



37th Annual Easter Viol Workshop

The Broken Consort

Friday 25th - Monday 28th March 2016
Canterbury Girls' Secondary College

Beginner scholarships
available

Tutors: Lisa Terry (USA)
Laura Moore (Musical Director)
Ruth Wilkinson, Miriam Morris and Laura
Vaughan (viols)
Matthew Manchester (cornetto)
Anna Sandström (soprano)
Simon Rickard (bassoon/rackett)

The 37TH annual Easter Viol Workshop in 2016 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

Contact details

Website:
www.avdgs.org.au

For further information, please
contact Laura Moore:
laura.moore393@gmail.com
ph: 0400 987 728

The theme of this year's workshop is *the Broken Consort*. Taking our inspiration from Thomas Morley's First book of Consort Lessons (1599), we will follow the popular practice of the Elizabethan era when instruments from diverse families such as strings and winds consorted together and also took part in madrigals such as Morley's "It was a lover and his lass" and "Now is the month of maying". We will discover how broken consorts can play a range of Renaissance music from the nifty dances of Praetorius to the sublime madrigals of John Dowland. As late as 1672, Matthew Locke was writing fascinating music for broken consort so there is plenty to explore

Pre-formed consorts

Each day, students will have the chance to explore beyond the notes of their consort music. With the consistency of the same ensemble and tutor each day, you will be able to look into interpretation and ensemble skills. Do you have a favourite consort you like to play with? If you wish to play with your ensemble during the weekend please include all group members' names on your enrolment form and indicate any repertoire you wish to prepare in advance.

Broken consorts

Would you like to clear the dust off that old recorder? Or do you find it easier to sight read on violin than you do on the viol? Our broken consort sessions are a chance for you to learn about the style doing whatever suits you best, whether that be playing the viol, recorder, violin or singing. Why not embrace the music culture of the time and mix-n-match the instruments? If you would like to sing or bring any other instruments, please make sure you put this information on your enrolment form.

Combined item

At the end of each day, we will be offering the chance to play or sing in our combined item where you can experience the richness of the harmonies created in the polychoral music of the likes of German composer Johann Schein. **Again, please indicate on your enrolment form if you wish to sing or play another instrument.**

Choices

Choice sessions will run Friday, Saturday and Sunday. Students may participate in any level on any instrument, except where specified. The choices on offer this year are:

- Madrigals with Anna Sandström
Discover the beauty of madrigals and explore how we can approach them.
- Divisions with Laura Vaughan (UI+ A)
Exploratory advice on the art, execution and practice of divisions.
- The power of dance with Simon Rickard
Learn the fundamentals of dance and, more importantly, how this should influence our playing
- 30/60 with Laura Moore
30 minutes of technique and 60 minutes of consort playing.
- Solmisation with Matthew Manchester
Learn why Ut, Re Mi, Fa, Sol, La are so fundamental to early music, and how they can dramatically transform how you play. By learning this theory through playing and singing you will discover melodic direction, phrase shape, and even composition and improvisation are all governed by the hexachord.
- 15th and 16th Century Music with Lisa Terry
Explore some of the roots of the viol consort repertory in European polyphony of the late 15th and early 16th centuries.
- Consorts, consorts, consorts
If you just can't get enough of Jenkins.
- Tablature with Miriam Morris (viols only)
An introduction into the notation system for lra viol music.

Housekeeping

What to bring

- A **viol tuned at A415** (baroque pitch). Check your pegs turn smoothly so there is less tuning and more playing time!
- Labeled **music stand**
- Spare **strings**
- Any music you have pre-prepared
- Any instruments you wish to play for broken consorts or the combined item

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.*

Loan instruments

Loan instruments are available for beginners and interstate players. There are a limited numbers of instruments available, so first come, first served. Any broken strings or damage to a loan instrument must be made good before returning the instrument to the owner.

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 as Easter is a busy time of year. If you require any assistance with accommodation, please contact Laura Moore laura.moore393@gmail.com

Saraband Music will have music and strings available for purchase throughout the weekend. Please contact Patrice if you have any requests Patrice@saraband.com.au

Timetable

Sessions will generally run as follows:

9:00 – 10:30: Preformed viol consorts
10:30 – 11:00: Morning tea
11:00 – 12:30: Broken consorts
12:30 – 1:00: Lunch
1:00 – 1:45: Informal student performances and talks by our tutors
2:00 – 3:30: Choices
3:30 – 4:00: Afternoon tea
4:00 – 5:00: Combined item/more consorts
5:00pm – end of school
Venue open until 10:00pm for social consort playing

Public Concert: *Exploring the sounds of the broken consort*

Saturday 26th March, 7:30pm

Canterbury Girls' Secondary College

The tutors will be presenting a broad range of repertoire to engage the listener through a range of timbres and styles.

