



Mountain Collegium 2023

Class offerings and descriptions*



FIRST PERIOD (9:00–10:15 am)

RECORDERS ONLY

Recorder consort and technique. *Various faculty; all levels*

We sort you into classes based on your self-evaluations so that you can improve your technique through outstanding literature.

Renaissance Recorder Ensemble. *Pat Petersen; recorders—upper intermediate and advanced*

A consort class using a matched set of high pitch Renaissance instruments. For advanced players with a willingness to work with G instruments and the flexibility to change fingerings according to the demands of the instruments. Class size limited to six.

VIOLS ONLY

Viol consort and technique. *Various faculty; all levels*

We sort you into classes based on your self-evaluations so that you can improve your technique through outstanding literature.

BRASS/REEDS ONLY

Double reed consort and technique. *Joan Kimball; all levels*

Minding your Mis and Fas; fingering, tuning, and articulation exercises; and good 16th century ensemble music. For dulcians and shawms of all sizes.

Brass consort and technique. *Erik Schmalz; all levels*

Sackbuts and cornetti of all sizes welcomed in this brass-kickin' repertoire class.

FOLK/CROSSOVER

Slide on In: An Introduction to Irish Whistle. *Rosalind Buda; all levels*

Come over to the folk side and enjoy learning all about the Irish whistle through the tunes of the Celtic lands as well as through encouraging and enjoyable discussions about Celtic style and technique. This class is intended especially for those who are newer to the Celtic and folk idiom and would like to establish or broaden their knowledge of the whistle. Special notes will be given especially to recorder players as they learn the differences between recorder and its fiddled cousin. Please bring an Irish whistle in the key of D for this class. Some instruments will be available to lend.

Harp consort and technique. *Kelly Brzozowski; all levels*

Bring it all—your questions, problems, and triumphs! We will talk about all things harp and discuss advanced techniques and ensemble playing through learning new music. This class is intended for harp players of all (folk or Baroque) types and levels. Kelly will bring her encouraging approach to push through your harp road-blocks, advance your technique, and help you make playing the harp easeful and enjoyable!

Shape Note Music. *Will Peebles; all levels*

We'll look at several systems of shape note music (sometimes known as "Sacred Harp") and sing examples from Black, White, and Native American shape note hymnals.

* We reserve the right to cancel and/or substitute classes or teachers as enrollment requires.

We honestly try our best to accommodate any historical or folk instrument. If you are not sure how you (or your instrument) will fit in for a particular period, just e-mail us and we will see if we can work out a solution.

www.mountaincollegium.org

SECOND PERIOD (10:45 am – 12:00 pm)

RECORDERS ONLY

Masque Up! Valerie Austin; intermediate and up

A masque was a spectacular event. One 1613 account notes, "42 musitians, 10 of ye kings violins and 2 that plaied to ye Antick Maske." This course will reconstruct the music of masques, including dances, incidental music, songs, and choruses, from different courts. A well-researched booklet will be provided.

Leaps and Bounds. Anne Timberlake; emerging and lower intermediate

Prepare for the upcoming Leap Year with a week full of musical hops, skips, and jumps! We'll talk articulation, breath flexibility, and more as we hop from century to century. Take the leap!

Mass, Motet, Mayhem: Amazing repertory of French Cyprus in the early 15th century. Pat Petersen; upper intermediate and advanced

Hypnotically thrilling isorhythmic mass movements and motets, and incredibly complex chansons, all from a single manuscript currently in the Turin library. Secure counting skills necessary.

VIOLS ONLY

Old Europe in New Spain (Renaissance Viols). Sarah Mead; upper intermediate and advanced

In the 16th century ships set forth from Europe, venturing across the Atlantic in the name of exploration, commerce, religion, and conquest. Many of these ships carried books of music bound for remote churches as well as for private households in the cities which grew rapidly as centers of trade. This class will explore a wide variety of music that found its way to the southern Americas, from French chansons to Italian madrigals, Spanish motets and Portuguese masses. *Instruments will be provided to use in this class.*

Step by Step. Holly Maurer; upper intermediate and advanced

Chromatic passages in viol consort music can be one of the great joys of playing English Fantasias. We'll concentrate on works that include significant chromatic sections and revel in the dissonances.

In Memoriam. Gail Ann Schroeder; intermediate and upper intermediate

Thomas Weelkes and William Byrd, though born almost 40 years apart, both died in 1623. This class will commemorate the 400th anniversary of their deaths through the exploration and celebration of their beautiful vocal and instrumental works.

