



Early Music Festival

University of Wisconsin–Whitewater • June 5-7, 2020

Class Highlights



Friday "One-Time" Sessions

- Madrigals and rounds for all voices and instruments
- Composers of African Descent
- The Outlander Effect
- Remember Me: Pierre Sandin's haunting chanson
- Consort Playing
- Homage to Our Feathered Friends
- Tomaso Albinoni's Sinfonie a cinque, op.2
- It's All About the Bass
- Hans Leo Hassler, the Master of Nuremberg
- The Smallest Ensemble
- Beginning Recorder
- Wind Band

Gamba Sessions

- The William Simmes Phantazias for 5 Viols
- Dance the night away!
- Beginner Viola da Gamba Class

"A" Sessions

- Nowell, Noël!
- Art of Fugue: It isn't all about Bach
- Sublime, Sumptuous, and Superb Sacred Motets
- Extremely Colorful Language
- A Study in Articulation
- Turning a Phrase
- The Orchestral Music of J.S. Bach
- Music of the Medici
- A High and Flat Plateau
- The Tools You Need to Improve Your Recorder Playing
- Beginning Recorder

Gamba Sessions - Dedicated Gamba Players only

- Tenors Take the Lied: German Songs (Beginner)
- Gems of the Jacobean Era
- Warm up with Ward

"B" Sessions

- Music with Solfege Themes
- Tomás Luis de Victoria's "Missa Quarti toni"
- Late Baroque Concertos for Multiple Recorders and Bass
- The Art of the Fugue
- Oh, Susanna!
- Playford and the English Dance
- John Dunstable and Friends: Inventors of Modern Music
- Music of Scotland and Wales for Reeds
- High Ren, Low Rec
- Step Lively!
- Advanced Beginner Consort
- Beginner Recorder, C & F Fingerings

Gamba Sessions - Dedicated Gamba Players only

- Songs without Words
- Beginner Class

Gamba & Recorders

- Henry VIII of England vs. Francois I of France

All sessions will be in A=440 tuning

Saturday Evening

Double-Choir Music for Recorders - Loud Band Performance

Presentation by Shelley Gruskin

Sing and Play "We'll Meet Again"

Sunday Program

Group presentations by "B" session participants
make an exciting conclusion to the weekend.

Workshop ends with checkout after lunch Sunday.



www.WhitewaterEarlyMusic.org

or FACEBOOK have additional
registration forms, full biographies,
detailed class descriptions, repertoire,
workshop schedule, EMF tips and campus map.

CHECK WEBSITE FOR UPDATES!

FOR COACHING OR PRIVATE LESSONS,
CONTACT FACULTY MEMBERS INDIVIDUALLY

On-Site Repairs

DALE TAYLOR will be on site for recorder
repairs and to consult regarding care of instruments.

E-mail dale@taylorhistoricmusic.com

or call (505) 553-3458

Fees - per person

\$250 (double room occupancy); \$290 (single room); \$210 (commuter - no room); \$150 (non-participant - double room—no classes); \$100 (non-participant commuter). There are no reduced fees for partial stays. A minimum payment of a non-refundable deposit of \$50 is required for each person. Full payment required by May 15. Non-participants are welcome at all non-class activities (i.e., Saturday evening, after-hours playing). **There is an additional \$50 late fee for fees and registrations received after 5 pm, May 15.**

Fee includes tuition, room (sheets, towels, and a thin blanket / NO pillow or toiletries) and 5 meals (3 meals on Saturday, 2 meals on Sunday - no meals are served on Friday evening). Check our website www.whitewaterearlymusic.org for local eateries and planning tips. You need to bring pillows, we suggest a blanket, an alarm clock, and a fan! **PLEASE BRING A MUSIC STAND !!**

Buildings are Handicap accessible. There is no WiFi available. The campus buildings are no smoking.

Registration at EMF

Check in will be in the Lobby of WELLS EAST from 3:00 to 6:30 p.m. on Friday, June 5. Friday evening activities begin at 7:00 at the Center of the Arts with a General Meeting.

Arrivals after 6:30 p.m., please go directly to the Center of the Arts Building Auditorium. Late arrivals may obtain class information at the General Meeting and register in the Center for the Arts from 9:15 to 9:45.

