

Continuing the tradition of Recorder Workshops in Armidale,

Orpheus Music

proudly presents



Six days of workshops for recorder players of all levels

Tutors include:

Barbara Jerjen (ACT)
Hans-Dieter Michatz (NSW)
Avery Gosfield (Italy/USA)
Peter Hagen (VIC)

Robyn Mellor (ACT)
Rodney Waterman (VIC)
Ruth Wilkinson (VIC)

16-21 January 2011

PLC Armidale

Full board available on campus

Enrolments due 30 November 2010

Early Bird Bonus - the first 30 enrolments will receive a complimentary piece of sheet music from Peacock Press

Late enrolments please contact Orpheus Music to check if there are places remaining.



The Course

The six day programme will provide focused study in all aspects of recorder playing including technique, ensemble playing, one to a part, solo and recorder orchestra. Participants have the opportunity to choose their own course of study, with the tutors at each course offering a range of options drawn from their own areas of expertise.

TIMETABLE						
	Sun	Mon	Tues	Wed	Thurs	Fri
8.10-8.50 <i>Early Morn</i>	Registration	Warm up with singing/or private practice/Pipe and Tabor				
9-11am <i>Session 1</i>	Technique					
11:30-1 <i>Session 2</i>	Small Ensemble					
2.30-4.00 <i>Session 3</i>	Recorder Orchestra		Free	Recorder Orchestra		
4.30-5.30 <i>Session 4</i>	Special Topic		Free	Special Topic		P Concert
7:30-9pm <i>Session 5</i>	Evening Music Time	Free	T Concert	Evening Music Time	Blackboard Concert	Town Dinner



Set Works

Due to stringent copyright regulations, you will need to bring the original copy (or part) of music for the Orpheus Music Course. Although it is not compulsory to purchase every set work it is expected that you would prepare for the morning sessions. Remember that the tutors have selected these works themselves and will be working on these in great detail. The set works are also there to help you choose the classes that best suit your needs and interests. For many, being prepared will mean greater enjoyment and expand learning opportunities.

You can in the case of consort music share around the purchases with friends so that you all have one original part. Orpheus Music does also provide a second-hand music service. At the end of the course, if you do not wish to keep your music, you can sell them second-hand through Orpheus.





Tutors

Artistic Director: Zana Clarke (NSW) is a recorder specialist, active in the areas of performance, teaching and composition. She performs both as a soloist and with Nardoo, has recorded eight CDs, and has taught recorder throughout Australia, New Zealand and the UK. Zana has written works for solo recorder from beginners through to advanced players. Many of these compositions include vocalised recorder, a new technique she is developing whereby two individual melodic lines are sounded simultaneously by the one player (voice and recorder).

Hans Dieter-Michatz (NSW) has a long-standing reputation as a performer and educator. On modern and baroque flute as well as recorder, he has performed and recorded with many Orchestras and Ensembles, most notably as principal flute with the Australian Brandenburg Orchestra with Salut Baroque and The Sydney Consort. As a conductor, he pioneered premier performances of works by Zelenka, and recently, the Australian premiere of Vivaldi's 'Dixit Dominus' RV 807. Hans-Dieter teaches recorder at the Sydney Conservatorium, is Classical Performance Studies Coordinator at the Australian Institute of Music, as well as Patron of the Sydney Society of Recorder Players. He recently returned from another successful concert tour in Europe with the Sydney Consort.

Avery Gosfield (Italy) was born in Philadelphia. After studying recorder with Michael Lynn and Walter van Hauwe, her interest in Renaissance and medieval music brought her to Basel, where she studied at the Schola Cantorum. As co-director of Lucidarium, she has recorded a series of award-winning CDs devoted to little-known and previously unrecorded medieval and Renaissance repertoires. Moving easily between the roles of performer, musicologist, arranger and pedagogue, she has recorded for dozens of radio channels, performed in most of the major European and American early and Jewish music festivals, given lectures and taught master classes throughout Europe, Israel, North and South America.

Peter Hagen (VIC) has performed as a harpsichordist in Europe, the United States, Canada and Australia. He has given recitals and worked as a continuo player with numerous ensembles. He is interested mainly in baroque repertoire, but his only recordings have been contemporary pieces composed by members of the Melbourne Composers League with Anne Norman (Questing Spirit) on shakuhachi. His choral experience began with singing in the Melbourne Youth Choir and included a tour of Japan, England and France.

