



# THE SAN FRANCISCO EARLY MUSIC SOCIETY

## SFEMS RECORDER WORKSHOP

Rotem Gilbert & Hanneke van Proosdij, Directors

Email: [recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org)

626-441-0635

Dear SFEMS Recorder Workshop Week II Participant,

Welcome to the 2012 Recorder Workshop! Thank you for joining us for what promises to be a most exciting week. In looking over the enclosed schedules you can anticipate a week full of playing and a chance to improve your skills, hear wonderful concerts, and have a good time. The Preliminary Daily Schedule will answer many of your questions. There will be an updated Daily Schedule for you at the workshop.

Enclosed you will find a curriculum guide, schedule, and several forms. Please complete these forms and return them as soon as possible. Returning them early will increase our ability to give you your first choices.

Please send your forms (PDF) via email to: [recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org)

Or you can send them regular mail to: Rotem Gilbert  
1627 Amberwood Drive, #E  
South Pasadena, CA 91030

**Room check-in/workshop registration is 1-3:30 pm on Sunday, July 15<sup>th</sup>.**

For those of you traveling from the Oakland or San Francisco airports, it is easy to take BART to the Rockridge Station.

Please bring a music stand and, if you are staying on campus, a reading lamp for your desk. Backup recorders, either wood or plastic, are very, very useful. We will provide a notebook to organize your music for classes. We suggest bringing dividers to separate your music by class and a highlighter (to highlight an individual line in a score for ease of reading). We provide tape and a three-hole punch. Without organization it is easy to misplace your music or waste valuable class time looking for music.

For those of you staying at St. Albert's, the priory provides bed linen and towels. If you require specific personal items for your own comfort, please bring them. Oakland summer days are usually warm, with evenings a bit chillier, so be sure to bring comfortable clothing.

The rooms do not have telephones, so please bring cell phones if you have them. There is a pay telephone at the front inside entrance. You will be able to access the internet via WiFi on site.

The first meal to be served in the priory dining room is dinner on Sunday. If you are coming from the Bay Area, please bring a bag lunch for that day. Out-of-towners will be provided light refreshment when they arrive.

Last year we combined the auction with the Open Mike; we will have a silent auction as well as a music, CD, and book sale while enjoying each other's performances. If you have any items you would like to contribute, please bring them with you. Donations to fund Recorder Workshop scholarships are needed and gratefully accepted. If you are able to help another person benefit

from our program, you can also do so by making a contribution to the Recorder Workshop at any time.

A word about **our facilities at St Albert's Priory**:

This Dominican men's college is a beautiful, quiet, and collegial ivy-covered brick oasis one block off College Avenue in the beautiful Rockridge section of Oakland, near Berkeley, California. It is two blocks and a five-minute walk from the Rockridge BART (Bay Area Rapid Transit) station, so is easily accessible (by BART) from any part of the Bay Area via public transportation. Ample parking is available for commuters who drive, though carpooling is encouraged. College Avenue is an attractive upscale shopping area with lots of boutiques, cafes, and excellent restaurants.

- **All rooms on campus are singles** containing a bed, desk, armchair, closet, and sink. Toilets and showers are dorm style (down the hall, with individual cubicles). The rooms are nice and overlook the serene inner courtyard garden of the priory.
- Meals are available in the priory dining room, and the menu is simple but good. Vegetarians will be satisfied by a salad bar that includes tofu offerings even if the main course is not vegetarian. Vegans will need to supplement dining service with visits to nearby Trader Joe's (one block away) and Whole Foods (several blocks). You may purchase a complete meal plan ahead of time even if you don't stay on campus (see registration form). We need to hear from you **two weeks before the workshop if you are commuting and wish to reserve meals in the refectory**.
- Stair climbing is unavoidable, as classes are held on two floors. If you are challenged by stairs, please keep this in mind. We may use the elevator, but even with the use of the elevator, there are a few steps. Please let me know if you need assistance.
- The classrooms available to us are roomy and nice. For recorder orchestra we have the use of the incredibly beautiful main chapel with its gorgeous woodwork and stained glass. Wait until you see it!