Registration questions & information, contact Nancy Chabala at (708) 442-6053.

EMERGENCY PHONE AT UW: (262) 472-4200

Recorder Scholarship Form Information

Apply by May 1st

Pam Wiese, 411 Ashland Ave., 5D

River Forest, IL 60305-1855

gcaosapam@gmail.com

708-435-4442; 708-860-0451

Forms also available at:

www.whitewaterearlymusic.org

Workshop Directors

Please feel free to contact Nancy, Pam or Laura with your questions.

NANCY CHABALA, Accommodations
nchabala5555@gmail.com (708) 442-6053

LAURA KUHLMAN, Faculty
shawm1550@gmail.com (630) 240-3489

PAM WIESE, Scholarships, & Registration
gcaosapam@gmail.com (708) 860-0451

How to Get to Whitewater

The University of Wisconsin-Whitewater is in south-central Wisconsin off of Main Street (Hwy. 12). Campus Map at www.WhitewaterEarlyMusic.org.

From Chicago: I-90 to Milton exit, 26 North to 59 East to Whitewater, OR

I-294 to Rt. 50-West to Rt. 12-West to Whitewater

From Milwaukee: 894/43 to 43 South to 20 to Rt. 12

From Madison: I-90 to Hwy. 59, OR 12-18 to Rt. 12

All music for the workshop will be provided during class periods. If you own copies of the music listed for a session, please bring it with you.

Questions regarding class music should be addressed directly with faculty members. Music repertoire and download information, if available, will be posted on listed websites.

MUSIC PROVIDER

Honeysuckle Music: honeysucklemusic.com

Early Music Festival

June 5 - 7, 2020

The Early Music Festival has been attracting early music players for over fifty years. Hosted annually during the first week of June at the University of Wisconsin - Whitewater, EMF attracts recorder and other early wind instrument players as well as viola da gamba players. The EMF faculty are well known practitioners from across the United States. Sessions are held in the Greenhill Center of the Arts. The dormitory and dining facilities are across campus in the Wells dormitories where single or double rooms are available. Parking is adjacent to all facilities. If you wish you may register as a commuter to either stay in a local motel or travel from home. Commuters still dine with the staff and participants on campus. Your significant other may register as a non-participant to stay and dine with you.

There are seven faculty led sessions you will participate in during the weekend; Friday night, two "A" sessions, and three "B" sessions. Additionally, Saturday night features a special session of playing together and sharing special knowledge with the faculty. Sunday, prior to the end of EMF, the "B" session classes share with the larger group in brief performances of what they have accomplished together. Friday and Saturday evenings also feature after hours ad-hoc groups of old and new friends playing together just for the fun of it.

All sessions will be in A=440 tuning

Registration Fee Policy

All registrations must include at least the non-refundable \$50.00 deposit. The deposit is included in any full registration fee. Session choices will not be recorded until this deposit is received.

Your full fee must be received by EMF, by 5 pm, Friday, May 15. Any payments received after this time will incur a \$50.00 late fee. You are subject to being preempted from sessions if you aren't fully paid. Mail early!

Cancellations received prior to 5pm, May 29, EMF will refund monies paid less the \$50 deposit.

Cancellations after 5pm, May 29, (or "no show") will not receive a refund.

NOTES:

Wi-Fi is NOT available at UW-Whitewater.

All the facilities we use are Handicap Accessible.

All UW-W facilities are Non-Smoking.

In addition to your instruments, please bring a music stand.

Faculty biographies, complete session information, and much more is available on our website at: www.whitwaterearlymusic.org



Viola da Gamba Faculty

Holly Mauer's "B" session is open to recorder and viol players. All other sessions are dedicated to Viola da Gamba players.

HOLLY MAUER

Friday Night: "The William Simmes Phantazias for 5 Viols" by the English composer, William Simmes. Open to Intermediate and up Viols. Expect some rhythmic challenges, string crossings and surprising accidentals in these very playable consort pieces.

A Session: Tenors Take the Lied: German Songs of the 16th century (Beginner Viols) We'll work on bow control, fingering issues and rhythmic accuracy as we play the songs of German composers. We'll learn to sing with our viols!