Barbara Jerjen (ACT) moved to Australia in 1995 and started working for Music for Everyone in Canberra, where she has been responsible for the recorder and flute program. She has been a regularly appointed tutor at the Bundanoon recorder workshops organised by the Canberra Recorder and Early Music Society (CREMS) and the Sydney Recorder Society (SRS).

Robyn Mellor (ACT) has performed and taught for 20 years on the recorder and as a music teacher, conductor and administrator, working with children, teenagers and adults. Robyn has had extensive experience in workshops and national festivals in Australia and New Zealand, and as past musical director of Music for Everyone in Canberra.

Rodney Waterman (VIC) is a performer, teacher and composer who specialises in the recorder. He studied with Kees Boeke in Italy and Holland in the mid-1980s. His repertoire is eclectic, including early, folk and contemporary and Brazilian music, with a particular interest in improvised music. He has performed and tutored widely in Australia and New Zealand including numerous major Festivals. Rodney teaches classroom and ensemble music at Preshil in Kew, Melbourne.

Ruth Wilkinson (VIC) After studying at the Schola Cantorum Basiliensis (recorder with Hans-Martin Linde and viola da gamba with Jordi Savall), Ruth has been involved in early music performance and recording for many years in Australia. As a member of many of Australia's most established early music ensembles including Ludovico's Band, Consort Eclectus, La Romanesca, Capella Corelli she has toured throughout Australia, Europe and South East Asia. Ruth's playing commitments are complemented by teaching as part of the Early Music Studio at the University of Melbourne.



The Programme and Repertoire

Early Morning 8.10- 8.50am

Warm up with singing with Peter Hagen

Morning warm-ups with Peter will get you moving into gear. Musicians at all levels need to know how to sing even if only on a basic level. For those that want to improve sight reading and intonation through the medium of singing or simply have fun waking up to the new day. The warm-ups will make you listen critically through basic unison exercises to four part and more. Who knows, you may discover a beautiful voice you never knew you had.

Pipe and Tabor - Avery Gosfield (Wed, Thurs, Frid)

Learn how to play Pipe and Tabor - you will need to have your own instrument.

Session 1: Technique Class. 9.00-11.00am

Level 1: A Place to Begin - Tutor to be confirmed

You have limited musical experience and can play either a descant or a treble. You would like to improve your recorder skills, musical reading abilities and understanding of how music works. You have limited ensemble-playing experience.

SET WORKS Kulbach/Nipka (ed) Recorder Guide OK63743 \$35.99
 Burakoff/Strickland (arr) Baroque Time: Pieces and Dances SP2334 \$13.40
 Rosenberg, The Recorder Consort 1 M06002279 \$33.95

Level 2: Finding your voice: Madrigals, songs and vilanelle - Barbara Jerjen

You are competent on one instrument (C or F). You seek to embrace melody, shape your tone, control pitch, articulate the notes, work on your breathing, posture and fingering. Vilanelle, madrigals and songs, with and without words, are a wonderful source for musical growth. You will enjoy shaping the melodies and listening to the harmony. There will be further time to approach the recorder(s) you are less familiar with should you wish to do so.

SET WORKS Madrigals for 3 recorders CM1011 \$14.50
 Willaert: Four Vilanelle (1545), LPMTM 49 \$16.50
 Clarke: Dawn to Dusk 2, OMP 007 \$19.80

Level 3: Beyond Playing the right notes:

Focus on articulation, breathing and sound – Rodney Waterman

You are competent on descant and treble recorder (F and C fingerings) and may also play tenor and bass. You have some consort experience and would like to further your knowledge of recorder technique. In this class you will be introduced to the essentials of recorder technique with an in-depth study of breathing, breath direction, tonguing and articulation. These comprise the basis tools for good recorder playing but are difficult to learn from a book or to pick up just by playing through pieces. Each aspect of technique will be discussed, illustrated and practised by all participants individually and in the group. You will learn these techniques by playing consort music (chosen by the tutor) with an emphasis on immediately introducing your new skills into a musical context.

