

The Australian Viola da Gamba Society Inc.



The 27th National Easter Viol School

(Director: Miriam Morris)

“The Viol and the Voice”

Friday 14 April until
Monday 17 April 2005

Brindabella Christian College
136 Brigalow Street
Lyneham
Canberra, ACT 2602

Early Bird discount if enrolling by Friday,
March 3.

Final date for enrolments: Friday March 31.

www.avdgs.org.au

Enquiries: Richard Milner phone 02 6236 9212

The Australian Viola da Gamba Society Inc. was founded in June 2000 with the aim of promoting all aspects of the instrument in Australia. The flagship event is the 4-day annual Easter Viol School held in a different city each year. Other events include an annual weekend Consortium, consort days in Melbourne and Sydney, a stimulating newsletter issued 4 times a year and an in depth Journal called Chelys issued approximately every 12 months. For more information and to download a membership form see our web page – www.avdgs.org.au.

Workshop Theme

The theme of the 2006 EVS is 'The Viol And The Voice', using the vocally- based repertoire of the madrigal and the Franco-Flemish chanson and subsequent viola bastarda repertoire. This will provide scope for different standards of players and provide a wide range of consort activities related to and/or influenced by the voice. The theme will be a connecting thread through the 4 days and will be balanced and augmented by consort works from the standard consort repertoire.

At the 2005 EVS, there was a special auditioned 'Performers Workshop' for a small consort of advanced players. This will be offered again this year but special tutoring will be confined to the morning sessions with participants mixing with the rest of the school in the afternoons. For details see below under Viol Standards.

Tutors

Miriam Morris (School Director) Miriam Morris studied the viola da gamba with Wieland Kuijken in Belgium and Jane Ryan in England. Her career has included many solo appearances and collaborations with leading early music ensembles in Australia and overseas. She teaches the viola da gamba and cello at the University of Melbourne and the Victorian College of the Arts, and has pioneered early music in education in Australia, directing ensemble-based viol programmes in primary and secondary schools in Melbourne and Adelaide. She is a member of Australia's leading viol consort – 'Consort Eclectus' and performs with Laura Vaughan in the bass viol duo 'Convivio'. She plays a copy of a Cheron seven-string bass viol (Paris c.1700) made by Ian Watchorn

Laura Vaughan is a member of Consort Eclectus and is gaining a reputation as one of Australia's most exciting viola da gamba players of the rising generation. Originally graduating from the University of Melbourne in piano in 2000, Laura has had a distinguished list of viol teachers including Wieland Kuijken, Philippe Pierlot, Miriam Morris and Anneke Pols. Following her return to Australia in 2004 from

studies at The Hague, she has established a busy schedule of teaching and performing from her base in Melbourne. She recently gave a recital of French music with the harpsichordist John O'Donnell at the 2006 Organs of the Ballarat Goldfields Festival.

Danny Yeadon has a celebrated international reputation having been a member of the UK based groups Concordia and Florilegium for many years. He is now based in Sydney and frequently performs on viol and cello with a wide range of ensembles including the Brandenburg Orchestra, ACO, Orchestra of the Antipodes, and Salut! He will give a solo recital of Bach cello suites at this year's Armidale Bach Festival.

Victoria Watts began her studies on the cello but was soon inspired to play the viola da gamba by her father, a keen baroque flautist and early music enthusiast. Originally from Sydney, she graduated from the University of Melbourne in 1995 majoring in viola da gamba with Ruth Wilkinson. She performs widely with groups such as Consort Eclectus, La Compania, Backgammon Baroque and Duo Seria with Rosemary Hodgson.

Dr Bronwen Ackermann is a Canberra based physiotherapist specialising in treating musicians. After learning a variety of instruments through school, she completed her PhD in 2003 investigating performance-related, musculoskeletal disorders, in violinists. Bronwen has made presentations nationally and internationally to many different music organisations and health groups on various issues relating to musicians health, and helps musicians, clinically, with injuries in Canberra, Melbourne and Sydney.

John Weretka is a member of the Society and is the editor of our Journal Chelys.