We look forward to seeing old friends, meeting new ones, and making music together. Please feel free to call or e-mail us if you have any questions at all.

Sincerely,

Rotem Gilbert & Hanneke van Proosdij

THIS IS A PRELIMINARY SCHEDULE; UPDATED SCHEDULE AVAILABLE AT REGISTRATION.

**Daily Schedule July 15 – 21, 2012**  
**SFEMS Recorder Workshop Week II at St. Albert's Priory, Oakland**

**Sunday, July 15**

1:00–3:30 p.m.	Registration & check-in
3:30–4:30 p.m.	Orientation
4:45–5:45 p.m.	Welcome reception
6:00–6:45 p.m.	Dinner
7:30 p.m.	Playing session with Peter Maund

**Monday, Tuesday, Thursday, and Friday, July 16-20**

8:00–8:45 a.m.	Breakfast
9:00–10:30 a.m.	Recorder orchestra, class A
10:30–11:00 a.m.	Coffee break
11:00–12:15 p.m.	Technique classes, class B
12:15–12:45 p.m.	Lunch
1:00–2:00 p.m.	Master class, class C
2:15–3:30 p.m.	Special topic classes, class D
3:45–5:00 p.m.	Special topic classes, class E
5:15–6:00 p.m.	Feldenkrais with Stacey Palinka/aperitifs
6:15–6:45 p.m.	Dinner
7:30 p.m.	Evening event

**Wednesday, July 18**

8:00–8:45 a.m.	Breakfast
9:00–10:30 a.m.	Recorder orchestra
10:30–11:00 a.m.	Coffee break
11:00–12:15 p.m.	Early afternoon topic class (class D)
12:15–12:45 p.m.	Lunch
1:00–2:00 p.m.	Late afternoon topic class (class E)
	Afternoon free to play, sightsee, relax
2:30–5:00 p.m.	Mini-workshop with Greta Haug-Hryciw
6:15–6:45 p.m.	Dinner
7:30 p.m.	Small group playing sessions with faculty

**Saturday, June 21**

8:30–9:15 a.m.	Breakfast
9:30–11:00 a.m.	Student concert
11:30–1:00 p.m.	Check-out

**Evening Events, all at 7:30 p.m.**

Sunday 7/15	Playing session with Vicki Boeckman
Monday 7/16	Lecture by Rotem Gilbert
Tuesday 7/17	Faculty concert
Wednesday 7/18	Small group playing sessions with faculty
Thursday 7/19	Open mike & silent auction
Friday 7/20	Recorder orchestra & faculty recorder consort concert

**Please fill out the personal information form, the musical experience form, and the class choice form and return by email before July 1st to**

[recorderworkshop@sfems.org](mailto:recorderworkshop@sfems.org)

Or you can send them regular mail to: Rotem Gilbert  
1627 Amberwood Drive, #E  
South Pasadena, CA 91030

## **PERSONAL INFORMATION**

Name \_\_\_\_\_

Street  
Address \_\_\_\_\_

City/State/Zip Code \_\_\_\_\_ Phone \_\_\_\_\_

Email \_\_\_\_\_

If you are staying at St. Albert's Priory, are there any special considerations we should know for placing you in a room?

\_\_\_\_\_  
\_\_\_\_\_

Whom do we contact in case of an emergency?

Name \_\_\_\_\_

Street Address \_\_\_\_\_

City/State/Zip Code \_\_\_\_\_ Phone \_\_\_\_\_

For people staying for two weeks, please let us know if you are staying the night of Saturday, June 14 yes/no

## CLASS CHOICE FORM Recorder Workshop Week II

Please fill out form completely.

**Class B (11a.m.-12:15p.m.)** Course#                      Course Title

First Choice                      \_\_\_\_\_

Second Choice                      \_\_\_\_\_

**Class D (2:15–3:30 p.m.)** Course#                      Course Title

List the course number and instructor for ONE class on each line.