SET WORKS Thorn(ed): Recorders at Large vol. 2, BT001 \$27.50
 Van Eyck: Der Fluiten-Lusthof OFB025 \$29.95
 Dornel: Sonate en Quatuor (1709) DOL339 \$16

Level 4: The Breath of the Buddha and the Voice of the Angel - the story continues. - Robyn Mellor

You are competent on descant, treble, tenor and bass (as allowed by hand size). You have consort experience and have acquired a basic understanding of articulation, phrasing and Baroque performance practise. You would like to further your knowledge of recorder technique and understanding of nationalistic styles. In this class you will continue to discuss to the essentials of recorder technique (breathing, breath direction, tonguing and articulation) through the analysis and performance of the "Preludes and Voluntaries" and "Pieces sans Basse" found in "The Baroque Solo Book" and apply the techniques learnt in the study of relevant consort music.

SET WORKS Pieces sans Basse The Baroque Solo Book DOL 111 \$47.40
 Quartets for Recorders for students zen-on 507202 \$32.95

Level 5 It's not a Mystery: Reading from Facsimile. - Ruth Wilkinson

You are proficient on Descant, Treble, Tenor and Bass (as allowed by hand size); and are familiar with the essential recorder techniques covered by Level 3 and 4 You will work further on these techniques, allowing you to revise, consolidate and integrate them into the solo repertoire. You will work through melody and bass parts of Marcello sonatas working from the facsimile. The Classical studies will be used to further develop your technique as well as your transposing skills. No more writing out parts.

SET WORKS Marcello Sonate a flauto solo con suo basso continuo Spes \$44.00
 Vester 150 Classical Studies for Alto recorder UE33029 \$37.50

Level 5.5 Towards Bigger and Better Things - Hans-Dieter Michatz

You are proficient on Descant, Treble, Tenor and Bass (as allowed by hand size); you should be familiar with the essential recorder techniques covered by Level 3 and 4. You will work further on these techniques, allowing you to revise, consolidate and integrate them into the solo repertoire. An indepth look at the technical and musical challenges of Telemann Fantasias and Bach Solos. Participants are expected to have prepared one or more of the Solos from the Giedde Collection by Quantz and present a 'work in progress' version of one Telemann Fantasias.

SET WORKS The Baroque Solo Book DOL 111 \$47.40

Level 6: Back To The Future – Medieval music for recorder – Avery Gosfield

You are an experienced player who excels on all instruments. You are interested in confronting the many technical and stylistic challenges that the medieval repertoire has to offer, and in learning about the origins of the recorder. Here, we will explore instrumental pieces – diminutions and dances – that offer just as many technical difficulties as later repertoire.

We will also play vocal pieces from the era, with special emphasis on listening, intonation and the other fundamentals of good ensemble playing. We will work on breathing, articulation, sound production, and fingering: learning how to improve, harness and coordinate these different technical aspects in order to develop our own interpretations. Repertoire: vocal music from the 14th and early 15th centuries, selected pieces from the Faenza Codex, the Buxheimer Orgelbuch and istanpitte from the Manuscript London, British Museum, Additional 29987.

SET WORKS Pdf files of set pieces will be posted



Session 2: **Small Ensemble 11.30-1.00pm**

Graded, auditioned at the higher levels.

Level 1-2 Music old and new - Robyn Mellor

SET WORKS Baroque Time Duets/Trios, SP2334 \$13.40
Marillier: Sarabande for SATB WYM4 \$27.00

Level 3-4 Music to enjoy and entertain - Barbara Jerjen

SET WORKS Erasmus Widmann Canzonas and Intradas 1618, LPM GM9 \$23.00
Gabrieli Canzona per sonare no.2, SATB, AP061 \$14.95
Bullard Tripple Fipple for SAT, P031 \$14.00
Thorn, Recorders at Large Vol 1 \$27.50 (optional)

Level 4-5 Music to swing and swoon – Rodney Waterman

SET WORKS Scarborough Fair M2143 \$29.50
Shannon: Jazzy Prelude and Fuge M803 \$9.95
Quagliati: Due Recercate a Quattro voce M790 \$11.00
Maute: Indian Summer M779/780 \$15.50

Level 6 High Art - Hans-Dieter Michatz

SET WORKS Frecobaldi: Il Primo Libro delle Fantasie M9014 \$42.95
Geysen, Installaties EM2806 \$23.95
Grieg: Peer Gynt Suite arr Michatz supplied

Youth Ensemble Grade 4 - 6

SET WORKS Music will be provided

Youth Ensemble Grade 7+

SET WORKS Music will be provided

Session 3: **Large Ensemble 2.30-4.00pm**

Level 1-6: Recorder Orchestra - Avery Gosfield/Robyn Mellor

An exciting variety of music for Recorder orchestra.