Tickets:

Workshop participants: Free

Adults \$25

Concession \$15

Annual General Meeting

Please note that the AVdGS AGM will take place on Monday 28th at 1:45pm.

Please return your enrolment forms along with payment information to:
Laura Moore
11 Greenhills St, Croydon NSW 2132
or
laura.moore393@gmail.com

All forms and payments must be received by Friday 26th February

Our 2016 tutors

Lisa Terry is an avid chamber music performer and soloist on viola da gamba and violoncello, and has spent her career as a long-term member of many of the best known chamber ensembles in the early music scene of the Northeast. Her home base is in New York City, where she is a member of the viol quartet, Parthenia. Lisa is principal cellist and viol soloist with Tempesta di Mare, Philadelphia's baroque orchestra, and is a member of the Dryden Ensemble in Princeton; she works regularly with the Lyra Consort (NYC) and Pegasus Early Music (Rochester). She was a founding member of ARTEK, and has performed with the New York Philharmonic, New York City Opera, Juilliard Opera Orchestra, Opera Lafayette, Orchestra of St. Luke's and Concert Royal.

Lisa earned her degree in cello performance from Memphis State University and continued her studies in New York with Richard Taruskin, viol, and Harry Wimmer, cello. She teaches viola da gamba and cello privately in New York, and at workshops around the country - at Amherst Early Music Festival, Pinewoods Early Music Week, Madison Early Music Festival and the VdGSA Conclave. She is the Vice-President of the Viola da Gamba Society of America

In 2010, **Laura Moore** completed her Bachelor of Music Performance (Cello) at the Victorian College of the Arts under the direction of Josephine Vains. During this time, she also studied Viola da Gamba with Miriam Morris. Laura has participated in master classes with Jordi Savall, Les Voix Humaine, Paolo Pandolfo and Vittorio Ghielmi. She is a regular performer in Melbourne and Sydney with Consort Eclectus and Josie and the Emeralds. She has also made guest appearances with The Australian Chamber Orchestra, Ironwood, Latitude 37, Camarata Antica and numerous other early music ensembles. In 2015, Laura recorded for ABC Classic's CD Royal Consorts with Latitude 37. She is a passionate primary school teacher and values the importance of musical education.

Miriam Morris pursues a varied career as a soloist and chamber musician as a player of the viola da gamba. She has appeared as a specialist baroque performer with the major symphony, opera and chamber orchestras of Australia, including the Australian Chamber Orchestra and Pinchgut Opera. She is often heard on the ABC and has played in Arts Festivals throughout Australia. She plays with Consort Eclectus and Convivio. Miriam has performed throughout Australia and in the US, New Zealand, England and Sweden. She has recorded for ABC Classics Move Records and the US and UK-based Divine Art Label.

Miriam teaches the viol at the University of Melbourne and has taught at the Victorian College of the Arts and Monash University and pioneered the teaching of viols in schools in ensemble-based programmes in South Australia and Victoria, including a Viola da Gamba programme at Presbyterian Ladies College, Burwood. Miriam wrote the previous cello syllabus and Technical workbook for the Australian Music Examinations Board and has written the technical component for the most recent cello syllabus published in 2009. Her numerous publications include both cello and viol tutors.

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.

Our 2016 tutors

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.

Simon Rickard studied modern bassoon with Richard McIntyre at the Australian National University School of Music in Canberra. He graduated with a Bachelor of Music (Hons I) in 1993, winning the ANU University Medal for his outstanding undergraduate work and the Friends of Canberra School of Music Prize for best graduating student.

In 1993 Simon moved to the Netherlands where he undertook postgraduate study in historical bassoons with Donna Agrell at the Koninklijk Conservatorium at the Hague. During his studies he was lucky enough to take lessons with luminaries such as Ku Ebbinge, Alfredo Bernardini, Barthold Kuijken, Jacques Ogg, Kate Clarke, Bruce Dickey, Charles Toet and Tini Mathot..