B Session: Henry VIII of England vs. Francois I of France Open to both Intermediate Viols and Recorders of all sizes. Expect doubling.

hmaurer@windstream.net

GAIL ANN SCHROEDER

Friday Night: "Dance the night away!" Intermediate Play the pavans, galliards and almaines by favorite composers of Renaissance dance music. Find out how to make a pavan sound like an entrada and a galliard sound like a lively dance.

A Session: "Gems of the Jacobean Era" Intermediate A survey of vocal and instrumental works from the period of King James. Special emphasis on mastering bow technique as well as blending to create a good consort tone..

B Session: "Songs without Words" Advanced We will survey the development of the viol fantasy with focus on the madrigal fantasias of Ward, Lupo and Coprario. Learn how to approach these instrumental works from a vocal point of view.

gail.schroeder@att.net

KATHERINE SHULDINER

Friday Night: "Beginner Class" This is the perfect opportunity to try the Viola da gamba. This class is for absolute beginners who are interested in exploring a new instrument

A Session: Warm up with Ward (Advanced) Start (and end) your day by playing through as much of John Ward's music as you can. A few stretches will be lead by Katherine focusing on tension caused by playing an instrument. For this advanced class tenor players will need to be able to read alto clef.

B Session: Beginner Class Keep honing the skills that you started learning Friday night. We will work through manageable pieces at a comfortable pace. This class will be a continuation of Katherine's Friday Night Session and Holly Maurer's A session

kashuldiner@gmail.com

Recorder Faculty

JAMES CHAUDOIR

A Session: Nowell, Noël! (Intermediate) We will focus on a type of music for the Christmas holiday season that, in many cases, has no more than a single word as a title, Nowell (Noël). Be aware that there may be some “tricky” rhythms, particularly in the Medieval English music, and a few “high” notes in parts of the organ Noëls.

B Session: Music with Solfege Themes (Intermediate) Focus on music of the Renaissance using themes built on solfege syllables as the main tune, or cantus firmus. Be prepared to encounter unfamiliar meter signature, interesting yet challenging rhythmic figures, and parts that use the entire range of your instrument(s).
920-379-3327 / chaudoir@uwosh.edu

DAVID ECHELARD

Friday Night: Madrigals and rounds for voices and instruments

A Session: “Sublime, sumptuous, and superb sacred motets of the European Renaissance, for voices or any instruments.

We will musically explore the sacred motets of the European Renaissance masters, investigating the vocal and instrumental possibilities and intricacies of the works.

B Session: “Tomás Luis de Victoria’s “Missa Quarti toni” for voices and any instruments. Singers and instrumentalists join forces together and musically explore and experience the ordinary sections of the celestial sounds of Victoria’s Mass.

david.lee.echelard@gmail.com

SHELLEY GRUSKIN

Friday Night: Homage to Our Feathered Friends: Music totally for the birds.

A Session: “The Art of the Fugue: It isn’t all about Bach” (Lower Intermediate) A survey of this form leading up to its great master, an analysis and execution of the machinery of these jewels of invention.

B Session: “Late baroque concertos for multiple recorders and bass” (Advanced) Practice up on your scales and arpeggios for maximum razzle-dazzle in allegros against the pathos of adagios.
218) 724-3704 / gruskin@q.com

ERIC HAAS

Friday Night: “Remember Me” Pierre Sandin's haunting chanson 'Doulce memoire' and related settings (a three part parody by Josquin Baston, and diminutions after Diego Ortiz and Antonio de Cabezòn). (Intermediate – Advanced)

A Session: Extremely Colorful Language (Advanced) Highly chromatic dances and madrigals of the late Renaissance.

B Session: Oh, Susanna! (Advanced) Orlando di Lasso's famous chanson spirituel 'Susanne ung jour' along with the Didier Lupi original on which it was based and a some parodies it inspired.

eric.christopher.haas@gmail.com

LISETTE KIELSON

Friday Night: “Consort Playing” (Lower Intermediate) In this positive, low pressure, session we’ll have fun exploring a great collection of Renaissance dances. For SAT recorders.

A Session: “A Study in Articulation” (Intermediate) For SAT (and optional bass) recorders. In this technique class we will focus on developing and improving our “Tu’s” and “Du’s”—how “to do” them and how to recognize where “to do” them in “two to” five-part ensemble music.

