

Fall 2008 Texas Toot Class schedule

Therese Honey - Harp Circle: *all harps*

Play tunes from previous years' classes, check for broken strings, other maintenance issues, tuning, changing strings, brays, etc. Get all prepped for the weekend's playing! Friday night...

Susan Richter - Also on Friday evening: one-on-one krummhorn intro for those who haven't played before.

Saturday

1. (9:00-10:15 am)

Recorders

Jennifer Carpenter - Helter Schmelzer: *Upper intermediate-advanced recorders*
Much of Schmelzer's music boasts virtuosic writing, particularly for violins. However, his delightful *Sonata ad tabulam* works beautifully for an ensemble of recorders with its charming dialog among each of the voices that continues through all 3 movements.

Frank Shirley - Ricercars and Canzonas: *Intermediate to advanced recorders*
Music by Andrea Gabrieli (1533–1585), Giovanni Gabrieli (1557–1612) and Gioseffo Guami (1542–1611). Come play works by these organists at cathedrals in Renaissance Italy.

Jan Jackson - Recorder Technique: *Recorders, beginner and low intermediate*

Viols

Carol Deihl - Beginning viol, Session 1: *open to all*
Come learn the basics of playing the viola da gamba. Warning: you may be tempted to cross over to the "dark side" (I'm talking to you, recorder players!). Some instruments may be available to borrow.

Krummhorns and Cornemuses

Susan Richter - Buzzies!: *krummhorns, cornemuses, rackets, low intermediate and up*
An ensemble for the krummhorn / cornemuse crowd. We'll play music that's not in the Krummhorn Konklave book!

Viols & Voices

Mary Springfels - Murder in the Cathedral: *Voices and instruments.*
Music in Honor of the Meddlesome Priest, Thomas Beckett. Almost from the day of his martyrdom, the English wrote motets in his honor. Singers and players will be welcome to sample music by Lionel Power and early 14th Century anonymous masters.

Lute & Harp

Bruce Brogdon - Lute and Harp ensemble: *All lutes and harps*
In the lute and harp ensemble, we will explore old favorites as well as some of the villancicos of Juan Vasquez.

2. (10:40-11:55 noon)

Recorders

Jan Jackson - Fantastic (English) Fantasias: *Intermediate recorders*

Music by Byrd & Holborne.

Frank Shirley - Fantasias and Choral works: *Recorders, lower int and up*
Music by Robert Parsons (1535–1572) and Orlando Gibbons (1583-1525) – Come enjoy playing fantasias and sacred choral works from England. Among others, we will play Parson's *Ave Maria* for 5 and his *Song called trumpets* for 6.

Viols

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!

Recorders, Viols, & Voices

Wendy Powers - Ockeghem, Pearl of Music: *Upper intermediate instruments and voices.*
The Franco-Flemish composer and singer Johannes Ockeghem (ca. 1410-1497) was employed at the French royal court for more than fifty years. Although his compositional output of masses, motets, and chansons is small compared with composers like Josquin, they are unmatched in contrapuntal mastery. We will spend time with Ockeghem's chanson *J'en ay deuil* and his Marian motet *Alma Redemptoris mater*.

All Instruments & Voices

Stephanie Raby - Family Reunion... the Good Kind!: *All instruments, all levels*
Our instruments were designed in families, and they make wonderful sounds together... but even more fun is mixing the families up! In mixed consort playing you get a unique opportunity to play with sounds and textures not available to you within a singular group of instruments. Join in the family reunion and let's have some fun!

Harp

Therese Honey – Edward Bunting: *harps only*
Edward Bunting's "A General Collection of the Ancient Irish Music" (1796)

3. (1:05-2:20 pm)

Recorders

Jennifer Carpenter - Song of the Stars: *Upper intermediate-advanced recorders*
Several 16th-century German composers beautifully set the popular liturgical hymn *Ave maris stella* (Hail, O Star of the Ocean), while 15th/16th-century composer Walter Lambe composed a stellar setting of *Stella caeli* (Star of Heaven). Experience the celestial settings of these sacred texts.

