

# Mountain Collegium 2018 class offerings and descriptions\*

## FIRST PERIOD

**Recorder consort and technique.** *Various faculty; all levels.* We sort you into classes based on your self-evaluations. Improve your technique through outstanding literature!

**Viol consort and technique.** *Various faculty; all levels.* We sort you into classes based on your self-evaluations. Improve your technique through outstanding literature!

**Sacred Harp.** *Will Peebles; all levels of voices.* Start your day by singing shape-note music, a Southern tradition that has its roots in New England (and even back to 18<sup>th</sup> century England). We'll explore both the 4-shapes of *Sacred Harp* (1845) and the 7-shape system of *Christian Harmony* (1866).

**Brass consort and technique.** *Erik Schmalz; all levels.* Sackbuts and cornetti of all sizes welcomed in this brass-kickin' repertoire class.

**Harp class.** *Sue Richards; all levels.* The perfect place to ask all your questions, to think about technique and arranging, and to learn plenty of tunes.

**What Goes Around Comes Around—Intro to hurdy gurdy.** *Phil Hollar; all levels.* 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 lend upon prior request.

## SECOND PERIOD

**Masses of Masses.** *Lisle Kulbach; intermediate & up recorders, voices, viols, and brass.* The fascinating harmonies, rhythms, and counterpoint all come to life as we learn masses by Josquin and Dufay.

**Renaissance Flute 201.** *Jody Miller; renaissance flutes in the lower intermediate phase & possibly harps.* Flute players who have a good sense of flute techniques and have at least rudimentary prior experience playing renaissance or baroque flute are perfect for this class. More advanced flutes can sign up if you are amenable to moving at a relaxed pace. Flutes will be provided, as we will play a matched set of Berney flutes loaned to us by Lauda Musicam of Atlanta. This will be a literature-driven class and we can also incorporate harps who read treble and/or bass clef lines in Renaissance music.

**La Soave Melodia: Italian Music for Viols.** *Annalisa Pappano; upper intermediate & advanced viols.* We will explore the rich variety of Italian viol music available to us, from solos and duos to luscious consort music.

**Schütz, Scheidt, Schein.** *Pat Petersen; upper intermediate & up, all instruments.* Heinrich Schütz (1585–1672), Johann Hermann Schein (1586–1630), and Samuel Scheidt (1587–1654) were the preeminent composers of the first half of the 17th century in Germany. Influenced by the nascent Italian baroque style, together they explored most of the genres of the day: polychoral works on a grand scale, elaborate canzonas, gorgeous madrigals, invigorating dance suites, and even drinking songs. In this workshop we'll look at the similarities and differences among these contemporaries, and explore their various repertoires.

**Dance Away All.** *Holly Maurer; viols, intermediate & up.* William Brade, although English, spent most of his career in Germany and Denmark where he published books of dances. We'll play his Pavans, Galliards, Almands and more.

**Rediscovered Renaissance: The music of Ralph Vaughn Williams.** *Phil Hollar; intermediate & up recorders.* In the early years of the twentieth century, Ralph Vaughan Williams helped English music regain its national voice after several centuries of Continental influence. Vaughan Williams drew heavily on English Renaissance and folk music to achieve his signature musical style. Explore the beautiful melodies and lush harmonies in this Vaughan Williams sampler.

**All In a Garden Green.** *Robert Bolyard; all levels of voices and recorders; viols also welcome.* Encounter the beauty of the natural world as we explore pieces about plants and greenery, including some perennial favorites as well as less familiar varieties!

**African Music for Recorders.** *John Tyson; upper intermediate & advanced recorders.* Music of Sören Seig and Henry Leck which melds southern African melodies and rhythms with beautiful chamber music. Great rhythm practice for recorder players who are comfortable tackling technique.

**Folk tunes and dances from the British Isles.** *Jack Ashworth; viols & violins, advanced beginners & up.* Ballad tunes, popular songs, and dance music from the 16th - 18th centuries, both as tunes for jamming and in polyphonic settings. Other instruments may be added.

**Facs Matter.** *Erik Schmalz; intermediate & up, all instruments; comfort with C clefs a plus but not required.* Reading facsimile will open up your musical world to things you've never considered before. It's much easier and more rewarding than you think, and it can give you insights into the music that you might not get with modern editions. We'll spend a little time getting familiar with the notation and then read through some great music that's only available in facsimile.

**Renaissance Recorder Consort.** *Instructor TBD; upper intermediate & advanced recorders.* If we have 4-6 recorder players interested in playing a matched set of Renaissance recorders, we will make it happen! You will need good dexterity on the instrument, good reading skills, and a fairly decent knowledge of Renaissance fingerings. What a wonderful way to work on style and tuning while expanding your knowledge of repertoire—all on a matched set of handmade instruments provided for use at the workshop!

\* 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 e-mail us and we will see if we can work out a solution.

## THIRD PERIOD

**Joyous Fantasias.** *Lisle Kulbach; upper intermediate & up recorders and viols.* Captivating fantasias and dances will be the backbone of this mixed ensemble. Elizabethan and post-Elizabethan composers, such as Coperario, Lupo, and Gibbons, gave us this wonderful literature that remains a staple of the repertoire.