BRASS/REEDS ONLY

Not-so-silent "C:" Capped Reed Ensemble. Jody Miller, intermediate and up

Whether you spell it "crumhorn" or "krummhorn," the goal is the same—to create exciting music with a unique sound. For players with at least moderate experience playing capped reeds, we'll explore the crumhorn, the cornamuse, the cortholt, and the Kelhorn, with lots of instruments to lend. A vast amount of repertoire is available for these limited-range instruments. We'll learn some pieces specifically written with capped reeds in mind, focusing on German consort music of the late Renaissance.

MIXED INSTRUMENTS

Clues from Down Under. Barb Weiss; lower intermediate to advanced

Inspect a bass line and you will find numerous details that can inform your decisions about articulations, dynamics, mood: in short, how to interpret a piece. Because almost every piece comes with a bass line, approaches we learn in this class will apply to all genres and periods. We will play a lot of Renaissance and Baroque pieces to hear what the bass can teach us. If you like, bring a bass line that you'd like to investigate. ALL instruments and voices. New to bass clef? Class material will be available in treble clef.

Find Your Voice: vocal playing for wind instruments. Erik Schmalz; intermediate and up

Much of the music we play is texted, and even when it's not, the vocal style likely would have been front of mind for players in the Renaissance. Take a closer look at what we need to do to imitate and support voices without instruments. For brass, reeds, recorders, and viols.

FOLK/CROSSOVER

A Good Day for a Ballad. Lorraine Hammond; all levels

Ballads and ballad fragments carry the stories of life in these high hills and mountains in a living musical tradition. Let's sing some great stories. I'll teach a new ballad each day, tracing the history of the song and its versions, and considering the lives of the singers. For voices and all levels of stringed folk instruments (dulcimers, banjos, and more).

Music of the Irish Baroque—Turlough O'Carolan. Kelly Brzozowski & Rosalind Buda; all levels (see description)

Take a deep dive into the music of the Irish Baroque through Baroque/folk crossover composer Turlough O'Carolan. Known as the national composer of Ireland, his story and his beautiful, melodic compositions have fascinated musicians and listeners since the 17th century. This class will delve into many of O'Carolan's famous melodies and will explore the magical place where folk and Baroque meet. *Note for wind players: more advanced technique and idiomatic practices will be taught in this class.*

THIRD PERIOD (2:00–3:15 pm)

RECORDERS ONLY

Medieval Melodies. Phil Hollar; emerging and lower intermediate

The Medieval period is considered the first major era of Western music. It is also the longest, spanning nearly nine centuries. We'll explore some of the famous melodies from this vast time period.

Gimme the Lowdown. Jody Miller; intermediate and up

Bass recorders are fun to play and function well as solo instruments, melody instruments, and even as continuo instruments. Participants will learn more about how to choose music that fits, as well as tricks and tips to getting a better sound. Repertoire will vary from solos to ensembles that match the number of players in the class. Bring a standard F-bass recorder; we may also be able to incorporate larger instruments. Participants should be able to play from both treble clef parts and bass clef parts.

I'm Not Here to Make Friends. Anne Timberlake; upper intermediate and advanced

Throughout the Renaissance and Baroque, some composers have been stalwart citizens, faithful friends, and all around nice folks. We're not playing any of their music. Music by the disgruntled, the disagreeable, and the disliked—Locke, Brade, Gesualdo, and more.

Dame Fortune. Pat Petersen; intermediate and up

Fortune, whether smiling, desperate, or a ferocious foe, inspired composers from the earliest times to honor her with compositions ranging from simple songs such as 'Fortune my foe' by Henry VIII, to the ravishing 15th century art song 'Fortuna desperata' (on which Josquin wrote a mass), to Isaac and Senfl's clever combination of the song with other tunes of the day. We may also look at how the Wheel of Fortune is expressed in music. Secure rhythmic skills are an advantage.

VIOLS ONLY

All As a Sea. Sarah Mead; intermediate and upper intermediate

Finding your way through a fantasia can feel like an uncharted voyage. Learn the principles of navigation, from successfully setting sail at the start, to finding the markers to steer by, to coming safely to port—all in one piece!

7th Heaven. Gail Ann Schroeder; upper intermediate and advanced

Throughout the ages the 7th Heaven has been considered the highest of heavens—a state of intense happiness and bliss. This utopia can also be found in the beauty and richness of the 7-part vocal and instrumental repertoire of the Renaissance. Immerse yourself in the glorious sound of 7 viols playing together in perfect harmony.

BRASS/REEDS ONLY**Don't Touch That Reed! Will Peebles; emerging to low intermediate**

In this introduction to playing capped reed instruments, we'll actually touch the reed enough to make sure they are working properly. For the brand new capped reed player, rusty capped reed player, or for those who've not played but want to. More advanced players are welcome, too. Loaner instruments available.

