

FRIDAY EVENING, ~8:15PM

Therese Honey: Harp maintenance, tuning, changing strings, brays, etc

CLASS SESSION 1 – SATURDAY, 9AM – 10:15AM

Recorders

Tish Berlin: Technique for Recorders. All recorders

This class will work on technical exercises and apply them to music. Our goal will be to improve facility and expressive skills so that your musical soul finds its voice.

Frank Shirley: English Madrigals for Recorders: Intermediate to Advanced Recorders.

We will play “Draw on, sweet night” by John Wilby, also “Fine Knacks for Ladies” and other delights.

Viols

Carol Deihl: Beginning Viol. Session 1 - open to all.

Mixed Instruments (Recorders & Viols)

Jennifer Carpenter: *Oltremontani*; Intermediate recorders and viols.

Journey across the Mountains: In the sixteenth century the famous Franco-Flemish school of composers exhibited great influence in northern Italy. By the seventeenth century, Italian compositional styles found their way across the Alps into the music of northern European composers, creating a genuine pan-European style. We'll explore the various cross-cultural exchanges as composers freely crossed the Alps and the beautiful music that resulted from their travels.

Mixed Instruments (Viols & Voices)

Wendy Gillespie: “Give peace in our days” *Da pacem domine*; voices welcome

Music for peace based on the chant *Da pacem domine*

Lute & Harp

Bruce Brogdon: Harp and Lute ensemble

Chaconas plus!

CLASS SESSION 2 – SATURDAY, 10:40AM – 11:55AM

Recorders

Frank Shirley: “Cori spezzati” (Venetian Polychoral Style). Intermediate to Advanced Recorders. This is music for double choir with separated choruses that flourished in the Late Renaissance / Early Baroque period in Italy. We will play them on recorders (violas da gamba in A440 also welcome!). They are beautiful and fun to play.

Jan Jackson: Beginning Recorder and/or De-rustification. For all recorders. Get your mojo back!

Susan Richter: alto recorder learning to play “up”. All recorders. We will focus on alto recorder, learning to read and play parts in the range that God intended ☺ (that is, below the soprano line), but will also welcome players of other recorders to help fill out ensembles.

Viols

Stephanie Raby: Don't Forget to Locke Up! – Intermediate & Advanced
Two of my all-time favourite composers for viol consort are Henry Purcell and William Lawes. Their fantastic harmonies and rich textures are what have made their works beloved capstones of the repertoire, but we all know how prohibitively demanding these pieces can be. Have you ever played the works of Matthew Locke? Not only are they typically a bit friendlier to the less advanced player, but they are also chock full of the same sumptuous chromatic harmonies and gripping interplays I personally can't get enough of. Come, and let's explore this underplayed yet incredible music together.

Harp & Mixed Instruments

Therese Honey: 16th c. Scottish music from the Skene ms

Mixed Instruments (Recorders & Viols & Voices)

Jennifer Carpenter: Lamentations of Jeremiah: Intermediate recorders, voices, and viols. My love affair with early music began with a recording of Lassus' *Lamentations of Jeremiah*. The distinguished practice of setting sections of the Book of Jeremiah to music remained popular throughout the Renaissance era, and we are going to focus on a few sections of Lassus' most exquisite setting.

CLASS SESSION 3 – SATURDAY, 1:05PM – 2:20PM

Recorders

Jan Jackson: Renaissance Polyphony à4; Intermediate Level

4-part ensembles by Renaissance composers; we will work on style and ensemble technique, as well as musicality.

Viols

Wendy Gillespie: “Robert Parsons died way too young”. Intermediate and up viols

Selections from the works of Robert Parsons, who lived only to the age of 35 or so (1535(?)-1571).

Parsons is recognized as a master of polyphonic writing with his skilled use of cantus firmus (in choral works), and was probably one of William Byrd's teachers.

Lute, Voice

Danny Johnson & Bruce Brogdon: Lute songs by Dowland, Campion, Caccini (Intermediate & up)

Harp

Therese Honey: Cantigas

Play Cantiga de Santa Maria #42, "A Virgen mui groriosa", and create an arrangement.

Mixed Instruments (Recorders & Viols & Percussion)

Susan Richter: Ensemble! lower intermediate to intermediate recorders & viols & percussion.

Some dances to keep your fingers and toes moving! Bring a drum if you feel like it; otherwise, all instruments from soprano/treble through bass will find something fun to play!