There will be 3 lectures:

Friday - Dr Bronwen Ackermann on '*Playing it Safe*'. This talk will be about injury prevention and management strategies for musicians, focussing on issues most relevant for viola da gamba players.

Saturday - Miriam Morris on '*An Overview of the Viol Repertoire*'. This will take the form of a lecture demonstration on representative national styles and techniques in viol playing.

Sunday – John Weretka on '*The vocal paragon in the pedagogical literature of the viol*'. The human voice is used as a paragon for the ideal sound of the viol throughout the corpus of its pedagogical literature. Yet, the viol is not the only instrument for which the voice is offered as a paragon. This paper explores the wider use of the voice as paragon and attempts to explain what it might have meant to contemporary audiences.

Concerts

There will be a public concert by the tutors at the Wesley Music

Centre, National Circuit, Forest on Saturday April 15 at 8.00 pm. Admission will be free for full time participants.

There will be other concerts given at the Brindabella College for participants including one by the Performers Group. If you or your group would like to perform informally during the School then please advise Miriam Morris as soon as possible so it can be timetabled. It is hoped that some of the music prepared during the school will also be performed at informal concerts.

General Information

Pitch: A 415

Registration will be at the Brindabella College at 8.45 to 9.00 am on Friday, April 14. For advice on finding the school please phone the local organiser Richard Milner on 0262369212. There is ample parking and the school is well served by buses going from all parts of Canberra to the Lyneham shops which are close-by.

Food – morning and afternoon teas as well as lunch will be provided the cost being included in the registration fee. Evening meals will not be provided but can be obtained from local restaurants, shops and takeaways. Participants are urged to bring cups, plates and cutlery and will be rostered to help with setting up and clearing up after meals as we will only have very limited outside help. Please note any special dietary requirements on your enrolment form.

Accommodation – this is the responsibility of the participants. Some billets may be available but will be limited and initially offered to tutors and any overseas participants. The organisers have arranged for 10 single rooms to be available for bed and breakfast about 4 or 5 kms from the Brindabella School in a former convent in the suburb of Dickson. The tariff is \$30 per night (payable at enrolment) for a room with a sink, and includes the provision of towels and bed linen on comfortable beds with electric blankets and doonas in a homely atmosphere. (NB Heaters cannot be used in the rooms as they overload the electricity supply.). There is one bathroom with 4 shower cubicles and a separate room with 3 toilet cubicles, but no provision for segregated male and female facilities. A large sitting room is available and could be used by resident guests for consort playing on Easter Sunday evening if desired. Breakfast would consist of cereal, fruit, yoghurt, toast, tea, coffee etc. Taxis to the school should be readily available for a small fare which could be shared. There are a number of nearby motels and B and B places on Northbourne Avenue, Mouat Street and in Dickson. (Note with the nearby National Folk Festival the accommodation may be difficult). Participants are urged to come by car if possible to facilitate travel to and from the school as well as to the public concert. There is ample car parking at the Brindabella College.

Refunds – all participants must enrol and pay in advance. Applications

for refunds should state the reasons and will be assessed on a case-by-case basis by the committee.

AVDGS Membership – all full time participants will be expected to be a member or to join for the school. Exceptions will be made for non viola da gamba playing participants such as singers and baroque violin players.

Timetable

A detailed timetable will be provided on registration, however each day will follow a similar pattern:

Morning:

8.45– 9.45 – Technique - three concurrent technique classes, lower intermediate, intermediate, advanced depending on enrolments.

9.45 – 11.15 – Theme based graded ensembles with prepared vocal-based repertoire

11.15 – 11.45 – Morning tea

11.45 – 1.00 – Consort playing graded ensembles with prepared standard repertoire

1.00 – 2.00 – Lunch

Afternoon:

2.00 – 3.00 – Free time for practice, informal consorts and private lessons

3.00 – 4.30 - Electives (see below) – general session based on participants interests.

4.30 – 5.00 – Afternoon tea

5.00 – 6.00 – Talk by Bronwen Ackermann, Miriam Morris, and John Weretka

Saturday – 8.00 pm Tutors Concert at the Wesley Music Centre.