More recently Simon has enjoyed playing with many of the newer ensembles in Australia's burgeoning early music scene. He plays and records with the Orchestra of the Antipodes, Consort Eclectus, La Compania, the Ironwood Ensemble, Latitude 37, the Australian Haydn Ensemble, and in the newly established Peninsula Summer Music Festival. Simon is very proud to have played principal bassoon for Australia's exciting new opera company Pinchgut

Anna Sandström holds a Bachelor of Music from the University of Newcastle. She has been featured with Australian groups including Resonance Concerts, The Song Company, Sydney Philharmonia, Cantillation, Pinchgut Opera, Salut! Baroque, Christ Church Cathedral Choir Newcastle, Newcastle University choir, Gosford Philharmonia and as resident soprano with Australian Baroque Brass. Living in London from 2008-2012, she was a member of the Choir of Royal Hospital Chelsea. Since returning to Australia in 2012, Anna has sung the role of Galatea in Handel's *Acis and Galatea* with the choir of St James King St, appeared as soloist in the Monteverdi *Vespers of 1610*, toured with the Australian Chamber Orchestra, and featured with both Latitude 37 and alongside harpsichordist Rosalind Halton for Sunday Live broadcast recitals on ABC Classic FM. She is a soloist on the most recent Noel Noel recording with the Australian Brandenburg Orchestra. Anna also regularly tours Melbourne, Sydney and Newcastle performing with *Camerata Antica*, a group she founded in 2010 with her husband, cornettist, Matthew Manchester.

Originally from Orange, NSW, **Matthew Manchester** holds a Bachelor of Music (Music Education) with Honours and a Master of Music (Performance) from the Sydney Conservatorium of Music. He is a specialist early wind and brass player, focussing on the cornetto and the baroque trumpet. Living in London from 2008-2012, Matthew performed with numerous European early music ensembles, including the Gabrieli Consort and His Majesty's Sagbutts & Cornett. Matthew performs regularly as principal cornetto and guest principal trumpet of the Australian Brandenburg Orchestra. He has appeared with numerous orchestras and ensembles including the West Australian Symphony Orchestra, Ironwood Chamber Ensemble and The Australian Haydn Ensemble. Matthew performs regularly in duet with his wife, soprano Anna Sandström, with whom he formed *Camerata Antica* in 2010.

Beginner scholarships

Are you interested in learning about the music of the 16th and 17th centuries? Would you like to expand your musical horizons through the exploration of early dance styles while reading all kinds of clefs, tablature and reading from facsimile scores? Come and explore the beauty of the Viola da Gamba (and friends) during our 4-day weekend workshop.

The Australian Viola da Gamba Society is looking for professional and semi-professional musicians to come and begin their Viola da Gamba journey amongst fellow viol-enthusiasts.

Scholarship students will receive a 90-minute group lesson on the Viola da Gamba each day from Miriam Morris. After this, you will be able to play your own instrument or the viol for additional sessions. This way, you will be able to get your head around different notation systems and styles on an instrument you are more familiar with.

Free tuition and instrument hire will be available for all scholarship participants.

If you wish to be considered for a scholarship position, please fill in as many details as you can on the enrolment form and include a short summary of your musical experience.

Scholarship applications must be submitted by Friday 5th February.

ENROLMENT FORM

Name: _____

Phone: _____

Mobile: _____

Email: _____

What instruments (including non-viol)s
will you be playing at the school in order
of preference?

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

Are you able to lend an instrument? If
yes, what size/s?

Pre-formed consorts (optional)

Consort repertoire:

Consort members:

Combined item (please tick one)

I would like to be involved in the
combined item

Instrument/Voice type: _____

I would like to sight read through
consorts without a tutor

Choices (please order top 6 preferences)

- Madrigals with Anna Sandstrom
- Divisions with Laura Vaughan (UI-A)
- The power of dance with Simon Rickard
- 30/60 with Laura Moore
- Solmisation with Matthew Manchester
- 15th/16th Century music with Lisa Terry
- Tablature with Miriam Morris
- Consorts, consorts, consorts!

Standard

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 VDGSA 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:

Enrolment fees and due dates:

Final date for enrolments is **Friday 26th February, 2016**

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

Enrolment forms to be returned to Laura Moore:

laura.moore393@gmail.com

11 Greenhills St, Croydon NSW 2132

Fees (please tick):

- AVdGS member full-time fee: \$350
- Non-AVdGS member# full-time fee: \$385
- AVdGS member concession full-time fee*: \$250
- Non-AVdGS member# concession full-time fee*: \$275
- Beginner scholarship program: FREE (\$35 AVdGS membership must be paid)
- Part-time enrolment: Fee to be negotiated depending on attendance. Please contact Laura Moore (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. 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 14th 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 (Westpac bank):
 - Name: Australian Viola da Gamba Society Inc.
 - BSB: 032 090
 - Account: 44 2983

Accommodation and Transport

Do you need help with accommodation and/or transport? If yes, please give details – arrival details, etc.

Are you able to assist with any billeting or transporting throughout the weekend? If yes, please give details

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.

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

Determining your level:

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

Rating Chart

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



Last updated 2/11