First Choice                      \_\_\_\_\_

Second Choice                      \_\_\_\_\_

Third Choice                      \_\_\_\_\_

**Class E (3:45–5:00 p.m.)** Course #                      Course Title

List the course number and instructor for ONE class on each line.

First Choice                      \_\_\_\_\_

Second Choice                      \_\_\_\_\_

Third Choice                      \_\_\_\_\_

I wish to sign up for **Class C**, master class\_\_\_\_  
(Limited to 8 groups/people, so send in your choice form early!)

Composition: \_\_\_\_\_

Need harpsichord accompaniment: Yes\_\_\_\_ No\_\_\_\_

Will play at 415\_\_\_\_ 440\_\_\_\_

Other ensemble members (when applicable):

### INSTRUMENT INFORMATION

Please list each instrument you plan to bring with you:

Recorders - Modern or Baroque at A=440 (circle as appropriate):

S   A   T   B   GtB   CtB

Recorders - Renaissance at A=440. Please include builder/maker informatio.n

S   A   T   B   GtB   CtB

Recorders - Baroque at A=415. Please include builder/maker information.

S   A   other:

**MUSICAL EXPERIENCE. Please fill out this page if you have not been at the Recorder Workshop in the past two years.**

*The more accurate you can be in your description of your musical and technical level, the easier it will be for us to place you in classes with others of like level so that you will get the most out of this week of music making.*

Name: \_\_\_\_\_

Area of interest:

medieval\_\_\_ Renaissance\_\_\_ baroque\_\_\_ contemporary\_\_\_ world\_\_\_ all

Have you received coaching from a professional? From whom?

Have you ever received any formal musical training?\_\_\_\_\_

Was it in grade school?\_\_\_ high school?\_\_\_ college (BA)?\_\_\_ graduate school?\_\_\_\_\_

Have you attended a workshop before?\_\_\_ Which one?

Have you worked with a conductor and played with a large recorder orchestra or regular orchestra or sung with a chorus before?\_\_\_\_\_ For how long?\_\_\_\_\_

I would describe myself as a low intermediate\_\_\_ intermediate\_\_\_  
high intermediate\_\_\_ advanced\_\_\_ recorder player.

I play: only c-fingerings\_\_\_ only f-fingerings\_\_\_ both c and f fingerings\_\_\_

I play: S\_\_\_ A\_\_\_ T\_\_\_ B\_\_\_ recorders.

Can read: treble clef\_\_\_ alto clef\_\_\_ tenor clef\_\_\_ bass clef\_\_\_ any clef\_\_\_  
Renaissance notation\_\_\_

Ensemble playing experience: none\_\_\_ some\_\_\_ lots\_\_\_

Sight reading skills: fair\_\_\_ good\_\_\_ excellent\_\_\_

Do you learn new pieces quickly? \_\_\_\_\_

Playing rhythms/counting: fair\_\_\_ good\_\_\_ excellent\_\_\_ .

Can read: treble clef\_\_\_ alto clef\_\_\_ tenor clef\_\_\_ bass clef\_\_\_ Renaissance notation\_\_\_

Ensemble playing experience: none\_\_\_ some\_\_\_ lots\_\_\_

Wish to perform on the Saturday student concert\_\_\_ Do not wish to perform\_\_\_

# Curriculum Guide SFEMS Recorder Workshop Week II

## *On Wings of Song*

St. Albert's Priory, Oakland, CA July 15 – 21, 2012

### WORKSHOP PITCH IS A=440

#### **Class A 9:00-10:30 a.m. Recorder Orchestra** directed by Rotem Gilbert

Rotem will trace popular melodies set in different ways, including Mendelssohn's beautiful *On Wings of Song*. We will start our day together celebrating the sounds of the recorder orchestra, and we will work on developing ensemble skills, producing beautiful tones, and exploring music. Parts will be assigned on Sunday, July 15. Please bring your low instruments. The music will be rewarding, challenging, and fun for players at all levels.

#### **Class B 11:00 a.m.-12:15 p.m.**

Technique classes. Those of you who have attended before, please note our different format this year.

