

## Tutors

**Joëlle Morton** has three decades of experience performing on violas da gamba and historical double basses in North and South America, Europe and Australia. Joëlle was a member of the Toronto Symphony Orchestra (double bass) before deciding to pursue early music as a specialty. Since then, she has performed regularly with many of the leading period instrument ensembles and organizations in North America, such as Tafelmusik, the New York Collegium, Les Voix Humaines (Montreal), Handel Haydn Society (Boston) and Philharmonia Baroque (San Francisco), among many others. Joëlle has additionally collaborated in chamber music programs all over the world, and for more than 20 years has been organizing chamber programs of her own design, drawing from the extensive contacts she makes within her freelance musical activities. She is additionally highly reputed as a teacher of violas da gamba and historical double basses; since 2005 she has been on the faculty at the University of Toronto, and is regularly invited to teach internationally at early music workshops. Joëlle holds an undergraduate degree from The Curtis Institute of Music in Philadelphia and Masters and Doctoral degrees in Early Music Performance from the University of Southern California.

Viola da gamba specialist **Laura Vaughan** is a dynamic and well-recognised member of the early music movement in Australia. Following her return from studies at the Royal Conservatory of The Hague with Wieland Kuijken, Anneke Pols and Philippe Pierlot, she has established an active performing career encompassing a wide range of solo and chamber repertoire across Australasia and is also one of the few exponents of the rare lirone. Laura records regularly for ABC Classic FM and has collaborated on numerous CD recordings. She regularly appears with the Australian Brandenburg Orchestra, Orchestra of the Antipodes, Pinchgut Opera, Ironwood, Consort Eclectus, Adelaide Baroque, Song Company and Opera Australia. Laura is also a founding member of the dynamic baroque trio Latitude 37.

In 2010, **Laura Moore** completed her Bachelor of Music Performance (Cello) at the Victorian College of the Arts. During this time, she also studied Viola da Gamba under Miriam Morris. Laura is a regular performer with Consort Eclectus and Josie and the Emeralds, and has recently performed with the Australian Chamber Orchestra. She also collaborates on both Viola da Gamba and baroque Cello in chamber groups The Sydney Consort and Camerata Antica. Laura has participated in ABC recordings with Consort Eclectus and Josie and the Emeralds.

**Ruth Wilkinson** is a recorder, viol and violone player whose musical expertise and passions are based on the performance of music from the 12th to the 18th centuries. Her performances have been praised for their musical integrity and imagination. Ruth studied early music at the Schola Cantorum Basiliensis in Switzerland with Hans-Martin Linde and Jordi Savall. As a member of many of Australia's leading early music ensembles including La Romanesca, Capella Corelli and Consort Eclectus she has toured extensively throughout Australia, Europe and South East Asia for Musica Viva. Ruth's playing commitments are complemented by the teaching of Recorder and Historical Performance Practice at the Early Music Studio of the University of Melbourne. In 2012 she was made an honorary associate of the Monash University School of Music.

**Brooke Green** is director of Josie and the Emeralds, specialising in early and contemporary music for viol consort and soprano. Brooke graduated with a Masters in Early Music Performance from Bloomington, Indiana University, where she studied viol and vielle with Wendy Gillespie. In 2014, Brooke was delighted to perform with Consort Eclectus and the Hilliard Ensemble in the Sydney Festival. Her composition The Shades for Viol Quartet won the Audience Prize at the Leo M. Traynor Tenth International Competition for New Music for Viols, 2013 and her suite for Viol Quartet Shades of Presence Past is published by PRB Music.

# 36TH ANNUAL EASTER VIOL WORKSHOP

FRIDAY 3<sup>rd</sup> APRIL TO MONDAY 6<sup>th</sup> APRIL, 2015  
PETER KARMEL BUILDING,  
AUSTRALIAN NATIONAL UNIVERSITY  
CANBERRA, ACT



*The Viol in France*

TUTORS: JOELLE MORTON (CANADA)  
LAURA VAUGHAN (MUSICAL DIRECTOR); LAURA MOORE;  
RUTH WILKINSON; BROOKE GREEN

AUSTRALIAN VIOLA DA GAMBA SOCIETY INC.  
[www.avdgs.org.au](http://www.avdgs.org.au)

The 36<sup>TH</sup> annual Easter Viol Workshop in 2015 is presented by the *Australian Viola da Gamba Society Inc.* The AVdGS 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. For participants who are not already members of the AVDGS a \$35 joining fee will be charged. Application forms are available from the website: [www.avdgs.org.au](http://www.avdgs.org.au)

The theme of this year's workshop is *the viol in France*. We will be focussing on viol consort music by Moulinie and du Caurroy as well as instrumental versions of some beautiful polyphonic chansons by Arcadelt, Sermisy and Claude LeJeune. Interested participants are also encouraged to prepare French solo repertoire for a masterclass setting. Core repertoire will be available for practising in advance via dropbox.com.

