuhlman</b></p>	<p>3</p>	<p>A Day In The Park: Music from the ARS Library (<b>Lower Intermediate</b>) We are blessed to have some of the best music written specifically for the recorder at our fingertips and for free...if you are a member of the ARS. In this class we will discover some of the best arrangements set for recorders by composers from all over the world.</p>	<p>The Wonders of the Odhecaton (<b>Lower Intermediate</b>) The Harmonice Musices Odhecaton (One Hundred Songs of Harmonic Music, also known simply as the Odhecaton, was an anthology of polyphonic secular songs published by Ottaviano Petrucci in 1501 in Venice. It was the first book of polyphonic music ever to be printed using movable type. These wonderful pieces of polyphony work well for small groups of three or four players. We will use the Amherst edition of the Odhecaton and can be purchased through Honeysuckle music.</p>
<p><b>Mona Mann</b></p>	<p>7</p>	<p>(<b>Advanced Beginner</b>) Do you need help 'feeling' simple and compound meter? Would you like reinforcement on rhythms, and how to practice rhythms effectively? Would you like time to work with F fingerings as well as C fingerings? As a General Music Specialist and recorder player, I can help you feel more secure as you progress on recorder. We will play duets that are pleasing to the ear and have fun making music together!</p>	

<p><b>Gayle Neuman</b></p>	<p>Light Aud.</p>	<p>Vocal Ensemble featuring the music of Thomas Morley and his contemporaries. We will discuss vocal technique, tone production, phrasing, and intonation. We will sing a fun mix of madrigals, canzonets, ballets, and other forms. As Morley wrote in his "A Plaine and Easie Introduction to Practicall Musicke, "..in your music seek to please the ear as much as show cunning..." <b>For all singers.</b></p>	<p>A 500 Year Celebration of Heinrich Isaac: Come celebrate the 500th year of the passing of the great Franco-Flemish composer Heinrich Isaac, who died in March of 1517. His famous pupil Ludwig Senfl wrote, "He is known throughout the world. Artfully gentle in nature, his cheerful toned melody was quite unrestricted in form...his praise and art lives on. We'll play some of his greatest hits including "Innsbruck, ich muß dich lassen," including settings of it by J.S. Bach and Johannes Brahms. The group will also read some of his wonderful instrumental pieces and sacred compositions from his monumental work, Choralis Constantinus, "some of the finest examples of chant-based Renaissance polyphony in existence." Some of the pieces will also work for reed instruments.</p>
<p><b>Phil Neuman</b></p>	<p>1005</p>	<p>Music from the Land of the Midnight Sun: Music from countries near and above the Arctic Circle including Norway, Sweden, Finland, Denmark, Canada, and Alaska. Music will include early and more recent compositions including familiar tunes from Piae Cantiones, the downright unbelievable "Netherworldly Outdoor Concert," Swedish Baroque music from the Düben Collection, and much more. Composers include Danish composer Melchior Borchgrevinck, John Dowland (who worked in Denmark), Norwegian composer Edvard Grieg, Vincenzo Albrici (who worked in Sweden), and Canadian composers Healey Willan and Charles Vivier.</p>	<p>It's all music: Jazz and its influences. As Duke Ellington succinctly stated when asked to define jazz, "It's all music." We'll play it all in a new selection of pieces: swing, ragtime, rock, bossa nova, spanning 100 years. Pieces will include Georgia on my Mind, Girl from Ipanema, Mr. Sandman, Fly Me to the Moon, Who Let the Cows Out?, Puttin' on the Ritz, and more.</p>
<p><b>Patrick O'Malley</b></p>	<p>5</p>	<p>Bach's Sonata in A Minor (<b>Advanced</b>) We will work on a lovely sonata for alto recorder and harpsichord. Formerly attributed to J.S. Bach's (BWV 1020), this piece by C.P.E. Bach (H 542.5) was originally composed in the key of G Minor for flute. We will use the Heinrichshofen Edition N 4111, arr. Christa Sokol.</p>	<p>Poser for the Evening (<b>Intermediate</b>) Hans Poser (1917 - 1970) was a composer of several chamber works featuring recorder with piano or violin, and for recorder duo or trio. This year we will explore some of his charming settings of German folk songs for SATB recorder quartet. Moeck published little sets by theme: songs about morning/evening, work, and love.</p>

