

Atlanta Early Music Alliance & Atlanta Recorder Society

Midwinter Workshop Session Offerings

January 20–22, 2023

Friday, January 20

Evening session, 7:00–9:00 pm

Big Blow & Bow Playing session—*all instruments (various faculty)*

Join us for this large group playing session open to most Renaissance instruments. Bring your music stand and instruments you plan to play.



Saturday, January 21

Session 1, 9:30—10:45 am

Peaceful Morning (Jody Miller, faculty) *Recorders, low intermediate to intermediate*

Not a slow start—a peaceful one. Using psalm tune settings by Thomas Tallis, we'll devote our attention to our own beautiful sounds to create the perfect mood. Written for the Archbishop of Canterbury, many of these melodies have been used by later composers and have found their way into numerous hymnals.

Wine Tasting (Anne Timberlake, faculty) *Recorders, upper intermediate and up*

Break out your stemware! Humans have been interested in wine for a very long time, and over the centuries a diverse array of composers penned odes to humankind's preferred grape-based beverage. We'll sample their work—no ID required!

Innsbruck, I Now Must Love Thee (Stewart Carter, faculty) *Brass instruments, intermediate and up*

Music from the Age of Maximilian I. German music from the early 16th century by Isaac, Senfl, von Bruck, Lapidida, and others.

Just Josquin (Holly Maurer, faculty) *All instruments welcome, intermediate and up*

Just in case you didn't get enough of the music of Josquin des Prez during the 500th anniversary year of his death (2023), we'll play some of his less well-known chansons. These have everything we love about Josquin: imitation, word painting and beautiful melodies.

A Musical Diaspora (Larry Lipnik, faculty) *Viols, intermediate and up*

Works by Jewish composers from the continent who flourished in England and catholic composers from England who flourished on the continent. Survey the rich and varied consort repertoire by some of the finest composers of the Renaissance and early Baroque, including, including Bassano, Lupo, Dowland, Philips, Dering.

Session 2, 11:15 am–12:30 pm

Ursus Coeli, a mass for 8-foot recorders (Jody Miller, faculty) *Recorders, upper intermediate and up*

Glen Shannon's *Missa super-brevis "Ave Barry, ursus coeli"* (Hail Barry, bear in heaven) is a short mass written in Renaissance style to honor the late Barry Moyer. A patron of early music workshops around the country,

Barry loved the large recorders and owned quite a few of them himself! No sopranos allowed as we enjoy this outstanding example of Shannon's compositions.

The Glory of Venice (Pat Petersen, faculty) *All instruments and voices, intermediate and up*

Let the echoes resound! Thrilling multi-choir music from San Marco and elsewhere by Gabrieli and his contemporaries. Easier and more challenging parts, opportunities for singers, brass, viols, as well as 4' and 8' recorders.

For the Birds (Anne Timberlake, faculty) *Recorders, low intermediate to intermediate*

Tweet the old-fashioned way! The recorder has long been renowned for its sweet, bird-like timbre. We'll take full advantage of its melodious capabilities as we sample several centuries' worth of music about birds!

Step by Step (Holly Maurer, faculty) *Viols, intermediate and up*

Chromatic passages in viol consort music can be one of the great joys and challenges of playing English Fantasias. We'll play works by 3 different English composers that include significant chromatic sections and revel in the dissonances.

Japanese Taiko (Scott Brown, faculty) *All musicians welcome (this class repeated during Session 3)*

Take a journey from the silk trade routes to modern times to learn about the history and evolution of taiko into the highly entertaining ensembles that tour the globe today. Bonus, you'll get a workout learning to play the drums!

Session 3, 1:30–2:45 pm

Capped Reed Consort (Jody Miller, faculty) *Capped reeds, intermediate and up*

Much of the Renaissance dance, vocal, and instrumental repertoire is accessible to the limited ranges of capped reed instruments. We'll start Jacob Schein's Padouana, which actually specifies 'Krumhorn' in the 1617 manuscript, and continue with a variety of selections. Bring whatever sizes you have, but we'll have instruments to lend as needed.

Pick of the Vienna Pops (Pat Petersen, faculty) *Recorders, upper intermediate and up*

The partbooks of Vienna 18810 contain music in high Renaissance style by some of the most popular composers of the early 16th century: Isaac, Senfl, Hofhaimer, la Rue, and others. Participants will need secure counting skills.

From the House of Tudor to the House of Stuart (Stewart Carter, faculty) *All instruments, intermediate and up*

English music from the late sixteenth and early seventeenth centuries, by Byrd, Holborne, Dowland, the Bassanos, and their contemporaries.

Happy Birthday, Thomas Tomkins! (Larry Lipnik, faculty) *Viols, intermediate and up*

Celebrate the 450th anniversary of the birth of one of the most prolific composers from England's Golden Age with an array of his Fantasias, Dances, Madrigals, Ballets, and Anthems.

Japanese Taiko (Scott Brown, faculty) *All musicians welcome*

(Note: this is a repeat of the same class from Session 1 and is not a "part 2")

Take a journey from the silk trade routes to modern times to learn about the history and evolution of taiko into the highly entertaining ensembles that tour the globe today. Bonus, you'll get a workout learning to play the drums!

Session 4, 3:00–4:15 pm

The Beauty of Bach (Pat Petersen, faculty) *Recorders, low intermediate and up; strings also welcome*
Bach is not necessarily synonymous with difficult. We'll look at the exquisite chorale settings that inspired his cantatas, often with different harmonizations of the same tune.

Odhecaton (Anne Timberlake, faculty) *Recorders, upper intermediate and up*
Are you thankful we no longer have to puzzle over neumes scrawled by hand onto scraps of parchment? Have you been itching to sing the praises of moveable type? We're going high-tech this hour, sampling music from the Harmonice Musices Odhecaton, the very first collection of polyphonic music printed with moveable type. It's time to party like it's 1501!

Escape from the Thirty Years War (Stewart Carter, faculty) *Brass and open reeds, intermediate and up*
German music by Schein, Scheidt, and their contemporaries.

Say it in Italian (Holly Maurer, faculty) *Viols, intermediate and up*
This class will play the music of Italian composers publishing in Venice in the late 16th century. We'll start with a few dances, then move on to the expressive madrigals of Cipriano da Rore and finally a Fantasia by Orazio Vecchi. This is the music that the rest of Europe fell in love with and copied.

Great Danes (Larry Lipnik, faculty) *All instruments welcome, intermediate and up*
Musical treasures from the Royal Court of Christian IV preserved in Danish, North German, and Venetian collections. Discover works by native composers Mogens Pedersøn, considered the most important composer before Buxtehude, Melchior Borchgrevinck, and Hans Nielsen, as well as selections by other celebrated composers in residence including Dowland, Simpson, Brade and Greebe.

Session 5, 4:45–6:00 pm

Big Blow & Bow Playing session—all instruments (various faculty)

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 22

Morning session, 9:30 am–12:00 pm

Big Blow & Bow Playing session—all instruments (various faculty)

Join us for this large group playing session open to most Renaissance instruments. Bring your music stand and instruments you plan to play.

Class offerings/faculty subject to change.