Viols

Mary Springfels - The Consort Goes Baroque: *Viols, high intermediate & advanced.*
The eccentric and tricky music of Coleman, Brewer and Lupo! This is music of from 4-6 parts, for adventurous violists...

Voice & Lute

Bruce Brogdon and Danny Johnson - Lute song: *lutes and voices, intermediate & up*
We will concentrate on Elizabethan song, particularly Dowland.

Harp

Therese Honey - Thomas Morley: *harps only*

2-voice fantasies from the First Book of Canzonets (1595)

Mixed Instruments (Louds)

Susan Richter - Loud Band: *shawms, dulcians, sackbuts; all but beginner*

An open double reed ensemble (shawms, dulcians) that also welcomes any sackbuts in attendance. We will play simple pieces; no transposition necessary :-)

Recorders, Strings, Continuo

Stephanie Raby - Per Ogni Sorte D'Stromento: *Recorders, strings, and continuo, all levels*

This set of compositions by Biago Marino is one of my favourite collections of early 17thC Italian music. For various combinations of 3-4 instruments, these pieces work well not only for members of the violin family and continuo, but also for viols and recorders. The piece that led me to find this collection was Marini's *Passacaglia* which I still fall in love with a little bit every time I hear it. Join me as we explore this beautiful piece and others!

4. (2:35-3:50 pm)

Recorders

Jennifer Carpenter - "The Bewitched Musician": *Intermediate and up instruments*

Renaissance composer and reported occultist Georgio Mainerio became the main character of a 21st-century Italian comic book, whose author dubbed him "bewitched". Experience the magic of the songs and dances included in his publication *Il Primo Libro de Balli* (1585).

Frank Shirley - Renaissance Dances: *All instruments, lower int and up*

We will play Pavans, Galliards, Bransles and other fun dances by Praetorius, Widman, Susato, and others. Percussionists welcome!

Viols

Carol Deihl - Weelkes Five-Part Pavans: *viols, intermediate and up*

Known mainly as a madrigalist, Thomas Weelkes shows himself as an original and very satisfying composer for viols. This set of 5-part pavans comprise about half his output for instrumental consort.

Viols & Fiddles

Stephanie Raby - Violin Band: *Viols and violin, 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! Need at least 5 players.

Lute

Bruce Brogdon - Beginning lute technique/petting zoo: *all welcome!*

Come learn how to make the lute itself sing, or just learn about the lute and its cousin, the Renaissance guitar. Everyone will get a chance to hold an instrument and learn to coax out a beautiful sound.

Theory

Wendy Powers - Intro to 15th-century notation: *All are welcome*

Curious about semibreves, ligatures, and mensuration? Reading from the original notation of 15th-century polyphony can bring Renaissance music alive by playing directly from the source. Just come with an open mind (you CAN play c clefs!). One class cannot cover everything, but it can get your foot in the door of the world of early notation.

5. (4:05-5:20 pm)

Recorders

Frank Shirley - Fun Arrangements for recorders: *Int to advanced recorders*

Kick back and relax with some music to play just for fun -- Light Classical Works, and maybe a Sousa march or two. It was such fun last year, we will again play the "William Tell Overture."

Jan Jackson - Medieval Gems: *Intermediate recorders*

Viols

Stephanie Raby - Play by Letter: *Viols, all sizes, 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.

Lute

Bruce Brogdon - Lute ensemble: *all lutes*

We will continue exploring the music of Juan Vasquez as well as Augustine Bassano and his Elizabethan contemporaries.

Viols, Recorders, & Voices

Wendy Powers - Dear Relics: Virgil Motets by Josquin & Co. *Intermediate to upper int instruments and voices.*

Working in the Hapsburg-Burgundy circle, ca. 1505, Josquin des Prez, Marbriano de Orto, and others set Latin texts from the *Aeneid* by the Roman poet Virgil (70 BC-19 BC), including Dido's lament before her suicide. They created emotional works based on sacred motet style, but looking ahead expressively to the next generation's madrigal. Delicious!

Mary Springfels - A Simple Eloquence: *Voices (alto, tenor and bass), recorders and viols.*

No piece is more simply eloquent than William Byrd's *Mass in three parts*. The simplicity is deceptive, the eloquence very moving.