**The workshop** will cater for players of all levels and provide a wide range of consort activities. In each class, where practical, the tutor will play with the group.

Do you have a favourite consort you like to play with? This year we will again be offering the opportunity for **pre-formed consorts** to be grouped together for morning sessions. All members of the consort must complete the optional section of the enrollment form, nominate and prepare repertoire, ensure each group member's name is included and give their group a title.

Some **loan instruments** will be available for beginners and interstate players. There are only a limited number of loan instruments so first up – best dressed. **Any broken strings or damage to a loan instrument must be made good before returning the instrument to the owner.**

**Informal participant concerts** are planned for each lunchtime, and may include either consort repertoire prepared during school or any solo repertoire.

Sessions will generally run as follows:

- 9:00-11:00 – Consort playing (regular of preformed groups)
- 11:00-11:30 – Morning tea
- 11:30-12:45 – Consort playing
- 12:45-1:15 – Lunch
- 1:15-2:00 – Informal student performance and talk
- 2:00-3:30 – Choices session (see below)
- 3:30-4:00 – Afternoon tea
- 4:00-5:00 – Consort playing
- 5:00 – End of school.

**Venue open until 10pm for social consort playing**

\* Please note that the school will conclude at 1:45pm on Monday for the AVdGS AGM.

**Choices** on offer this year are as follows. Please take note of ability recommendations

- Masterclass: observe and/or participate.  
Participants perform a solo work. Advance consultation with tutors recommended. (B-A)
- 30/60: 30 minutes of technique and 60 minutes of consorts (B-A)
- French consort music (B-A)
- Music for viols and voices by Biber with Peter Tregear (LI-A)
- Up to the Minute: Contemporary consorts (UI-A)
- Marais (I-A)
- Consorts in facsimile (friendly clefs only) (UI-A)

We will aim to place you in at least two different choices during the school. Please note that while we will do our best to accommodate everyone's top choices. It is not guaranteed that every choice will go ahead.

For an additional fee, tutors are offering **private lessons** outside of school hours to students. Please write down preferences for tutors on the enrolment form and this will be arranged on a first come, first serve basis.

**Public Concert: " Le Concert des Violes"**

**Saturday 4<sup>th</sup> April, 7.00pm**

**Larry Sitsky Room (behind Llewellyn Hall) ANU,**

The tutors will be presenting a program of French viol music including Marais, Forqueray, du Caurroy and Moulinie. Tickets \$25/\$15, free for school participants.

**Eating:**

Morning & afternoon tea and simple lunches will be provided as part of your registration fee. Evening meals are not provided.

**Sleeping:**

Accommodation is the responsibility of the individual participants. It is important you book your accommodation early in Canberra as it will book up fast! We have booked out very affordable accommodation for **ladies only** in a local convent. To reserve a room or for other local assistance with accommodation, please contact Richard and Joan Milner [violsaustralia@gmail.com](mailto:violsaustralia@gmail.com)

**Saraband Music** will have music and strings available for sale throughout the weekend.

**Viol doctor:**

Michal Prokop will again be visiting the school and will be happy to assist you with any instrument issues.

**Don't forget:**

\* Pitch will be **A 415** (baroque pitch). Check your pegs turn smoothly so there is less tuning, more playing time.

\* Please bring a **labeled music stand** and don't forget your **spare strings**! All players are encouraged to have **instrument insurance**. *The Australian Viola da Gamba Society Inc. does not take any responsibility for lost, stolen or damaged instruments.*

The **AGM** of the Australian Viola da Gamba Society Inc. will be held on Monday 6 April at 1:45pm.

ENROLMENT FORM

Name: \_\_\_\_\_

Address: \_\_\_\_\_  
\_\_\_\_\_

Phone: \_\_\_\_\_

Mobile: \_\_\_\_\_

Email: \_\_\_\_\_

Are you an AVDGS member? \_\_\_\_\_

What viols will you be playing at the school in order of preference?  
\_\_\_\_\_

What instrument(s) do you intend to bring?  
\_\_\_\_\_

Do you need an instrument to use on loan? If yes what size?  
\_\_\_\_\_

Are you able to lend an instrument? - if yes what size?  
\_\_\_\_\_

I can read the following clefs:

treble  treble 8va  alto  bass

To help us organise groups, we ask that you **please**

**complete the self-rating guide enclosed.** This is taken from the VDGS website. Please return the form and/or indicate your rating below:

B (0-7)  B+ (8-15)  LI (16-19)  LI+ (20-23)

