

Atlanta Early Music Alliance & Atlanta Recorder Society

Midwinter Workshop Session Offerings—January 23–25, 2026

Class offerings/faculty subject to change.

All classes and playing sessions are at a=440

Friday, January 23

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, and David Lawrence

Saturday, January 24

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.

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

Johann Pachelbel wrote a great deal of music, but today his greatest hit (la.....la.....la.....la....) overshadows everything else. We'll devote this session to a composer whose work (canon and all!) is well worth your time.

Haut, But Not Bas! (*Stewart Carter, faculty*) *Loud Band, intermediate and up*

Music for loud wind band, fifteenth and sixteenth centuries. Brass, double reeds (no capped reeds).

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.

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?"

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

Pure Art: The fugues of Bach's contemporaries (*Jody Miller, faculty*) *Recorders, upper intermediate and up*

Fugues are crafty compositions that give all players technical passages—everyone feels important. Bach's fugues have been endlessly adapted for recorder consorts, so we'll look at the other composers who also deserve their share of the spotlight. Other instruments accepted if there is space.

Star Search (*Anne Timberlake, faculty*) *Recorders, lower intermediate and up*

The heavens have guided and inspired humans for millennia, and composers are no exception! We'll sample music about stars, planets, and other celestial phenomena, moving from the Middle Ages to the 20th Century with stops along the way!

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.

Flute Consort Music from Women Composers (*Brittany Salkill, faculty*) *Ren flutes, intermediate and up*

They say a woman's work is never done. Come bring life to music written by women of the Renaissance as we explore Eric Haas's recent publication "Women's Work." Some Renaissance flutes available to lend.

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!

Greatest Hits of the 1450s (Stewart Carter, faculty) Mixed, intermediate and up

We won't really limit ourselves to one decade, but this era is ripe with music for brass and reeds.

7th Heaven (Gail Ann Schroeder, faculty) Mixed, upper intermediate and up

Tune your ear to make the most of chromatic polyphony on the viol. We'll explore works by Byrd, Lasso, and Gesualdo, with attention to expressive chromaticism.

The More, the Merrier (Brittany Salkill, faculty) Baroque flutes, intermediate and up

Gather together to explore the compositions of Joseph Bodin de Boismoritier for five (or more!) flutes.

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.

Amateur Hour (Anne Timberlake, faculty) Recorders, upper intermediate and up

Most composers devoted their entire lives to music. For some, however, composition was a passionate secondary vocation, something undertaken around and alongside their day-to-day obligations. We'll sample glorious music by tanners, judges, pig-catchers, cabinet makers, and more.

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.

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.

Saturday, Session 5, 4:45–6:00 pm

Large Group Playing session—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 25

Morning session, 9:30 am–12:00 pm

Large Group Playing session—all instruments

Join us for this large group playing session open to most Renaissance instruments.