Atlanta Early Music Alliance & Atlanta Recorder Society
Midwinter Workshop Session Offerings—January 22–24, 2027

Class offerings/faculty subject to change.
All classes and playing sessions are at a=440

Friday, January 22

Evening session, 7:00–9:00 pm

Big Blow & Bow Playing session—*all instruments*
Join us for this large group playing session open to all! Led by David Wheeler, Barbara Stark, David Lawrence, and Jacob Bitinas

Saturday, January 23

Saturday, Session 1, 9:30—10:45 am

The Beauty of Bach *(Patricia Petersen, faculty)* *Recorders, low intermediate and up*
Explore the moving melodies and luscious harmonies of Bach's chorales. Basses welcome but not required. Must be comfortable with one and a half octaves and most accidentals on at least one size of recorder.

Breath & Wind *(Anne Timberlake, faculty)* *Recorders, upper intermediate and up*
The movement of breath lies at the heart of recorder playing. We'll pay homage to this vital part of our playing with a session that focuses on music about moving air. Works by Byrd, Frescobaldi, Marenzio, and more.

The Triumphs of Maximilian I *(Stewart Carter, faculty)* *Loud Band, intermediate and up*
This class explores German music of the late 15th and early 16th centuries. Brass, double reeds (no capped reeds).

Like Father, Like Son *(Holly Maurer, faculty)* *Viols, upper intermediate and up*
Both Ferrabosco the elder and his son Alphonso created fantasias for the viol. We'll play several and perhaps answer the question, "is it nature or nurture?"

Gems of the German Viol Consort *(Gail Ann Schroeder, faculty)* *Viols, lower intermediate and up*
Experience beautiful instrumental consort music, as well as vocal music in the Italian madrigal tradition, of the Germanic regions of Europe. Composers include Schütz, Brade, and Schein.

What a Burden! 15th century English carols *(Caleb Jackson, faculty)* *Mixed, intermediate and up*
Did you know that musical "carols" weren't always associated with Christmas? In this class we'll be focusing on Medieval English carols, with their distinctive structure of alternating verses and a "burden," or refrain. Music will come from the Trinity Carol Roll, Ritson Manuscript, and other sources!

Saturday, Session 2, 11:15 am–12:30 pm

When the Livin' is Easy *(Jody Miller, faculty)* *Recorders, upper intermediate and up*
If mattress stores can push "Christmas in July" on us, then musicians can openly pine for warm weather in the middle of January. We'll play music depicting the warmer times of the year while dreaming of pleasant weather, gardens, and sunshine. Though the course title might suggest otherwise, most music will be from the Renaissance period—but we won't limit ourselves!

A Trip to the (Members') Library *(Anne Timberlake, faculty)* *Recorders, intermediate and up*
Did you know that the American Recorder Society has been publishing its free Members' Library Editions since 1987? We'll sample some treasures from the vault, including both fresh compositions for recorder and recorder-savvy arrangements of older tunes.

This Scepter'd Isle *(Stewart Carter, faculty)* *Mixed, intermediate and up*
English music of the sixteenth and seventeenth centuries. Open to all instruments.

Sing It! Play It! Dance It! *(Holly Maurer, faculty)* *Viols, intermediate and up*
Sometimes a tune is so good that it's used in multiple settings by different composers from several different eras. We'll explore the origins of "Une jeune fillette," or in Italian "La Monica," in several settings from du Caurroy to Bach.

Tapas Musicales *(Caleb Jackson, faculty)* *Mixed, lower intermediate and up*
The *Cancionero de Palacio* and the *Segovia Codex* are two of the most important sources of Spanish 15th and 16th century music. Just like today's popular music, they include a wide array of romantic, festive, political, and even satirical music that we will explore. Get ready for music that accommodates many levels, many instruments, and many different tastes!

Saturday, Session 3, 1:30–2:45 pm

Bridge to the Baroque *(Jody Miller, faculty)* *Mixed, lower intermediate and up*
Salamone Rossi did his fair share to usher in the Baroque period. Working alongside Monteverdi in the culturally rich Italian city of Mantua, he wrote instrumental compositions that are obvious predecessors of the Baroque trio sonata. These outstanding canzonas, sinfonias, and dances make a great introduction to early 17th century repertoire. Open to all instruments.

