

SFEMS RECORDER WORKSHOP AT ST ALBERT'S PRIORY:  
Course Selection Form July 19-25, 2009

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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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 on a special project focusing on the idea of the Requiem and its artistic influences through the ages. 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: Carslake, Gilbert, Feldon, Kunst, O'Malley, van Proosdij

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 one month before the workshop; receipt of the score will hold your place in master class. Enrollment is limited to ten participants. An accompanist will be provided. The teacher will be different every day the master class meets.

Facilitators: Heater (Continuo) & Gilbert

Composer \_\_\_\_\_ Title \_\_\_\_\_

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

D1 The Sacred Harp:

A treasury of four-part hymnody from Appalachia. Learn to fa-sol-la according to the shapes of notes, then play these beautiful and uniquely American hymns.

Katherine Heater (All levels)

D2 Christmas in July:

Volume 1 of the lovely recorder quartets arranged by Eric Haas, including "Vom Himmel hoch," "In dulci jubilo" and combinations of tunes such as "Sussex Carol/I Saw Three Ships." Patrick O'Malley (All levels)

D3 England in the 14<sup>th</sup> and 15<sup>th</sup> century

Only a few undamaged sources of English music from the 15th century survive in British libraries as most manuscripts were destroyed by Henry VIII during the Dissolution of the Monasteries. Music from the Old Hall manuscript, Eton choir book, Lionel Power, John Dunstaple, Walter Frye, John Plummer and Robert Morton.

Hanneke van Proosdij (High intermediate and up)

D4 Baroque Ornamentation

Are you intimidated by the ornaments indicated in baroque music? In this survey of baroque style we will cover the basics: trills and appoggiaturas, the use of inégal and simpler French ornaments. We will work on duets by Boismortier, Hotteterre and others. This class is for alto recorder players only.

Louise Carslake (Intermediate and up)

D5. The Bird in Byrd

Many composers depict animals in their music, and William Byrd is an extraordinary example. Not only are his compositions beautiful in sound and craft, but the poetry is also of Shakespearean quality. Birds are the most frequently depicted type of animal in early music, frequently as a poetic metaphor. Since the recorder's name is rumored to come from the Old English "recordare," (to teach birds to sing) it is doubly appropriate to arrange Byrd's music for recorders.

Frances Feldon . (High intermediate and up)

D6 Italian Renaissance Music and its Genres.

Explore the beauty and diversity of Italian Renaissance music in all its genres, including rustic villanelle of Orlando di Lasso, amorous madrigals of Jacob Arcadelt and virtuosic instrumental fantasias, ricercari and canzoni.

Rotem Gilbert (Intermediate and up).

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

E1 Joyful Mourning:

Laments in all styles and genres through the ages: Middle Ages, Renaissance, Baroque, modern, jazz, etc. How do we express our feelings with regard to mourning through time? Did people in the Renaissance mourn musically in a different manner than they do now?

Norbert Kunst (Intermediate and up)

E2 Preparing for master class:

Bring in your favorite sonatas and play them with a live harpsichordist. We'll talk about how to prepare a piece to play in public, including discussion of practice strategies, rehearsal strategies, performance anxiety, and how to hear comments.

Katherine Heater (Intermediate and up)

E3 Popular German Song Settings

Florid settings of popular tenor melodies by masters Heinrich Isaac, Ludwig Senfl and Heinrich Finck. This first great generation of German Renaissance composers shaped the face of German polyphony.

Rotem Gilbert (High intermediate and up)

E4 Cantare suonando

Instrumental performance of vocal music. Let your instruments sing! Popular tunes, chansons and madrigals throughout the ages.

Hanneke van Proosdij (All levels)

E5 Music Transalpina

In this survey of the English madrigal we will play madrigals both melancholy and lively, by English composers Morley, Byrd and Weelkes. We will compare the English madrigals with those written by Italian composers but published in England.

Louise Carslake (High intermediate and up)

E6 American Ensemble Music

Play original compositions and arrangements by Patrick O'Malley. This will include some music by Carl Nielsen and American barbershop quartets.

Patrick O'Malley (Intermediate and up)

E7 Trecento!

Italian music in the 14<sup>th</sup> century flourished at its courts and developed a notational system and forms (madrigal, caccia, and ballatta) independent of French Ars Nova style. The most famous Italian composer of the 14<sup>th</sup> century is Francesco Landini, a blind organist in Florence. We'll explore Landini's works and those of his contemporaries, works of Johannes Ciconia, and an istampitta (monophonic dance).

Frances Feldon (All levels)