##### **B1 Recorder Technique** (Boeckman, Carslake, van Proosdij)

We will address style and interpretation as well as technical issues such as tone production, hand position, and articulation.

##### **B2 Theory, Modes, and Counterpoint for Everyone** (Morris)

This class will address topics such as modes and basic modal improvisation, basic theory review (major, minor, relatives, key signatures,) and counterpoint (species, with examples of each type). (All Levels)

##### **B3 Renaissance Consort** (Berlin)

For people who play and own Renaissance consort instruments. We will address ensemble skills, tuning, tone production, and other technical issues connected with playing Renaissance consort.

#### **Class C Master Class 1:00-2:00 p.m.**

Anyone may choose to play in the 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. Limited to 8 groups/people.

#### **Class D 2:15–3:30 p.m.**

##### **D1 Tenorlied** (Berlin)

The practice of building polyphonic pieces around a pre-existing tune is ancient. German composers such as Senfl, Finck, and Isaac wrote many beautiful songs based on songs, or lieder. Learn how to play your instrument with a vocal sensibility – let your recorder be your voice! (Intermediate/Advanced)

##### **D2 Scandinavian Treasures** (Boeckman)

Enchanting music from Denmark, Norway, and Sweden by Carl Nielsen, Edvard Grieg, C.M. Bellman, and others will be used as a backdrop to two Hans Christian Andersen fairy tales. (All Levels)

##### **D3 Secular Songs from Medieval France and Italy** (Carslake)

From the courtly love melodies of Guillaume de Machaut to the realistic imagery of the canonic Trecento caccias, we will look at the fixed poetic forms of the late 14th century in France and Italy. Be prepared for challenging rhythms and Pythagorean harmonies. (High Intermediate/Advanced)

**D4 French vs. Italian in the Baroque (Morris)**

What are the stylistic differences in French and Italian music? Savor the delicious differences in both cultures. (Intermediate/High Intermediate)

**D5 Songs in Van Eyck's *Der Fluyten Lusthof* (van Proosdij)**

We will explore some of the songs in the collection of Van Eyck's *Der Fluyten Lusthof*. We will work on phrasing and understanding the principles of variation and division in Van Eyck so that you can make your own variations in this style. (Intermediate/Advanced)

**Class E 3:45–5:00 p.m.**

**E1 Medieval Music from England (Berlin)**

Vocal and instrumental music including estampie, carols, works from the Old Hall ms, Worcester fragment,s and more. Some class time will be spent making your own estampie. (High Intermediate/Advanced)

**E2 Heart and Soul (Boeckman)**

This class will work on four- to six-part arrangements of some of the most beautiful jazz melodies ever written. We will focus on playing expressively and emulating a real swing articulation on the recorder. Pieces will include *Someone to Watch over Me*, *Tenderly*, *Autumn leaves*. (High Intermediate/Advanced)

**E3 On Wings of Chanson (Carslake)**

A survey class of French songs from the 15th to the 20th centuries. Throughout the centuries, French and Flemish composers have produced an astounding number of beautiful and sometimes complex polyphonic songs in the French language, most of which fit the recorder's range and character perfectly. In this class we will play styles ranging from the 15th and 16th-century Renaissance chanson to the Impressionist songs of Debussy and Ravel. (All Levels)

**E4 Love Conquers (Gilbert)**

Trace the most beautiful love songs of the 15th century and follow their polyphonic settings. Pieces will include *J'ay pris amour*, *De tous biens plaine* and *Fors seulement*. (Intermediate/Advanced)

**E5 Madrigals (Morris)**

This class is open for recorder players and singers. Italian and English madrigals from the late 16<sup>th</sup> century; lots of fun music! (Intermediate/Advanced)

\*We may turn some of the afternoon classes into Renaissance consort classes, so please make sure to include second and third choices on your form.

**Wednesday Mini-Workshop with Greta Haug-Hryciw 2:30-4:30p.m.**

**Time in a Bottle: 20<sup>th</sup> Century Tunes**

With music by Jim Croce, John Denver, Don McLean, and others.