Carol Deihl - Thomas Morley Fa la la: *intermediate and up, all instruments and voices*

Music in 5 parts by this master of the madrigal. Brisk and lively fa la la. Singing and cavorting fa la la. Morley Balletti fa la la.

Sunday

6. (9:00-10:15 am)

Recorders

Wendy Powers - For Love of Bartók: *Upper intermediate to advanced recorders.*

The lively music of Hungarian composer, ethnomusicologist, and pianist Bèla Bartók (1881-1945) was influenced by his collecting and analyzing of Eastern European folk music, the

innovations of modern contemporaries such as Stravinsky, as well as his interest in the styles of Bach, Palestrina, and other early composers. No wonder his works, rife with fascinating rhythms and tangy scales, have been catnip for recorder arrangers.

Jennifer Carpenter - Swing Time: *Intermediate and up recorders*

Join your friends for popular 20th-century big band tunes arranged skillfully for recorder ensemble, including "A String of Pearls" arranged by Paul Leenhouts.

Jan Jackson - Baroque Canonic Duet: *Upper intermediate to advanced recorders*

Beautiful music by Telemann; learn one part, then play it in duet!

All Instruments

Susan Richter - Dance Fever: *All instruments, lower int and up*

A mixed bag of dance music, for your toe-tapping pleasure. There's something for everyone to play in this class, including harps and percussion!

Therese Honey - Cantigas de Santa Maria: *all instruments*

13th c. monophonic music.

All Instruments & Voices

Carol Deihl - More Carol's Carols: *intermediate and up, all instruments including voice*

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

Viols & Voices

Mary Springfels - SOS! *All instruments, intermediate and up.*

Matteo Flecha's *La Bomba* is the epitome of that uniquely Spanish genre, the ensalada, a tossed salad of many ingredients: bits and pieces of polyphony, folksong, and declamation, about a sinking ship and the miraculous survival of its passengers.

7. (10:40am-11:55am)

Recorders

Wendy Powers - My Secret Garden: Nature in 16th-Century Polyphony.

Intermediate to upper int recorders.

Among the most sensuous areas of secular Renaissance polyphony are musical settings of descriptions of the natural world, such as Claudin de Sermisy's chanson *Au joli bois*, Orlande de Lassus's chanson *La nuit froide et sombre*, Giaches de Wert's madrigal *Vago augelletto*, and Monteverdi's madrigal *Ecco mormorar l'onde*. Subtle, sometimes chromatic, gorgeous.

Frank Shirley - Music of J S Bach on recorders: *Upper int to advanced recorders*

We will play challenging fugues, choral works and other examples of Bach's wonderful counterpoint.

Jan Jackson - Flying High: *All recorders*

How to (easily) play in the upper reaches of the recorder. Suitable for anyone wanting to understand and practice the principles of 'going up top' on the recorder.

Viols & Voices

Mary Springfels - A Medieval SNL: *Singers and instruments welcome.*

If it was ever performed, *The Roman de Fauvel* (ca 1300) was the first protest musical. The massive, lavishly illustrated manuscript contains examples of every genre of French music popular at the time. We will concentrate on motets written or adapted for Fauvel by Phillippe de Vitry, plus a rondeau or two.

All Instruments

Therese Honey - 18th c. Scottish music: *All instruments*

Play tunes from the Craig collection, pub. 1730.

Recorders, Viols, Harps, Voices

Jennifer Carpenter - "Fayr is my love" for English Sonnets: *Intermediate and up instruments/voices*

Have you experienced English songs before Dowland? A counterpart to the popular Eton Choirbook, the English song repertory is nearly exclusively contained in the Fayrfax Manuscript from 1500. With both sacred and secular pieces, these songs show the excellent part writing and witty English banter from composers Robert Fayrfax, William Cornysh Junior, and others.

Voice & Lute

Danny Johnson & Bruce Brogdon - Continuo song: *lutes & voices, intermediate & up*

We will explore Jacobean and early Italian song, especially songs by Robert Johnson, Frescobaldi, and Strozzi.