

Mountain Collegium 2019

Class Offerings by Period

Tips for choosing a class:

- Check the level of the class and the instruments/voices (if you are unsure, just inquire).
- Though we don't frequently use your 2nd choices, sometimes we need to—consider your 2nd choice carefully.
- Let us know specifics about your playing skills. For instance, if you only play T recorder, let us know. Some classes will require the ability to play multiple voices and some will be more flexible. When registering online, utilize the comments box below each class period.
- We will be able to lend some instruments. Please let us know early if you need help finding an instrument.
- All classes are at a=440.

We honestly try our best to accommodate any historical or folk instrument. If you are not sure how you (or your instrument) will fit in for a particular period, just email us and we will see if we can work out a solution.

We reserve the right to cancel and/or substitute classes or teachers as enrollment requires.

Guide to levels:

- B = beginner or novice
- LI = lower intermediate
- Int = intermediate
- UI = upper intermediate
- A = advanced

1st Period

Recorder Consort & Technique (*various faculty; all levels recorders*)

Start the day in a matched ensemble setting! You will play consort music while learning about instrument-specific technique to help you gain the most from the workshop.

Viol Consort & Technique (*various faculty; all levels viols*)

Instructors will choose music based on the needs of the class. Mostly one-per-part ensembles will give you an opportunity to expand your experiences with consort music while developing stronger technique.

Brass Consort & Technique (*Liza Malamut; all levels brass, but open reeds may be added if space allows*)

Consort music for cornetti and sackbuts makes for a good start to the day! The sounds of the "lounds" will wake you up while giving you a chance to hone your ensemble skills.

Harp Class (*Sue Richards; all levels harps*)

Open to harp players of all levels. This is the perfect place to ask all your burning and perplexing questions. We will learn one or two tunes a day, sometimes easy tunes by ear, sometimes with music.

Sacred Harp (*Will Peebles; all levels voices*)

Start your day by singing shape-note music, a Southern tradition that has its roots in New England. This year we'll explore the 4-shape "fasola" system used in B.F. White's Sacred Harp (1845).

What Goes Around Comes Around (*Phil Hollar; all levels hurdy gurdy*)

The hurdy gurdy has been around for over a thousand years, but we'll have you playing tunes on it within the week. This class will cover basic playing technique and routine maintenance. The class is designed primarily for the Medieval hurdy gurdy, but other styles will work just fine. Some instruments available to borrow upon prior request.

Five Days Through the Mass (*Jody Miller; Int+ most inst. & voices*)

The Ordinary of the Mass consists of five texts in Latin: Kyrie, Gloria, Credo, Sanctus, & Agnus Dei. We will concentrate on a separate part each day while playing masses by a variety of composers.

Good Morning, Cullowhee! (*Anne Timberlake; UI+ recorders*)

Are you a morning person, or does it take six cups of coffee? Do you hate morning with the fiery passion of a thousand suns? Larks and owls are welcome in this class exploring bright—and early!—morning-themed music from across the centuries.

Music of Peter Philips (*Barbara Weiss; Int+ most instruments & voices who can also play instruments*)

Suspected of being a spy, Philips' religion and the turmoil of the times kept him on the move. Consequently his music has been regarded as neither English NOR continental. Unjustly neglected until recently, Philips' music was highly regarded by his contemporaries. We will sample a fraction of his voluminous output for both instruments and voices.

Dramatis Personæ (*Robert Bolyard; all levels voices*)

Certain mythical and allegorical figures were popular subjects for madrigals, and each day we'll focus on a different person and hear what different composers wrote about them!

Renaissance Hit Parade (*Martha Bishop; Int+ viols, but other instruments may be added if space allows*)

Using the now-classic Ogni Sorte editions, the class will center on a favorite tune each day, seeing the ingenious ways composers set them with canons, rhythmic patterns, and varying texts. We'll play from scores (or from early parts for the brave) and hopefully will be singing these tunes throughout the rest of the day.

Vinum Bonum (*Liza Malamut; Int+ brass & open reeds*)

Delicious food requires delicious music! Enjoy a feast of festive music about the important things in life: eating, drinking, and merriment. We'll play Renaissance German drinking songs, motets in praise of good wine, and discover the perfect pairing of polyphony and roasted goose. We'll also explore sacred music composed around themes of food and wine by Lassus, Victoria, and more.

Celtic Harp Ensemble (*Sue Richards; all levels harps, but other instruments may be added if space allows*)

This class will be focused on harps reading parts in ensemble, but others are welcome to join us for fun. The class will discuss playing in parts and how to adjust them to your playing level.

Capped Reeds for the Newbie (*Will Peebles; B-LI crumhorns, cornamuses, & cortholts*)

If you have wanted to dabble in the world of crumhorn and cornamuse, here's your chance. You need command over basic recorder fingerings and an ability to blow MUCH harder than you do on recorder. This class is for anyone who can't yet call themselves an "intermediate" capped reed player. THIS CLASS WILL BE OFFERED ONLY IF THERE IS SUFFICIENT INTEREST. PICK A SUITABLE 2nd CHOICE. Instruments available to borrow.