Mixed Instruments (Recorders, Viols, Keyboard, & Lute)

Tish Berlin: Music in a Scottish Drawing Room. Int to upper int recorders, viols, keyboard, and lute.

Sonata Movements by James Oswald, and Traditional Tunes from his Caledonian Pocket Companion.

We'll work on 18th-century chamber music by Scottish composer James Oswald, juxtaposed with traditional Scottish tunes collected by Oswald and others. Oswald wrote in the popular trio sonata genre, using Scottish tunes as the basis of his melodies. His Trio Sonata in D major uses several beautiful tunes, including “Oh dear mother, what shall I do?”, “Cromlit’s Lilt”, and “Polwart on the Green”.

CLASS SESSION 4 – SATURDAY, 2:35PM – 3:50PM

Recorders

Jennifer Carpenter: The Queen's Goodnight and the King's Delight: Advanced recorders. Come experience something old and something new! William Byrd's *Prelude and Ground* over the ground known as "The Queen's Goodnight" is a delightful 5-part set of variations over an unusual ground shared by all voices. We'll contrast this with Paul Leenhouts' *King William's Rambles* for 5 recorders, a modern setting of an old Irish tune.

Frank Shirley: Music of John Dowland. For Intermediate and up. 5-part pieces (played on recorder), but the more, the merrier. Music will include at least one of the famous seven "Lachrimae" and also "Semper Dowland, Semper Dolens" and his lovely "John Langton's Pavan."

Jan Jackson: English Songs & Ballads; Lower Intermediate recorders
This was the original "easy listening" music! Songs and melodious ballads from the British Isles, arranged for recorders. Come make beautiful music together, and pick up some tips on style and ensemble technique along the way!

Viols & Fiddles

Stephanie Raby: Violin Band -- Open to all levels
Initially used primarily as a dance instrument, the violin family began its rise to prominence in the early 17th century. By the middle of the 1600s, the violin band became fashionable throughout continental Europe and Britain in place of the tried-and-true viol consort. So let's have our own little violin band and enjoy playing some of what the violin does best - dance tunes!

Lute

Bruce Brogdon: Lute ensemble:
More Dowland ☺

Harp

Therese Honey: Beginning Harp-Try out historical harp

Mixed Instruments (Viols, Recorders, Harps, Voices)

Carol Deihl: Carol's Carols from the Oxford Book of Carols. All levels.
Carol's favorite carols from the Oxford Book of Carols. Some you've heard, some you probably haven't! Some are for Christmas, some for other holidays. All beautiful. Be prepared to switch around instruments to suit the varying songs.

CLASS SESSION 5 – SATURDAY, 4:05PM – 5:20PM

Recorders

Tish Berlin: Modern Music for Recorder Ensemble. Intermediate and up recorders

This class will work intensively on works from the late 20th and early 21st centuries by German composer Soren Sieg and American composer Lou Harrison, whose centennial is this year. These pieces are fun and beautiful, and offer great scope for work on precise ensemble playing, flexible tone, and varied articulation.

Frank Shirley: Heigh-Ho, Silver! – The “William Tell” Overture. All recorders welcome.

Why should the Summer Toot have all the fun? We did it there a few years ago and had a blast. If there is time, we'll do some other Fun Arrangements.

Viols

Wendy Gillespie: “Alexander Agricola’s father was a farmer”. Upper intermediate viols

Selections from instrumental music of Agricola, who (in contrast to Parsons) lived to the ripe "old" age of around 60 years (1445(?) – 1506). Wikipedia says "His music was very highly regarded in its day, the very distinctive style leading to one contemporary commentator referring to it as "crazy", and another as "sublime"."

Stephanie Raby: Play by Letter -- Open to all levels

This is an intro to viola da gamba tablature, but don't be scared! A lot of people shy away from tablature due to unfamiliarity, despite it being such a rich repertoire. We'll equip you with the tools to start delving into this wonderful music. Even if you've had little to no experience, you can become a more confident reader.

Carol Deihl: Beginning Viol: Session 2

Open only to those who were in Session 1, or already play a bit on the viol, or are really rusty!

Lute & Voices

Danny Johnson & Bruce Brogdon: Early 17th c. songs – Intermediate & up

Robert Johnson, Falconieri, Kapsberger, Frescobaldi Strozzi, Purcell, and more.

Mixed Instruments (Recorders & Viols)

Susan Richter: No Baloney! - Intermediate and up recorders and viols.

