

Mountain Collegium 2022 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!

Renaissance Recorder Ensemble. *Pat Petersen; recorders—upper intermediate and advanced.* A consort class using 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. Class size limited to six.

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

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

Harp class: A Guessing Game. *Kelly Brzozowski; all levels.* This class for harp will solve the riddle of the missing harp tunes by taking a deep dive into some of the earlier printed manuscripts of Scottish music. While none of these are written for the harp, it's possible (and fun!) to go through and find the tunes that might have originated as part of the harp repertoire. We will identify, learn, and arrange several probable harp tunes through the week and explore the process of adapting tunes from other instrumental traditions. Music reading is not necessary, but helpful.

What Goes Around Comes Around—Intro to hurdy gurdy. *Phil Hollar; open to anyone interested in learning to play and maintain the hurdy-gurdy.* The hurdy-gurdy has been around for over a thousand years, yet remains a mystery to many musicians. This class will cover basic playing technique and routine maintenance of the hurdy-gurdy. The class is designed primarily for the Medieval style hurdy-gurdy, but other styles will work just fine, too. Some instruments available to lend.

SECOND PERIOD

Ductia Disco: Dance Hits of the Middle Ages. *Valerie Austin; all instruments—intermediate & up.* This course will explore medieval 'hit' dance tunes, including ductia, carol, estampie, saltarello, and basse dances. In addition to getting to know the music we will work on options for organizing the tunes for performance and suggestions for adding percussion.

Tunes from the Isles for Whistle and Recorder. *Rosalind Buda; recorders and pennywhistles—all levels.* Whistle and recorder players alike will enjoy delving into the music of the Celtic Isles. Melodies will be taught phrase by phrase to encourage learning by ear and to more easily gain insight into idiomatic ornamentation and phrasing. Variation of melody, articulation, and breath will also be emphasized and will bring these seemingly simple melodies to life. Music will focus on tunes from Scotland and Ireland with possible additions of Breton melodies.

Appalachian Dulcimer: Going Modal. *Lorraine Hammond; Appalachian dulcimer—all levels.* This American folk instrument offers beautiful support for "high lonesome" Appalachian songs and ballads, as well as rhythmic driving dance tunes. We'll review diatonic modes and then celebrate the sound of the drone string, playing modal melodies from Appalachian repertoire. For 3- or 4-string dulcimers, but banjo players and mandolin players are also welcome.

So You Think You Can Count! *Holly Maurer; viols & recorders—upper intermediate & up.* We'll explore the rhythmically challenging music of the late 14th century with pieces by Senleches (composer of the melody notated in the harp), and Cordier (composer of the melody notated in the heart), among others. Immerse yourself in the Middle Ages and challenge your rhythm chops.

Countdown! Top Hits Through the Years. *Pat Petersen; all instruments—intermediate & up.* Some tunes have never lost their appeal. The countdown will begin with some of the top tunes of the 14th century and we'll work our way through the 18th century. The appeal of these tunes is timeless!

Schütz, Schein, Scheidt! *Gwyn Roberts; recorders—upper intermediate & advanced (other instruments accepted if there is room).* Canzonas, motets, symphonies and suites by three of the finest 17th-century German composers. Large recorders welcome!

Masters of Melancholy. *Gail Ann Schroeder; viols—upper intermediate & advanced.* Tunes, texts and titles with an air of melancholia inspired some of the greatest music of Renaissance England. This class will explore the most popular of these sad tunes, in song and dance, such as Dowland's *Sorrow, come*, and the *Lachrimae* pavans. We'll play some lively music by the English masters, too, to chase the blues away.

All About the Bass. *Barb Weiss; all instruments and voices—low intermediate to advanced.* Bass lines have a lot of clues that can help you decide how to play a piece. Because so many pieces have a bass line, approaches we learn in this class will apply to all genres and periods. In class we will play a lot of Renaissance and Baroque pieces to learn new tools for interpreting and preparing music. Take home new practice techniques to share with your fellow musicians! Newcomers to bass clef are welcome if they are willing to prepare some before the workshop.

Odhecaton. *Brent Wissick; viols—intermediate & up.* In 1501 the Venetian printer Petrucci published the first polyphonic music using movable type. These 100 songs, mostly by famous Flemish composers, were clearly for instruments in 3 or 4 parts as they were printed without texts. The successful sales of this popular collection resulted in re-prints and distribution throughout Europe. We will explore these works on viols, with special focus on those by Josquin.

EMERGING RECORDERS—Catch Me If You Can. *Anne Timberlake; recorders—emerging and low intermediate.* Catches, rounds, and canons can be a great introduction to ensemble playing. We'll use this repertoire to hone our ensemble skills while sampling music from across the centuries. One of the few classes you can take in which EVERYONE has the melody!

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THIRD PERIOD

So Old It's New Again. *Valerie Austin; all instruments—intermediate & up.* The onset of the Early Music movement popularized a number of instrumental pieces which became victim to their own fame—so oft-played that we workshop folks began avoiding them. The pendulum has now swung fully in the other direction so that some of the old standards have become musical strangers to many. This course will feature some of those greatest hits of the Renaissance - the standard pieces every early musician should know.

Waulk It Out: A Waulking and Work Songs Class for Strings. *Kelly Brzozowski; strings—all levels.* Join with your instruments and voices to explore the Celtic tradition of waulking and work songs. From slow melodies for simple work, to driving, rhythmic tunes to get the job done together, the tradition of singing and playing for work has left us with an incredible body of music. This class will focus on learning these melodies on stringed instruments and then joining with the wind instrument class to collaborate both instrumentally and vocally. All strings are welcome; this class will be taught (mostly) on harp.

