

SFEMS RECORDER WORKSHOP AT ST ALBERT'S PRIORY:
Course Selection Form July 20-26, 2008

Mail this page to Frances Feldon, 1440 Keoncrest Dr, Berkeley, CA 94702.
All course selection forms should be returned ASAP.

Name: _____ Email _____

Address: _____

_____ Phone _____

Playing experience level (from registration form questionnaire):
low intermediate ___ intermediate ___ high intermediate ___ advanced ___

Please fill form out completely, and pay attention to level recommendations, if any.

Class A-Recorder Orchestra (9:00-10:15am) Everyone participates. (See description below.)
Class B-Technique Class (10:45am-12noon) Assigned. (See description below.)
Class C-Master class (1:00-2:00pm) Optional. (See description below.)

Class D -Ensembles (2:15-3:30pm)
Please choose any topic from the list below.

	Course #	Course Title
First Choice	_____	_____
Second Choice	_____	_____
Third Choice	_____	_____

Class E-Ensembles (4:00-5:15pm)
Please choose any topic from the list below.

	Course #	Course Title
First Choice	_____	_____
Second Choice	_____	_____
Third Choice	_____	_____

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July 20-26, 2008

Class A-Recorder Orchestra (9:00-10:15am) All Workshop Participants

We will start our day together reveling in the sound of the large recorder ensemble; and will work on developing ensemble skills, producing beautiful tones and exploring music for recorder orchestra. The orchestra will work with music illustrating The Little Prince by Antoine de Saint-Exupéry. If you can, read this delightful book before you come! Works will include early pieces around the themes of "Prince" music and animal music, as well as contemporary pieces including a suite on The Little Prince by Thera de Marez Oyens and a newly commissioned piece by Wim Burghouwt. Please bring the largest instruments you have. Sweet and low, the larger the better! By the end of the week the orchestra will sound like a beautiful mellow chamber organ. The music will be rewarding, challenging and fun for players at all levels.

Norbert Kunst, conductor

Class B-Technique Classes (10:45am-12noon)

You will be assigned to a technique class, based on your level of experience; all participants within a single class will be at approximately the same level. Instructors will rotate. You will have a variety of teachers during the week. Please be as complete and accurate as possible in the questionnaire about your musical experience so that we can make optimal class placements. Each teacher will work intensively on a different aspect of recorder technique (at the appropriate level) so that you will be exploring several topics during the week, using a variety of materials. Topics include, but are not limited to breathing, articulation, tuning, sight-reading, ornamentation, etc.

Instructors: Beazley, Feldon, Kielson, Kunst, Meyers

Class C-Master Class (1:00-2:00pm)

ANYONE may choose to play in master class and anyone may attend to listen. Attendance is optional. If you choose to perform in master class, your piece must be selected and well-prepared ahead of time. You must send a copy of the score by one month before the workshop; receipt of the score will hold your place in master class. An accompanist will be provided. The teacher will be different every day the master class meets.

Facilitator and Continuo: Heater & Morris

Composer _____ Title _____

Class D (2:15-3:30pm)-Ensembles

D1 The Counterpoint of JS Bach. Enjoy playing selections from The Musical Offering, Art of the Fugue, and The Well-Tempered Clavier arranged for recorders. Every part guaranteed to be well composed! (Intermediate to advanced)

Katherine Heater

D2 Ensemble improvisation: In a step-by-step, user-friendly process we will practice adding diminutions to all parts in simple, four-part Renaissance dances and canzoni. Time allowing, we will wean ourselves further from the exactitudes of written music via group improvisation on ground basses. (All Levels.)

Janet Beazley

D3 What Attitude! Chromaticism As A Means of Expression in 16th and 17th-Century Music. In this class we will explore the use of chromaticism in sacred and secular music. English, German and Italian masters will shock and move us as we play the striking music of the late Renaissance and Baroque. Eric Hass' edition of "Illicita cosa" will be our point of departure for the repertoire selections (High intermediate and up)

Lisette Kielson

D4 Masquing Ayres: John Adson's *Courtly Masquing Ayres*, published in 1621, contains thirty-six dances in five and six parts from the royal entertainments of the Jacobean period. Tuneful and jolly, they are characterized by rhythmic variety and -- in some cases -- startling changes in tempo and mood. (Intermediate and up.)

Herb Myers

D5 14th-Century Mass Movements: We will play arrangements for recorders from the 14th-century Barcelona and Tournai manuscripts, notable among the first collections of mass movements (not yet complete cycles of mass movements as we know them). Their characteristic use of rhythmic devices like hocket and syncopation, and their open harmonies result in a sonorous and "snappy" effect. (All levels)

Frances Feldon

D6 A Madrigal Tasting Menu. Sample the varied delights of polyphonic music originally intended for voices, but perfectly suited to instruments. Learn about the expanding nature of the genre and improve your skills of expression and articulation (Intermediate and up).

David Morris

Class E 4:00-5:15pm-Ensembles

E1 Animals in Music Through the Ages. The sound of nature has always been a source of serious and humorous inspiration for composers. The class includes an arrangement of the *Carnival des Animaux* by Camille Saint-Saens, as well as pieces about birds, foxes, dogs, elephants, geese, etc by Josquin, Praetorius, Telemann, Vivaldi, Scarlatti, Prokofiev, and Henry Mancini! (Intermediate and up)

Norbert Kunst

E2 Music of the High Baroque: This class is a playing survey of great music from the second half of the 17th- and first half of the 18th centuries. Composers will include but are not limited to: Purcell, Corelli, Handel, and Domenico Scarlatti. (All levels)

Katherine Heater

E3 Rhythm Workout: Dance Music by Dowland and Holborne. The wonderful and challenging five-part dance music repertoire of these two English composers provides an excellent context for practicing complex syncopations, hemiolas and interlocking rhythms. We will also brainstorm about different ways we can turn the devil metronome into a helpful tool for better musicianship, as well as hone our ensemble cuing. (High intermediate and up)

Janet Beazley

E4 What Goes Around Comes Around: Canons and Rondos Through the Centuries. With an emphasis on ensemble technique (so appropriate with the imitative devices of the canon), we will explore a wonderful variety of three and five part music through the ages, by some well known and lesser-known composers. Music by Albrechtsberger, JS Bach, Erich Katz, Mozart, JJ Mouret, Pachelbel (guess which piece!), Peter A Ramsey. (All levels)

Lisette Kielson

E5 The Music of Heinrich Isaac and Ludwig Senfl. Like the collection of French chansons, the repertory of German lieder represented a rich source of pieces for instrumental performance. In addition, we explore a number of pieces clearly composed from the outset for instruments, including some real winners by Isaac. One of Isaac's favorite compositional devices was the superimposition of more than one pre-existing melody. His student Senfl took this technique to even greater heights, sometimes combining three melodies (often folk melodies) that then flow along happily at once. This class will explore examples of lieder by both composers, as well as instrumental works by Isaac. (High Intermediate and up.)

Herb Myers

E6 Music History: Music in Tudor and Stuart England. A history class for recorder and viol players! Learn about the roots, development and final days of consort music, from the ballads of King Henry VIII's court to the masques and operas of Purcell during the time of William and Mary. We will play many of the musical examples ourselves! (Lecture & Playing; All levels)

David Morris