MIXED INSTRUMENTS**Baroque Orchestra: The Cicada of Eunomio's Lyre. Gwyn Roberts; intermediate to advanced**

Johann Sigismund Kusser was a Hungarian-born composer whose fiery temper indirectly led to his spreading his teacher Lully's distinctive style of composition throughout much of Germany, England, and Ireland. Over and over, he would land a job, start work with great energy and ambition, and then do something so unacceptable that he would be fired, only to move on to the next court or town to do the same. We will play a suite from his third volume of instrumental music, *La cicala della cetra d'Eunomio*, with movements including Sleep, Dreams, Gladiators, Harlequins, and Polchinelles. Open to all strings, winds, continuo instruments and (of course!) sackbuts.

Exploring 16th and early 17th century Spanish polyphony. Joan Kimball; intermediate to advanced

A host of Spanish composers from the late Renaissance and early Baroque, such as Victoria, Morales, and Guerrero, left us music with interesting sounds and rhythms. This class is for any combination of dulcians, brass, and viols.

FOLK/CROSSOVER**Songs of Celebration for All! Kelly Brzozowski & Rosalind Buda; all levels**

Join in with your voices and instruments as we explore the music and songs that bring us together. Whether we raise our voices for holiday celebration, gatherings and special events, or to mourn the passing of life, songs for celebration are woven into the very fabric of our seasons and cycles. This class will deeply explore melodies and songs from many different traditions, including Celtic and Appalachian traditions. Come lend your voices and instruments in celebration! This class is open to any and all instrumentation.

FOURTH PERIOD (3:30–4:45 pm)**RECORDERS ONLY****Recorder Orchestra. Phil Hollar; upper intermediate and advanced**

From the contrabass to the sopranino, the recorder orchestra utilizes the entire range of recorder sizes. Join us as we explore a variety of literature for recorder orchestra or large ensemble. There is no sound quite like it.

BRASS/REEDS ONLY**Loud Band. Erik Schmalz; all levels**

Break out your brass instruments, dulcians, shawms, rauschpfeifen, and other louds. Let us know if you will be bringing any special instruments; we may be able to break into smaller groups.

FOLK/CROSSOVER**Beginning bagpipes! Joan Kimball; all levels**

Have you always wanted to know how these instruments work, and wanted to give them a try? Well, now's your chance! There's room for 5 people in the class, as the instructor will supply each person with a pipe that is a great one to learn on—and it's relatively quiet, too! Works nicely for recorder players!

Folk Ensemble. Lorraine Hammond; all levels

Play-party music, dance tunes, folk songs, and ballads are part of the rich Scots-Irish musical legacy of the Appalachians. All instruments welcome, and singers too, as we give fresh voice to this repertoire with music from both sides of the Atlantic. Playing by ear, in the folk tradition, will be encouraged, and we will also have notation for much of the music.

MIXED INSTRUMENTS

The Big Bang. Valerie Austin; all levels

Add spice to your consort! This class will introduce common percussion instruments used in medieval and renaissance music, and we will learn playing techniques. Participants will play standard repertoire and learn percussion patterns for a variety of forms, and a booklet will be given to participants. Percussion instruments will be provided, and participants are also welcome to bring their own. All levels and instruments welcome.

Voices and Viols: The Masters. Holly Maurer; intermediate and up

During the Renaissance it became increasingly important to know who composed the music. Certain composers were actively sought for their fame and prowess. We'll sing and play pieces by some of the most famous composers of their time including Josquin, Lassus and Palestrina. Open to singers, viols and low recorders.

Francesco Mancini's 12 solos for recorder and/or flute. Gwyn Roberts; upper intermediate to advanced

Although Francesco Mancini never left his native Naples, his lifelong struggle to step out of the shadow of Alessandro Scarlatti led him to send a set of sonatas to be published in London, in the hopes of moving there and advancing his career. These *12 Solos for a Flute* all fit on an alto recorder in F, the choice instrument of amateur musicians in London, but about half of them work even better on the traverso, which was beginning to be popular too, and the yummy continuo lines reflect the composer's skill as a keyboard player and music theorist. We'll delve into this masterful set together, play the sonatas with and for each other, and learn about Mancini's musical signature moves and other quirks. Open to alto recorders and flutes, plus instruments who can play a continuo line, including but not limited to bass recorder, bass gamba, cello, bassoon, and harpsichord.

Johann AKA Giovanni. Barb Weiss; intermediate and up

So much "German" music was influenced by Italian musicians! Scratch almost any Johann and a bit of Giovanni shines through. German composers got "infected" either by working in Italy themselves, or by working in cities like Vienna where there were prominent Italian composers in residence. Come explore this connection for yourself by playing works of the well-known (Pachelbel, Gastoldi, Bach family, Pergolesi, Gabrieli) and not-so-well-known (Rosenmüller, Rovetti, Anerio, Sances, Froberger). All instruments welcome.