**Elegance & Reform in France.** *Tish Berlin; intermediate & up recorders.* Out of the religious upheaval in 16<sup>th</sup>-century France came beautiful music by composers who also wrote gorgeous fantasias and playful chansons. We will explore both sides of French Huegenot composers through secular and sacred music by Claude Le Jeune, Eustache Du Caurroy, Claude Goudimel, and Claude de Sermisy.

**12-13-14: Three Centuries of Medieval Music.** *Pat Petersen; intermediate & up recorders (maybe other instruments—inquire).* We often group medieval and Renaissance music together, in one great pre-1600 lump. However, music, especially polyphony, was not all the same for half a millennium! We will explore the very beginnings of written music, sacred and secular, monophonic and polyphonic, following the development of compositional and notational complexity through the Middle Ages, ending with a look forward to what the Renaissance would bring.

**Apt for Voices & Viols.** *Annalisa Pappano & Robert Bolyard; upper intermediate and advanced viols & voices.* Come sing and/or play selections from the English repertoire. We will use the music of Ward and Gibbons as starting points.

**The Consort Collection.** *Jody Miller; intermediate & up recorders and other instruments.* Published collections of music can give you a lot of bang for the buck! We will start with volume 1 (of 4) of Steve Rosenberg's *The Recorder Consort* and we will see how far we can go. This will be speed reading. Bring your own copies so you can make notes for instrumentation and for tunes you want to use again. In addition to recorders, there may be some opportunities for capped reeds, percussion, or other instruments. A HUGE variety of music!

**Ah! Sighs and Tears.** *Holly Maurer; advanced beginner & up viols.* "Sigh" with your bows in the madrigals of John Wilbye and some of his contemporaries. But no fear – crying will not be necessary!

**Gentle Melodies for All Instruments.** *Sue Richards; all levels, all instruments.* A repertoire class with tunes being taught initially by ear, then with music. All melody instruments are welcome; we will look at some Appalachian music, some Irish and Scottish, and maybe a lovely Swedish tune.

**The British Invasion.** *Phil Hollar; upper intermediate & advanced recorders.* No, not the one with the Beatles, the other one - where they occupied France for nearly 100 years. English musicians, with their love of thirds and sixths, had a profound influence on musical styles during their century long sojourn on the Continent. We'll examine the English sound and explore how Continental composers such as Binchois and Du Fay absorbed it into their own compositions during the mid-fifteenth century.

**Baroque Orchestra.** *Barbara Weiss; intermediate & up, most instruments.* Music of Heinrich Schmelzer, a cornetto and violin player who worked in Vienna during the mid 17th century. His suite "Fechtschule" (Fencing School) is an example of *musica rappresentativa*, a theatrical style of composition that paints vivid images. In this case, Schmelzer conjures up a day at the fencing school, from the proud posturing of the students, through the gentle meditative warmups, followed by the sound the swords clanging against each other, and ending with the combatants relaxing at the bathhouse afterwards. We will play at A=440, and the class is open to all strings, keyboard, and winds, (especially) sackbuts, dulcians and cornetti.

## FOURTH PERIOD

**Free & Easy: Playing By Ear.** *John Tyson; all levels of recorders; other instruments may be accommodated.* A fun, easy class for enjoying our natural musicianship and discovering how easy it is to explore a multitude of sounds and expressions available to recorder players of all levels. Great ear training and liberating musical practice. This class will include: learning melodies by ear and making our own music quickly and easily. Everyone will receive a CD/link to recorded accompaniments for the melodies we learn and accompaniments for improvising their own music.

**Voices & Viols.** *Jack Ashworth; voices & viols, intermediate & up.* This large ensemble needs little introduction, as the title tells it all! We will play 8-foot music from the Renaissance period. Some low recorders may be accepted if there is space. The special topic this year is "The Big Four: Palestrina, Lassus, Victoria and Byrd." Motets, madrigals, dances, and unclassifiables.

**Come Sail Away.** *Erik Schmalz; all instruments, intermediate & up.* Venetian mariners gathered together once each year to offer prayers to San Nicolò, the patron saint of sailors. Go where the wind blows and take a tour with me through the celebratory music of Venice. I promise not to let you sink.

**May the Words of My Mouth: A Consort for Novice Recorder Players.** *Robert Bolyard; recorders, novice & lower intermediate.* An exploration of sacred music through the Renaissance and early Baroque. Throughout the week we will explore various settings of the same sacred texts and examine how they were set by different composers, showing how musical language in the Western Christian church evolved, while also working on sight reading techniques and general musicianship. Consider this class if you are a) new-ish to recorder; b) picking recorder up after a hiatus; c) looking for a stress-free class to learn a new size of recorder.

**Folk Ensemble: Celtic Session Tunes.** *Sue Richards; all instruments, all levels.* The title says it all. Some of the common jigs and hornpipes that will see you through a session without your hair catching fire. Then polkas and waltzes and maybe the odd reel.

**Baroque Masterclass.** *Tish Berlin & Barbara Weiss; all levels of Baroque instruments including treble instruments, bass instruments, and 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!

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