Level 5-6 Chamber Music Extension Group - Peter Hagen

A small class focusing on chamber music with continuo. Explore and read through works for one, two three and more parts with continuo. Play all the different upper parts or even a bass line to get a thorough knowledge of the works. A good sight reading ability and ability to play all recorders will be needed here.

Numbers are strictly limited and there is an additional cost of \$50 for this class.

Session 4: **Special Topics 4.00-5.00pm** (Sun/Mon/Wed /Thurs)

4.1 “Hands on Theory - Introducing the Basics” – Barbara Jerjen

You would like to understand terms like accidentals, compound time, major and minor keys, intervals, etc. This basic introduction to Music theory can answer such questions and give you some guidelines for the pursuit of this topic.

4.2 Trills and alternative fingerings - Ruth Wilkinson

4.3 Different National Styles – Hans Dieter Michatz

4.4 Masterclass (solo and ensemble) – Robyn Mellor/Avery Gosfield

4.5 Jazz and the Beach Boys for Recorder:– Rodney Waterman

We will look at Ade Monsborough’s Recorder and Ragtime, interpreting Jazz standards from Real Books and Beach Boy arrangements for ensembles.

4.6 Understanding the basics of figured bass and harmony - Peter Hagen

You will need to have good music reading ability and have some basic chord knowledge. A knowledge of harmonic progression would be very helpful but is not crucial. Learn conventions in figured bass and how to interpret the basic harmonies. This will give you an understanding of the continuo player’s art and requirements and assist extemporisation over the correct harmonies and scales when adding to repeats or playing cadenzas. While figured bass is a large study in itself, this short introduction will help start you off or give you even more perspective.

Session 5: **Evening Music Time 7.30-9:00pm**

Risky Renaissance Rounds with Robyn Mellor

Pipe and Tabor and double flute Demonstration with Avery Gosfield

Private Practice

Informal Music making





Further Information

Concerts: The tutor concert is included in the fee. Visitors, friends and family are welcome at no additional cost.

The Venue: PLC Armidale, Crest Road Armidale NSW.

Accommodation/Food: Full board is available at PLC Armidale. Single room, twin share or larger rooms are available.

Repertoire and Set works: Whilst you are not required to purchase all the set works, we encourage you to buy the works for the morning sessions as these will be studied in detail. Music for all the courses on offer will be available to purchase during the course.

Enrolment numbers: Due to the size of the venue and the nature of the event numbers are strictly limited.

Registration: Saturday from 1pm. Sunday from 8.00am. We are happy to pick up and drop off people arriving on train/plane/bus.

Attendance Times: Classes run from 9.00am until 5.00pm with evening playing sessions and concerts beginning at 7.30pm

Recorder Clinic: A 20 minute private lesson with a tutor of your choice. Come with a question or problem and the tutor has to answer it in 20 minutes. Fee of \$20 per Clinic, paid directly to the tutor.

Fees - Course: Fees are inclusive of all tutoring, morning and afternoon teas, and tutor concert. Full time \$495 Concession \$465 and High School student \$320, Part time \$295,

Fees - Residential (Full board 7 nights all meals): Single Room \$530, Twin Share pp.\$485; Dormitory pp. \$445 (each bed is partitioned off into a private cubicle)

Non-Residential Meals: *Lunches (6) \$65, Dinners inc Town Dinner (7) \$105, Town Dinner only \$35, All Lunches and Dinners inc Town Dinner \$165*

Please note: paying by credit card will incur a 5% surcharge.

Enrolments due 30 November 2010. Late enrolments please contact Orpheus Music to check if there are places remaining.

Early Bird Bonus: The first 30 enrolments will receive a complimentary piece of sheet music from Peacock Press.

There are **discounts** available for those wishing to enrol in more than one Orpheus Music Course. Contact Orpheus Music for details.

Concerning refunds:

50% refund if withdrawing before 30 October 2010

25% refund if withdrawing before 30 November 2010

No refund after 1 December 2010



For further information please contact

Orpheus Music PO Box 1363 Armidale NSW 2350

Tel: +61 2 6772 2205 Fax +61 2 6772 6874 info@orpheusmusic.com.au www.orpheusmusic.com.au