Waulk It Out: A Waulking and Work Songs Class for Winds. *Rosalind Buda; recorders & other winds—all levels.* Join with your instruments and voices to explore the Celtic tradition of waulking and work songs. From slow melodies for simple work, to driving, rhythmic tunes to get the job done together, the tradition of singing and playing for work has left us with an incredible body of music. This class will focus on learning these melodies on wind instruments and then joining with the Waulk It Out strings class to collaborate both instrumentally and vocally. All winds are welcome, but there will be a focus on whistle and recorder.

Can, Can, Canzona. *Holly Maurer; viols—intermediate & up.* Have you ever wondered what exactly a canzona is? We'll answer that question and more as we explore the Italian canzona and its influence throughout Europe with music by Gabrieli, Rognoni, Taegio, Brade and many others.

Capped Reeds Consort. *Will Peebles; capped reeds—intermediate & up.* Bring crumhorns, cornamuses, cortholts, Kelhorns, or other capped reed instruments for a chance to play some great ensemble music from the Renaissance. In addition to learning music and playing techniques, we'll learn to care for and make minor adjustments to reeds. Some instruments available to lend.

Shall We Dance? *Pat Petersen; all instruments—intermediate & up.* Dance through the centuries, from medieval to Renaissance to Baroque, perhaps with a tango thrown in. Brawl or bransle? Galliarde or tordion? Minuet or waltz? Lots of music, lots of reading, including some of Pat's settings of English country dances. We'll try out a few dance steps as part of the class.

Baroque Orchestra: A Quack Medicine Suite. *Gwyn Roberts; most instruments—intermediate & up.* Georg Philipp Telemann's *Ouverture "jointe d'une suite tragi-comique"* portrays three human ailments — gout, hypochondria and superciliousness — and their proposed remedies, which may or may not do any good. This ingenious character piece pokes fun at the eighteenth-century fad for patent medications, salves and other dubious remedies, often hawked by traveling doctors. All instruments welcome.

Regensburg Partbooks. *Erik Schmalz; most instruments—intermediate & up.* As renaissance instrumentalists, we're ALWAYS playing vocal music, but when did we get music for just instruments? These partbooks are important pieces of that puzzle. The music is good, too!

From the Noble Houses. *Gail Ann Schroeder; viols—upper intermediate & advanced.* As viol consort playing shifted from the professional players of the church and court of Queen Elizabeth, to amateurs in the noble houses of the Jacobean era, the ever-popular *Fantasy* also underwent a major transformation—mainly due to the influx and popularity of Italian madrigals. This class will survey the English fantasy, focusing on its development from the Elizabethan through the Jacobean eras, and its key innovators—Lupo, Coprario, Ward and Ferrabosco.

The Dark Side. *Anne Timberlake; recorders—upper intermediate & advanced.* Why should viol players have all the fun? We'll steal *ahem* explore music for viols by some of England's most masterful composers of consort repertoire, including Simpson, Lawes, Jenkins, and more.

Monteverdi's Top 10. *Barb Weiss; singers & instruments—intermediate & up.* Rule breaker, priest, amateur alchemist, plague survivor—Monteverdi wrote music that is even more interesting than his life. Wallow in dissonances, discover text painting and take a tour of the musicians who he influenced, and who influenced him. Don't let being an instrumentalist stop you from enjoying Monteverdi madrigals! And singers, bask in the color of different instruments while you sing.

EMERGING RECORDERS—A Consort Timeline. *Phil Hollar; recorders—emerging & low intermediate.* Join us for a whirlwind tour of consort music through the ages, from Medieval to modern. We'll concentrate on ensemble recorder skills as we sample consort music from a variety of styles and eras.

FOURTH PERIOD

Appalachian Folk Ensemble: Ways of the World. *Lorraine Hammond, with Rosalind Buda & Kelly Brzozowski; all instruments & voices—all levels.* Ways of the World, Black Eyed Susie, and Soldier's Joy are a few of the Appalachian tunes that share their names with quilt patterns. Taking our cue from the exhibit at the Mountain Heritage Center here on campus, Quilts: The Stories They Tell, we'll learn some of this great music, and some of the stories as well. Play along, sing along, even whistle along as we teach and guide, and create informal, ephemeral, folk arrangements.

Recorder Orchestra for Intermediate & Advanced: A Contemporary Cornucopia. *Phil Hollar; recorders—intermediate & up.* The modern recorder orchestra sound is very different from the classic recorder consort sound of earlier eras. The wide range and homogenous sound of the recorder orchestra provides a tempting setting for contemporary composers and arrangers. Join us as we explore a variety of contemporary works for this unique ensemble.

Recorder Orchestra for Emerging & Low Intermediate. *Jody Miller; recorders—emerging, low intermediate, & intermediate.* A sampling of both original repertoire and quality arrangements will help us learn how to blend and balance, as well as gain experience making musical decisions that help the whole group sound better. We'll read lots of music, but the emphasis will be on the "why" and "how" as we work through each piece. Perhaps even a good refresher for anyone who has to lead ARS chapters or less experienced consorts throughout the year.

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FOURTH PERIOD, CONT.

Loud Band. *Erik Schmalz; loud instruments—all levels.* Break out your brass instruments, dulcians, shawms, rauschpfeifen, and other louds. Let us know if you will be bringing any special instruments; we may be able to break into smaller groups.

Voices & Viols. *Brent Wissick; voices & viols—all levels.* Revel in the beautiful sonority of voices and viols combined. The famous *Ave Maria* motet by Josquin des Prez will be the focus of this class, along with a parody expansion of it by Ludwig Senfl. Other works by Senfl, such as his fun tenor lieder, will also be sung and played. Other 8-foot instruments accepted if there is space (low recorders, brass).

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

** 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.*

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