A class on pieces from the Bologna manuscript Q16 - 15th century, 3-part, can be challenging!

CLASS SESSION 6 – SUNDAY, 9AM – 10:15AM

Recorders and others

Jan Jackson: Medieval Estampies; Intermediate level, all including percussion

The Medieval ear reveled in varied color and the use of drone and parallel organum. Therefore, this class will emphasize the practice of "roadmapping" to achieve as much variety of voicing and ranges as possible. Players will drop in and out and must plan on playing drone sometimes and melody at others! If highly conversant with F and C fingerings, there may be some assigned to do C fingerings on bass or alto, etc.!! Good for the mature brain....

Violin

Stephanie Raby: Delving into Divisions -- Open to all levels

Who can't get enough of divisions?! Having been written for several different instruments, they gratify players with the chance to learn melodic embellishment and improve upon technical skill. We'll be looking at some oldies but goodies – including Simpson and Ortiz, among others. I'll even be giving you the tools to start writing divisions of your own.

Viols

Wendy Gillespie: “John Jenkins lived a very long time”

Selections from Jenkins' 4-part works, with doubling if more players. Jenkins was indeed a granddaddy among the composers we consider – his dates are (1592–1678), making him an almost unheard-of 86 years old. His music is "characterised by a sensuous lyricism, highly skilled craftsmanship, and an original usage of tonality and counterpoint" (Wikipedia again).

Lute

Bruce Brogdon: Lute technique/ lute petting zoo

Mixed Instruments (Recorders & Viols)

Jennifer Carpenter: Antonio de Cabezón, *música de cámara*; Int-Advanced recorders and viols.

Cabezón's music captures the improvisatory nature of instrumental traditions in 16th-century Spain. Experience the beauty and be challenged by his tientos and variations in *Comiençan las canciones glosadas y motetes a quatro* from *Obras de Musica para Tecla, Arpa y Vihuela* (Madrid 1578).

Mixed Instruments (Recorders, Viols, Harps, Voices)

Tish Berlin: A Musical Estofados: Intermediate to upper int recorder, flute, viol, lute, voices.

In this musical *estofados*, or stew, we'll sample English and Spanish works from the Middle Ages to the late Renaissance. Music from the Worcester fragments and the Huelgas Codex, Renaissance polyphony by composers including Encina, Henry VIII, Guerrero, and Byrd.

CLASS SESSION 7 – SUNDAY, 10:40AM – 11:55AM

Recorders

Frank Shirley: Music by Johann Sebastian Bach. Upper-Intermediate to Advanced Recorders. Music by Bach on recorders, featuring the “Wachet Auf” (aka “Sleepers Awake”) for four with a particularly beautiful part for alto recorder, and Motet VI, “Lobet den Herrn”.

Violin & Treble Viol

Stephanie Raby: Taking Over – Intermediate & Advanced

From the beginning of the 17th century, the violin started to eclipse the viola da gamba as a virtuosic instrument of choice. With this in mind, we're going to explore some favourite composers of viol consort repertoire, such as Lawes, Jenkins, and Coperario, while observing how the violin and treble viol came to be interchangeable.

Viols

Wendy Gillespie: “Virgine bella”

Music that sets Petrarch's famous sestina.

Harp

Therese Honey: Spanish Renaissance Music

Play harp music of Huete & Ribayaz

Mixed Instruments (Recorders & Viols)

Jennifer Carpenter: No regrets? Intermediate recorders and viols.

Favored by King Charles I of Spain, the French chanson *Mille regretz*, enjoyed several settings under the hands of Josquin, Gombert, and Morales. You'll have no regrets learning about and playing the various settings of the chanson including sections of Morales' *Missa Mille regretz*.

Mixed Instruments (Recorders, Viols, & Voices)

Tish Berlin: France and the Reformation. Upper int to advanced recorders, viols, and voices.

The origins of Baroque style can be traced to French and Italian composers in the late 16th century. In France, *musique mesurée*, a style of polyphonic vocal composition which sets longer syllables to longer note values, and shorter syllables to shorter note values, was an attempt to imitate ancient Greek music. They hoped to reform society with this new, pure compositional style. At the same time the French Huegenot composers were setting the Psalms to music. We will explore French composers including Claude Le Jeune, Eustache Du Caurroy, Claude Goudimel, and Claude de Sermisy, focusing on Psalm settings both simple and complex.