<p><b>Laura Osterlund</b></p>	<p>6</p>	<p>Music by Guillaume de Machaut (<b>Intermediate</b>) A survey of music by Guillaume de Machaut: our class will explore arrangements of Machaut's polyphonic and monophonic music for recorders. Vocalists and other instruments (at A=440) are welcome to join. We will review the formes fixes and get acquainted with Machaut as both a composer and poet!</p>	<p>Irish and Scottish Tunes for Recorders (<b>Lower Intermediate</b>) Irish and Scottish music arranged for SATB recorder consort: this is a great opportunity to gain some beginning ensemble experience. We'll also tackle question of "What are the differences between Irish and Scottish music," if any?</p>
<p><b>Katherine Shuldiner</b></p>	<p>2055</p>	<p>Technique Class Come one, come all to the viola da gamba technique class. No question too big or small. All sizes of viols welcome.</p>	<p>Exploration into standard viola da gamba music In this class we will explore different composers and musical styles that are standard consort repertoire for the viola da gamba. From Fantasias to In Nomines; Byrd to Gibbons, we'll get a little taste of them all.</p>
<p><b>Karen Snowberg</b></p>	<p>2080</p>	<p>Hemiolas in the Music from the Court of Emperor Maximilian I (1459-1519) (<b>Intermediate</b>) This class will dig into the complex duple/triple relationships that confound so many people when they first start playing early music. Even at the intermediate level people have difficulty phrasing this music properly. Composers represented will be: Isaac, Josquin, and Senfl. Recorders and capped reeds welcome.</p>	<p>Lutheran Chorales in the Music of Michael Praetorius (<b>Intermediate</b>) In 2017 as we celebrate the 500th anniversary of the Reformation it seems appropriate to study the music of Michael Praetorius, son of a Lutheran pastor, who was born in 1571. Praetorius used the standard Lutheran Chorales as a jumping off point to write 2,3,4,5,6 and 8 part motets. The class will examine his various treatments of chorale tunes that are still sung in Protestant Churches today. Recorders and capped reeds welcome.</p>

<p><b>Dale Taylor</b></p>		<p>Consort leadership skills and drills  <b>(Intermediate</b> with basses) Being the leader of your ensemble involves a whole range of responsibilities from being the one to remember the cork grease a member never has to starting, stopping, tuning, making musical decisions and programming. You don't learn these skills overnight, but there are many which are rarely thought about that can make a huge difference in how your ensemble works. This session will concentrate on 4 basic areas: 1) organizing the ensemble and the jobs and responsibilities which will fall on the leader, 2) basic signaling and control issues, 3) basic strategies for improving intonation and 4) an introduction to musical issues including building good programs, keeping them interesting and selecting repertoire. We will work some each session with each member assuming responsibility for leading the ensemble while I coach, so you get hands-on experience to take back to your group.</p>	
<p><b>Todd Wetherwax</b></p>	<p>2</p>	<p>"16th and 17th century music Sight-Reading" Basic consort practices (the usual musical things - rhythm, articulation, starts/stops)</p>	<p>"Musical Matters" Exploring musical styles (German, French, Italian) by reading as much music as possible. Working to get a handle on as many details as possible on the first read.</p>
<p><b>Pam Wiese</b></p>	<p>2069</p>	<p>"Technique" <b>(Beginner Recorder)</b>  Depending on the schedule we create on Friday evening, we will work through sections of the Recorder Guide in private or small groups. Students will also have time to go off and practice assigned passages on their own. We may or may not meet as a whole group during this time, depends on class need.</p>	<p>"Beginning Ensemble" <b>(Beginner Recorder)</b>  Depending on student level, we will work through some of the duets in the Recorder Guide or I will provide you with some simple SA and SAT ensemble pieces. We will work on facility of reading, confidence in playing and listening to the other parts.</p>