I (24-27)  I+ (28-31)  UI (32-35)  UI+ (36-39)

A (40-44)  A+ (45-50)

Other comments: \_\_\_\_\_  
\_\_\_\_\_

**Choices:** Please order your preferences for choices (1-7):

- Master class Observer / Performer (please circle) (B-A)**
- 30/60: technique and consorts (B-A)**
- French Consort Music (UI-A)**
- Viols and Voices (Biber) with Peter Tregear (LI-UI)**
- Up to the Minute (UI-A)**
- Marais (I-A)**
- Consorts in facsimile (UI-A)**

**Pre-formed consorts (optional)**

My pre-formed consort would like to work together for one session each day

Consort members: \_\_\_\_\_  
\_\_\_\_\_

Repertoire: \_\_\_\_\_  
\_\_\_\_\_

**Arriving:**

I will be arriving by  train  plane  bus  car

I will need assistance from getting from the airport

**Getting around:**

I will have my own transport in Sydney.

I will need help with transport during the school.

I can offer car space during the school.

Please provide details of your accommodation if offering or requiring transport assistance:  
\_\_\_\_\_  
\_\_\_\_\_

**Private lessons:**

I would be interested in paying additional fees for lessons with one of the following tutors (in order of preference):  
\_\_\_\_\_  
\_\_\_\_\_

**Enrolment fees and due dates:**

Final date for enrolments is **Monday 9<sup>th</sup> March 2015**

There will be a late fee of \$10 if we receive your form and payment after this date

**Fees (please tick):**

AVdGS member full-time fee: \$350

Non-AVdGS member<sup>#</sup> full-time fee: \$385

AVdGS member concession full-time fee\*: \$250

Non-AVdGS member<sup>#</sup> concession full-time fee\*: \$275

Part-time enrolment: Fee to be negotiated depending on attendance. Please contact Laura Moore ([laura.moore393@gmail.com](mailto:laura.moore393@gmail.com)) to discuss.

\* Concession for full-time students under 26 and pensioners – please enclose photocopy of your card.

# Non-members fees include a one year electronic AVdGS membership. For more information about memberships, please visit [www.avdgs.org.au](http://www.avdgs.org.au). You must be a member to enrol in the workshop. To check your membership status, please contact Laura Moore

Note: cancellations will only automatically be refunded up to Friday 14<sup>th</sup> March.

**Payment options:**

I have attached a cheque payable to The Australian Viola da Gamba Society Inc.

Payment has been made via direct deposit:

Direct deposit details:

Name: Australian Viola da Gamba Society Inc.

BSB: 032 090

Account number: 44 2983

Please return form along with payment to:

- Laura Moore. 3 Roberts St, Camperdown NSW 2050
- [laura.moore393@gmail.com](mailto:laura.moore393@gmail.com)

For further information, please contact Laura Moore [laura.moore393@gmail.com](mailto:laura.moore393@gmail.com) or 0400 987 728

# Viola da Gamba Society of America

## Revised Self-Rating Guide

### How to rate yourself:

In each category, circle the number beside the description that fits you best. Try to be really honest with yourself (nobody is going to see your answers but you). The clearer you can be about your skills, the better your class placements will be—for you and for the rest of your class.

When you've finished, add up your scores and then compare that number to the Rating Chart at the end. That's the rating you should give yourself when you make your class selections. *Don't be surprised if your rating has changed slightly from where you have placed yourself in the past or at other workshops.* Everyone else is using the same criteria, so you should still be in classes with people whose skills and experience dovetail with your own. The hope is that the greater number of rating categories will help make this process even better.

Remember, no two people have the same skills, so you will never find a consort where everyone matches your level in everything. You will always have something to offer the group you play with and something to learn from every other member.

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### Playing Experience (circle the one number that fits you best)

- 0 – have never played the viol, or have tried it once or twice but haven't kept it up
- 1 – fewer than three years on the viol, with no previous experience on a bowed string
- 2 – fairly new to the viol, but fluent on another stringed instrument OR many years of viol-playing, but not taking lessons
- 3 – three or more years on the viol, playing at least every 2 weeks with others, frequent coaching or lessons
- 4 – 2 or more years of lessons/coaching, practicing 2 or more times a week, regular consort playing, working on solo music
- 5 – many years of lessons & practice; experience performing consort, ensemble, or solo music in private or public setting

### Sight-reading (circle one)

- 0 – cannot read music on the viol without a lot of help or writing in strings and fingerings for every note
- 1 – can read very simple music at a slow tempo, especially if doubled
- 2 – can read most homophonic music the first time through, and simple polyphony after a few tries
- 3 – can read easier consort music at a moderate tempo; can keep up with the group even if some notes are dropped
- 4 – can read most fantasia literature at sight and get back in if lost; comfortable playing through easier solo literature
- 5 – can sight-read all but the most tricky passages in consort music at tempo (and can fake those enough to keep going)