Ward & Friends (*Kate Shuldiner; A viols*)

We will survey music by the attorney and musician John Ward, who at the time was considered to be more of a gentlemen than a professional musician. However, his large output of music, both consort and madrigal, seems to suggest that his music was somewhat popular during his life. We will also take a look at his contemporaries, such as Dowland and Tomkins.

Music at the Spanish Court (*Holly Maurer; Int+ viols with some doubling, but other instruments may be added if space allows*)

Explore the music of 15th-century Spain through songs found in Madrid Royal Palace Manuscript (*Cancionero de Palacio*). We'll play villancicos and other songs by Spanish composers such as Juan del Encina, Pedro de Escobar and Juan Ponce.

Fretted Dulcimer (*Lorraine Hammond; all levels fretted dulcimer*)

Kentucky traditional musician Jean Ritchie's music is part of our national fabric. We'll play some of her songs and tunes and make them our own. Once asked whether she was an innovator on the dulcimer Jean answered, "Why no. That's why we have Lorraine." Come enjoy the music.

Heartburn (*Gail Ann Schroeder; UI+ viols*)

Five-part Madrigals on settings of the text "Ardo sì, ma non t'amo." Find out what got these composers—Monteverdi, Lupo, de Monte, and more—all fired up.

Renaissance Recorder Ensemble (*Pat Petersen; UI-A recorders*)

This consort class uses a matched set of high pitch Renaissance instruments. For advanced players with a willingness to work with g instruments and the flexibility to change fingerings according to the demands of the instruments.

A Byrd in the Hand (*Chrissy Spencer; LI-Int viols with doubling possible*)

Explore intricate and stunning three-part music of William Byrd and his peers. Focus on core sound, tactus, and matching bow speeds to create an ensemble sound that will tame wild creatures and charm your listeners.

Intro to Renaissance Rhythms (*Phil Hollar; Int+ recorders*)

If you love Renaissance polyphony but are intimidated by the complex rhythms, then this class is for you. We'll de-mystify those rhythmic figures while we sample some masterpieces of polyphony.

Baroque Orchestra (*Gwyn Roberts; Int+ most instruments*)

Matthew Locke's music for *The Tempest* was written for a reworking of Shakespeare's comedy as mid-17th-century theatrical spectacle. Locke's musical language is quirky and distinctive in this orchestral suite, which includes depictions of the storm itself and plenty of lively dance tunes, as well as the first-ever notated dynamics in English music. All instruments welcome, including but not limited to violins, violas, cellos, basses, gambas, recorders, flutes, bassoons, and (OF COURSE) sackbuts.

Instrument Petting Zoo (*Jody Miller; all levels & we provide the instruments*)

Are you hooked on early music and have reached that point that you need MORE? We will spend time on Renaissance flutes, open and capped reeds, percussion, psaltery, viols, and others as we can fit into the week. We will work on making basic sounds on instruments and even discuss how to take the next step if you choose to take it further.

Double Your Pleasure (*Anne Timberlake; UI+ recorders*)

What's better than one? Two! We'll explore all different kinds of musical pairing, from wedding music to double canons in a one-two punch from across the centuries.

Family Affair (*Barbara Weiss; Int+ most instruments & singers who also play instruments*)

Music used to be a family business—if that's what your Dad did, you probably did too. Imagine having to marry your boss's daughter in order to get the job! We will play music of the Gabrieli, Ferrabosco, Bassano, and the earliest of the Bach clans. Not all works will have text, so singers should also be able to play instruments.

Music of Latin America (*Robert Bolyard; all levels voices*)

We usually look to Europe for our early repertoire. This class will explore the music being composed in the new world during the 16th-18th centuries.

Spanish Cathedrals in the Sigla de Oro (*Chris Armijo; Int+ recorders*)

We will take a journey through the rich bounty of sacred polyphonic music by composers associated with the many cathedrals in Spain. Our exploration will include the works of Guerrero, Ceballos, Morales, and Victoria—as well as the notoriously prolific Anonymous.

Wonderful Waltzes (*Sue Richards; all levels harps & other instruments*)

Open to all instruments. Sue professes to LOVE waltzes! This class will read through all her favorites. Feel free to dance! We'll work on appropriate tempos, accompaniment, and lift. She might ask you to bring in your favorites.

Consort Sampler (*Kate Shuldiner; Int viols*)

From Di Lasso to Byrd, Fantasies to In Nomines—in this class you will experience and explore a variety of consort composers and styles. Who knows, maybe you'll find your favorite.

On the Cusp of Change: Mannerists to Dufay (*Holly Maurer; UI+ viols*)

Explore the music of the late 14th century with pieces by Senleches, Cordier (composers of the pieces notated as a heart and a harp!) and Ciconia and then contrast them with the music of Dufay as he moves into the Renaissance. Some doubling possible.