Repertoire

Some of the wonderful music we will cover is:

-Beginners: Villanelli by Lassus plus simple arrangements of vocal pieces such as those in Sarabande editions

-Intermediate: English madrigals, chansons that can be found in the London Pro Musica editions and Ortiz

-Advanced: Ortiz, Marenzio and some of the more complex Chansons to be found in London Pro Musica editions and Roy Marks editions of Ferrabosco and Lassus.

-Performers Workshop: viola bastarda diminution repertoire using these same Chansons (London Pro Musica). Copies of music for you to practice will be sent out after enrolment.

The groupings for each playing level will change throughout the course, giving variety and flexibility.

The elective session will provide four choices of playing activity:

-Beginning Marais: where the A minor suite from book V will be used as an example in how to approach playing Marais, looking at ornamentation, French bow strokes, etc.

-Master class: an opportunity to present solo (or duet) repertoire in a master class format

-Bach Transcriptions: a session to play chorales, fugues, etc.

-Consort: a session for those who wish to play more standard consort repertoire and/or improve their tablature skills.

Viol Standards:

Beginners – a class for beginners will be held in the mornings only. Participants are welcome to enrol full time and participate in the afternoons if they play a suitable instrument or sing or with to practise/observe. Some instruments will be available for loan.

Intermediate – able to play simple solos and hold a line in a consort. Not so fluent at sight reading. Developing technique.

Advanced – experienced player, can sight read well, good technique and may play more than one size of viol.

Performers Workshop - mornings only. This will be another inspiring opportunity for talented viol players who are looking to make gamba performance their career. They will work intensively with the tutors on advanced repertoire (solo and consort), chamber music and technique. Entry will be by audition tape. Full time enrolment will be a requirement, and those in the Performer Workshop will have ample performance opportunity to concertize. As far as standard is concerned, current or past B.Mus studies on the viol will be the level that we are seeking.

All the instruments of the viol family will be welcome because of the necessity of an even distribution for consort playing. We would however expect most interest to come from bass viol players. As a guide, it would be expected that all applicants would be conversant with the standard repertoire of Marais, Bach, Hume, Ortiz and Simpson. **All applicants need to submit an audio tape/CD of 10-15 minutes playing time.**

Players should consult with Miriam Morris or Richard Milner before registering on the attached enrolment form. This workshop will be open to players of all ages.

Singers and Other Baroque Instruments – it is hoped that opportunities for mixed consorts and singing will be provided in the afternoons. If you are interested please contact Richard Milner (02 6236 9212) or Miriam Morris (03 9571 6856).

27th National Easter Viol School General Enrolment Form

Name(s):

Address:

.....

Postcode:Phone: (h/w)
.....(mob)

Email:

My standard of viol playing is:

Absolute beginner:Recent beginner/lower intermeadiate:
Intermediate: Advanced: Performer

I play: treble tenor bass other (state):
.....

I would like to sing: S / A / T/ B

I'll bring the following viols:.....

I can loan the following viols:.....

I would like help with accommodation by billet / Gathering Place
room (We will contact you)

I expect to travel to Canberra by car / plane / train

Do you have any dietary requirements?

Fees:

Full time member of AVDGS:

by March 3 - \$ 250 (conc) or \$ 275

by April 7 - \$ 300 (conc) or \$ 325

Beginners half price.

Part-time viola da gamba enrolments - \$ 90/day

Other instruments/singers - \$25 per ½ day session (max of \$75 for 4
days)

Membership of AVDGS to December 2006 - \$ 47 (conc)

or \$ 60 (full)

Note: Concessions are for full time students and pensioners only.

Send Forms with a cheque made out to the AVDGS Inc to:

Richard Milner, 81 Birriwa Road, Bungendore, NSW 2621.

Enquiries phone 02 62369212 or email:

rmilner@alphalink.com.au

If you wish to enrol in the Performers Workshop please also reply to the following questions:

Have you enclosed a 10-15 minute audio tape/CD of your playing? Yes/No

Please gives names of any teachers and how long you have been learning viol from them:

Please give some indication of your concert giving experience playing the viol:

Please provide some background as to what you would like to get out of the performers workshop:

Do you wish to make any comments and/or requests?