2011 FRIDAY NIGHT "ONE-TIME" SESSIONS
8:30-10:00 p.m. *[after General Meeting]*

INSTRUCTOR	*ROOM*	*CLASS: All playing levels welcome in all classes*
Louise Austin	30	Everything Andy Charlton
Mark Davenport	3	Introduction to Barless Music: This class will introduce participants to renaissance music without bar lines. INTERMEDIATE
David Echelard	11	Early American Hymns for all voices and instruments
Charles Fischer	2057	Klezmer and Tango music for 3-4 parts. Fun-to-play and not technically demanding; infectious rhythms and lingering melodies.
Shelley Gruskin	Stage	1st Lesson on Pipe & Tabor: **NOTE** – 10 tabor pipes available to lend; class limited to that number plus others who with their own instruments (preferred: Generation pipes in D). Also, please bring a small hand drum that can hang on wrist [or improvise a drum using a cardboard canister, etc.]
Lisette Kielson	1005	*Rendsburger Tänze* of Hans Poser
Laura Kuhlman	1003	Baroque Flute
Patrick O'Malley	6	As God Intended: The 8' Recorders: Lush survey of Josquin, East, Obrecht, Ockeghem, Appenzeller and others. For tenor, bass, great bass and contrabass.
Laura Osterlund	2	The Songs of Oswald von Wolkenstein: a collection of monophonic and polyphonic songs. INTERMEDIATE; S(A)T
Tulio Rondón	1	Gamba: Mixed ensemble at **415** pitch
Karen Snowberg	2080	Wind Band - NOT instructional, must know your instruments; reading/playing session (sackbut, cornett, reeds, etc.) – **ALSO Saturday evening**
Karen Snowberg (Sat. PM)	**2080**	**Wind Band - NOT instructional, [*see above*] – This group will prepare a piece to perform at the Saturday evening gathering**
Todd Wetherwax	5	On the Go – sight reading
Pam Wiese	7	BEGINNING Recorder

COACHING SESSIONS and PRIVATE LESSONS SHOULD BE ARRANGED
***IN ADVANCE* DIRECTLY WITH FACULTY MEMBERS**
AND ARE NOT INCLUDED IN THE COST OF THE WORKSHOP

SATURDAY-SUNDAY CLASSES

Instructor	Room	A Session (3) — FOCUS: Description	B Session (3): Description
Mark Davenport	3	Renaissance Spain and the "New World": This class will focus on the works of Tomas de Victoria, Alonso Lobo, Juan Gutierrez de Padilla and Sebastian de Vivanco ADVANCED	The Music of William Byrd: This class will explore music by the brilliant English Renaissance composer William Byrd, including his beautiful 6-part motet *O Lord, make thy servant, Elizabeth* INTERMEDIATE
David Echelard	11	Sacred polyphonic music of the Renaissance Masters for voice and instruments.	The French Chanson of the late 15th and 16th centuries for voice and instruments.
Charles Fischer	2057	NO "A" SESSION	Music of Glen Shannon: Recent compositions for quartets and quintets. Baroque counterpoint techniques with both traditional and more modern harmonies and rhythms. (Contemporary) UPPER INTERMEDIATE
Shelley Gruskin	Stage	Technical and Ensemble Challenges: Selected pieces which highlight specific technical and ensemble challenges INTERMEDIATE	Ballet music from French Operas of the 17th and early 18th centuries: These are pieces for which there are extant choreographies. ADVANCED
Lisette Kielson	1005	Gesualdo: Madrigali UPPER INTERMEDIATE	Folk Music Around the World INTERMEDIATE
Laura Kuhlman	1003	Introduction to Contemporary Music for Consorts UPPER INTERMEDIATE – ADVANCED	Renaissance Dance Music (Recorder, reeds, percussion) – with Mike Becker, Percussion UPPER INTERMEDIATE
Patrick O'Malley	6	The Sweetest Suite: Telemann's Suite in A Minor for alto recorders (A=440, violins and viols also welcome). Polish your playing on the most elegant solo, focusing on tone, phrasing, articulation and ornamentation. Unison and masterclass. ADVANCED	Musicke from Olde England: Country dance tunes in comfortable arrangements for SAT recorders. We'll use "Piper's Fancy" and "Musick from Olde England" published by Sweet Pipes.] LOW INTERMEDIATE
Laura Osterlund	2	14th and 15th century German song books: monophonic and polyphonic INTERMEDIATE	16th-Century German Polyphony - from Finck to Forster: survey of the sacred and secular works of German composers active during the 16th century UPPER INTERMEDIATE
Tulio Rondón (Gamba)	1	HALF & HALF WITHOUT COFFEE: (Half Technique / Half Reading). Revisiting various technical capabilities, technical exercises and some etude-like pieces and reading pieces of various composers.	English consort music
Karen Snowberg	2080	Once again – faster! What is needed to build finger dexterity and quicker reading capacity. Music to be provided. LOW INTERMEDIATE	Hemiolas, Switching Meters, and Other Dastardly Rhythm Challenges: "Early music" rhythm challenges — immerse yourselves in these rhythms so that they will begin to become second nature. Medieval through early Baroque music samples will be provided. INTERMEDIATE
Kristin Sturgeon	30	Introduction to Krummhorns: Familiarize oneself with krummhorns, fingering and breathing techniques -- music of Tielman Susato. Some instruments available to try. Should know C & F fingerings. BEGINNER **REED** LEVEL	NO "B" SESSION
Todd Wetherwax	5	Ensemble practices: Taking responsibility for your part in an ensemble, proper approach to ensemble performance, stage presence, etc. INTERMEDIATE.	Challenging sight reading: one-on-a-part ADVANCED
Pam Wiese	7	***Beginning Recorder***	***Ensemble For Beginners***