B Session: “Art of Fugue (advanced) We will explore the 4-part (SATB) fugues from JS Bach’s masterpiece Art of Fugue. With some contrapuncti quite elaborate, we will draw on all of our recorder-playing skills to master them

(309) 750-3234 / lissettekielson@gmail.com

LAURA KUHLMAN

Friday Night: “It’s All About the Bass – looking to hone your skills as a bass player? Come with questions and an open mind. If you need a bass, we can get you one! All levels welcome.

A Session: “Turning a Phrase (Lower Intermediate) We need to understand phrasing to help us tell our musical story. Good class to elevate your playing level as a soloist and ensemble player.

B Session: “Playford and the English Dance (Lower Intermediate) John Playford wrote or collected the songs that are the mainstay for English Country dancing.

(630) 240-3489 / shawm1550@gmail.com

MONA MANN

Friday Night & A Session: Beginners: Would you like reinforcement on rhythms, and like time to work with C fingerings, and maybe start F fingerings? We will work through small ensemble pieces helping you feel secure as you progress.

B Session: Advanced Beginner Consort: In this class, we will explore music for three and four voices at a manageable pace, working through rhythms and fingerings and having fun as we improve both our music reading and recorder playing skills.

(708) 613-6570 / monamann57@yahoo.com

GAYLE NEUMAN

Friday Night: “Hans Leo Hassler, the Master of Nuremberg” (Intermediate) He successfully combined the traditional style of German music with new innovations from Italy and created his own unique musical approach that made him “one of the most important German composers of all time.”

A Session: “The Orchestral Music of J.S. Bach” (Advanced) Imagine being part of the orchestra at an 18th century garden party - play the exciting and challenging Orchestral Suite no. 4.

B Session: “John Dunstable and Friends: Inventors of Modern Music” (Intermediate) From the early renaissance to the 21st century the triad has defined the harmonic structure of western music. Where did this practice come from? It was Dunstable...

gayleneuman@gmail.com

PHIL NEUMAN

Friday Night: “Composers of African Descent” (Recorders and strings, Intermediate & Advanced) We will explore over 300 years of great music by composers of African descent.

A Session: “Music of the Medici” (Recorders and strings, Intermediate Level) Music of the 15th and 16th centuries in the time of the Medici family influence in Florence.

B Session: “Music of Scotland and Wales for Reeds” Prepare for a buzzfest extraordinaire. For intermediate and advanced players of krummhorn, cornamusen, racketts, sordunes, kortholts, douçaines, dulcians, cornetts and sackbutts.

pneumantartold@gmail.com

PATRICK O’MALLEY

Friday Night: “The Outlander Effect” Inspired by the popular Netflix series. We will play English Suite by Howard Ferguson , and selections from A Collection of Old Scots Tunes. All music is for SAT recorders.

A Session: “A High and Flat Plateau” (Advanced) If you feel your alto playing is at a plateau, this class will push you to climb to the next level! We’ll cover trills and alternate fingerings as they appear on the trail.

B Session: “High Ren, Low Rec” (Intermediate) We will luxuriate in the deep tones of the bass, great bass, and contrabass recorders. Bass will read treble clef as alto “up,” great bass will read as tenor in treble clef, and contrabass will read bass clef.

(773) 552-1856 / patrickrecorder@mac.com

KAREN SNOWBERG

Friday Night: “Wind Band” (all levels) Courtly shenanigans and soaring sacred compositions for cornetti, sackbuts, shawms, racketts, dulcians, and capped reeds.

A Session: The Tools You Need to Improve Your Recorder Playing (Lower Intermediate SAT) Improved recorder playing will enable you to concentrate on making beautiful music.

B Session: “Step Lively! (Intermediate) Step back 500-600 years to become court musicians who provide both lively dance music for celebrations and instrumental music to entertain and inspire.

(914) 741-2129 / karen@nelsonresearch.com

DALE TAYLOR

Friday Night: “The Smallest Ensemble” (Lower Intermediate & Above) A great class whether you only have one friend to play with or want to polish your skills.

(505) 553-3458 / dale@taylorhistoricmusic.com

PAM WIESE

B Session: “Working on Fingerings, Both C & F” (Beginner Recorder) We will work through sections of the Recorder Guide working on fingerings and music reading and rhythm.

(708) 860-0451 / gcaosapam@gmail.com