Fantastic Purcell *(Patricia Petersen, faculty)* *Recorders, upper intermediate and up*
With their luscious tunes and striking harmonics, Henry's challenging 4-part fantasias have been favorites of viol players for centuries. Let's find out why!

Italia Mia *(Stewart Carter, faculty)* *Mixed, intermediate and up*
Italian frottolas and canzonas from the sixteenth and early seventeenth centuries.

In Nomine *(Gail Ann Schroeder, faculty)* *Viols, intermediate and up*
This popular compositional form from 16th and 17th century England uses the plainchant-derived *In Nomine* tune from a mass by John Taverner. The drawn out note values of this cantus firmus tie all the imitative, polyphonic voices together creating a rich instrumental tapestry.

Renaissance Flute 101 *(Brittany Salkill, faculty)* *Ren flutes, lower intermediate and up*
Have you been interested in the Renaissance flute, but not sure where to start? This workshop is your chance to try the instrument and learn about its history and uses.

Hidden Entrances *(Caleb Jackson, faculty)* *Mixed, intermediate and up*
This class will focus on the late 16th century instrumental form—the intrada—but the ones written by lesser-known composers. We'll play 5- and 6-part pieces by late-Renaissance German composers Ghro, Widmann, Peuerl, and Brade.

Saturday, Session 4, 3:00–4:15 pm

All a-buzz About Stolzer *(Jody Miller, faculty)* *Capped Reeds, intermediate and up*
Capped reed instruments held an important role in Germany, even if for only a relatively short time. These unique instruments found their way into art and literature as early as the 15th century. Selections for this session will include works by Thomas Stolzer and (possibly) some of his contemporaries. *Note: This class is for capped reed players with solid experience, not the occasional player. Please make sure instruments and reeds are in good working order prior to the workshop. Contact Jody for advice, if needed.*

Shake & Jake *(Pat Petersen, faculty)* *Recorders, lower intermediate and up*
For those of us who've been playing for a certain number of years, the two venerable volumes *Musicke for the Recorder*, one Elizabethan and one of Jacobean times (also known as "strawberry and vanilla" for the color of their covers) bring fond memories. Their timeless tunes merely scratched the surface of these musically prolific eras. We'll play settings of these and others by some of the most popular composers of that glorious period—Morley, Byrd, Purcell, and others. Basses welcome, but not required. Must be comfortable with one and a half octaves and most accidentals on at least one size of recorder.

Please & Thank You *(Anne Timberlake, faculty)* *Recorders, intermediate and up*
They're two of the most basic – and important– expressions in any language, and it's no surprise that both supplication and gratitude abound in our musical heritage. We'll sample heartfelt musical pleas and paeans of Thanksgiving.

Love, Death, and a Little Hanky-Panky *(Holly Maurer, faculty)* *Mixed, intermediate and up*
16th century chansons by popular composers such as Janequin, Sermisy and Sandrin set texts about love: tragic love, forbidden love, illicit love. We'll play them all.

Fantasize! *(Gail Ann Schroeder, faculty)* *Viols, upper intermediate and up*
This class will feature popular viol fantasias by our favorite composers—Gibbons, Lupo, and Ward.

Who Wants to Be a Trill-ionaire? *(Brittany Salkill, faculty)* *Baroque instruments, intermediate and up*
This workshop will walk through the symbols and execution of the various kinds of trills used in Baroque era music. This class is at a=440.

Saturday, Session 5, 4:45–6:00 pm

Large Group Playing sessions—*all instruments*
Join us for this large group playing session open to most Renaissance instruments. Viols will be together in one group; all other instruments will be another group.

Sunday, January 24

Morning session, 9:30 am–12:00 pm

Large Group Playing sessions—*all instruments*

Join us for this large group playing session open to most Renaissance instruments. Separate sessions for viols and all other instruments.