### Rhythm (circle one)

- 0 – rhythmic notation is new or unfamiliar
- 1 – understand the notation, but need help being steady; get off easily; have trouble playing with a metronome
- 2 – can keep a steady beat and subdivide at slow tempos, but thrown if other parts have conflicting rhythms
- 3 – can keep a steady beat and subdivide at moderate tempos, but can be thrown by syncopations, dots, or unfamiliar patterns
- 4 – able to maintain a steady pulse and subdivide at fast tempos and make smooth transitions at proportional changes
- 5 – a strong leader who can start a piece and clearly communicate the pulse even in rhythmically complex passages

### Tuning (circle one)

- 0 – cannot tune the strings to a tuner or another player
- 1 – need help tuning the strings, knowing which way and how much to turn the pegs; difficulty keeping the pegs from slipping
- 2 – can tune each string to a tuner or another player, but not skilled at tuning the frets or adjusting intonation while playing
- 3 – can tune each string quickly and accurately and keep frets in tune with a tuner
- 4 – tune efficiently, aware of tuning of perfect intervals within the ensemble
- 5 – understand and apply concepts of tuning and temperament, adjust intonation according to the context within the piece

### Left Hand (circle one)

- 0 – hand position is still new or unfamiliar
- 1 – know how to find the notes in first position on each string, but need time to name each note
- 2 – comfortable with first position and first-finger extensions, but don't always find the frets accurately
- 3 – can play scales in most keys at a steady, slow tempo and shift up to fourth finger on the top fret
- 4 – can play scales and arpeggios in all keys, and play in all positions up to first finger on top fret
- 5 – can easily find a number of alternate fingerings in a variety of positions, comfortable beyond the frets

### **Bow-hand** (circle one)

- 0 – unfamiliar with how to hold a bow underhand
- 1 – have trouble playing one string at a time, keeping the bow parallel to the bridge
- 2 – can bow steadily on one string, but string-crossings can be awkward; trouble keeping consistent contact-point
- 3 – make a consistently pleasant sound, but have difficulty with bow distribution, fast passages, large crossings, dotted figures
- 4 – can adjust the contact-point to vary the color; can employ a range of bow-speeds, articulations, and patterns
- 5 – use the bow expressively and intentionally for a wide range of colors and rhetorical affects

### **Versatility** (circle one)

- 0 – not yet familiar with any of the viols
- 1 – play one size of viol in only one clef
- 2 – play one size of viol in two or more clefs
- 3 – at home on one size of viol, learning to play a second size
- 4 – comfortable on two or more sizes of viol, two or more clefs on each one
- 5 – can play three or more sizes of viol, any clef, and do simple transpositions at sight

### **Ensemble skills** (circle one)

- 0 – cannot sing or play (on any instrument) a part different from other people's; cannot sing a round even doubled
- 1 – can play multi-part music with doubling, but have trouble telling if you're off; can sing a round when doubled
- 2 – can hold your own line and know when you're off; can sing a round without doubling or play two hands on a keyboard
- 3 – can hold your own line, correct when you're off; know who is playing a phrase or cadence with you
- 4 – are aware of and can imitate other people's phrasing; can hear the approach of a cadence
- 5 – share consistent eye-contact and non-verbal communication with other players; can sing simple line while playing another

### **Additional skills** (circle as many as apply to you)

- 2 – experience playing the solo repertoire for viol
- 2 – regular performing experience on the viol in small ensembles
- 2 – advanced and/or professional experience on another instrument (or voice)
- 2 – broad familiarity with viol repertoire; study or extensive reading of music history
- 2 – ability to ornament appropriately and/or improvise on the viol

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### **Determining your level:**

Add up all the circled numbers, and then compare your total to the chart below:

#### **Rating Chart**

0 – 7	<b>B</b>	Beginner
8 – 15	<b>B+</b>	Beginner Plus
16 – 19	<b>LI</b>	Lower Intermediate
20 – 23	<b>LI+</b>	Lower Intermediate Plus
24 – 27	<b>I</b>	Intermediate
28 – 31	<b>I+</b>	Intermediate Plus
32 – 35	<b>UI</b>	Upper Intermediate
36 – 39	<b>UI+</b>	Upper Intermediate Plus
40 – 44	<b>A</b>	Advanced
45 – 50	<b>A+</b>	Advanced Plus

Use these abbreviations (in bold type) to fill out your level on the Class-Selection form.

There is also space provided there for you to add any further details you think will be helpful.

This Guide is yours to keep for future reference.