Appalachian Songs & Ballads (*Lorraine Hammond; all levels of voices and instruments*)

Honoring the musical traditions of our Mountain Collegium Appalachian home, we will focus on the music of Dillsboro, North Carolina's own Aunt Samantha Baumgarner, and Asheville's Bascom Lamar Lunsford. Primarily a singing class with some time for presentation, but instruments are also welcome.

Purcell for Dummies (*Gail Ann Schroeder; A viols*)

Celebrate the 360th anniversary of Henry Purcell's birth by playing his 4-part viol music. An introduction to his fantasies, this class aims to break down these technically challenging pieces into manageable bits, while reveling in Purcell's harmonic anomalies.

L'homme Armé (*Pat Petersen; UI-A recorders*)

This popular tune of the Renaissance was used by composers both in chansons and as a basis for masses. You'll play various settings, of course, but you'll also see some interesting ways the melody is woven into the larger work.

Pick Up the Tab—Beginning Viol Tablature (*Chrissy Spencer; all levels viols*)

Ever wondered about viol tablature? Tab is an alternative notation for string instruments where chords fall under your fingers with ease. Learn the tab alphabet, spell out words using tab notation, and play ensemble pieces for D and G instruments. Tablature opens up a world of accessible viol solo music. This is an introduction to tablature, but it is open to all levels of viol players.

Early American Bandstand (*Phil Hollar; Int+ recorders*)

Explore music that was popular in the American Colonies around the time that our nation was founded. We'll focus on music that the average American might have heard, some of it imported and some of it homegrown—Playford, Billings, Southern Harmony, and others.

Noël Sing We (*Valerie Austin; LI+ recorders*)

It's Christmas in July! This class is specifically designed to help prepare your holiday concerts. Preparation for performance will be a central feature of the course, including topics such as organizing rehearsals, costumes, 'upping' the pieces and, of course, basic aspects of performance itself. Numerous delightful pieces will be played and sung, some familiar and many which are so old they are new again, and we will include expressions of the holiday season and ideas for inclusion of poetry and dance. Consorts welcomed!

Baroque Masterclass (Gwyn Roberts & Barbara Weiss; all levels of Baroque instruments including treble instruments, bass instruments, & continuo instruments)

Open lessons for those who have prepared solo or ensemble works of Baroque music. We'll work on style, technique, presentation, nerves, and anything else that comes up, with plenty of exercises, ideas, and involvement for the whole class. Pre-arranged ensembles welcome, or let us know if you want to be matched up with someone, and what you want to play. This is a supportive environment. Performers at all levels are welcome—the only prerequisite is a desire to improve!

Her Majesty's Voices & Viols—Music for Nobility (Robert Bolyard; all levels of voices, viols, & 8-foot recorders)

The dulcet sounds of SATB voices, viols of all sizes, and recorders at 8-foot pitch, all come together to give participants an experience with some of the most beautiful repertoire from the Renaissance period written for, by, or about kings, queens, and other 1-percenters.

The Mighty Michael Praetorius (Liza Malamut; all levels of instruments & voices, but singers should also be able to play instruments)

Explore the prolific repertoire of the mighty Michael Praetorius, who wrote music for all combinations of voices, winds, and strings. From the sprightly dance music of Terpsichore to the grand polychoral music of Polyhymnia, this course will dive into the beautiful and nearly inexhaustible collection of repertoire by one of the most prolific composers from seventeenth-century Germany.

Recorder Orchestra (Chris Armijo; Int+ recorders big & small)

The recorder orchestra started becoming a “thing” just a handful of years ago. Since then, arrangements and compositions that utilize the smallest to the largest recorders have popped up everywhere.

Capped Reeds (Will Peebles; Int+ capped reed instruments)

The experienced players of the “buzzies” will enjoy this ensemble class. Bring your capped reed instruments and get those cheeks in shape before the workshop! Some instruments available to borrow, but it is assumed you have at least one instrument already.

Appalachian Ensemble (Lorraine Hammond; all levels of voices & instruments)

Play party music, dance tunes, folk songs and ballads are part of the rich Scots-Irish musical legacy of the Appalachians, North and South. All instruments welcome, and singers too, as we give fresh voice to this repertoire. Playing by ear, in the folk tradition, will be encouraged, but we will also have notation for much of the music.

If You Can Walk, You Can Dance (Pat Petersen; dancing only)

Responding to popular demand, a weeklong class in English country dancing. Get up and move! THIS CLASS WILL BE OFFERED ONLY IF THERE IS ENOUGH INTEREST. PICK A SUITABLE 2nd CHOICE.

Waites In the Tower (Valerie Austin; all levels of instruments)

The Waites were European town bands during two distinct eras and are an increasingly popular revival form. We will play music the waites are known to have used, from ‘tower’ music to town festivals to formal civic events. The course will also present some of the fascinating history of the waites and their conditions of employment, with a course booklet provided for each student. Bring loud instruments or soft, and a drum or two is always welcome!