Australian Viola da Gamba Society

38th Annual Easter Viol Workshop

La Dolce Vita

Friday 14th - Monday 17th April 2017
Santa Sabina College, Strathfield, Sydney

Beginner scholarships available

Tutors: Wendy Gillespie (USA) Brooke Green (Musical Director), Catherine Upex (Asssistant Musical Director), Miriam Morris, Laura Moore, Imogen Granwal, Jennifer Eriksson, Matthew Manchester, Josie Ryan

The 38TH annual Easter Viol Workshop in 2017 is presented by the *Australian Viola da Gamba Society Inc.* The flagship event is the 4-day annual Easter Viol School held in a different city each year along with occasional consort days and 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*

The theme of this year's workshop is *La Dolce Vita.* All things Italian! In honour of Monteverdi's 450th birthday we will play his *Ave Maris Stella* from the Vespers, 1610. And we revel in Isaac's Italian style with selections from his *Missa La Bassadanza* written during the 10 years he worked for the Medicis in Florence. We explore how Italian madrigals and Venetian polychoral works influenced the development of the English Fantasia. The school offers opportunities for players from beginners to advanced, including a Beginner Scholarship program. We are delighted to welcome the distinguished and pioneering viol consort player Wendy Gillespie as our Overseas Tutor. Wendy will offer a Choices class "Before the Fantasia" including a plain and easy guide to early notation.

Contact details

Website:
www.avdgs.org.au

For further information, please contact Catherine Upex
catherineupex@gmail.com

Pre-formed consorts

Each day for the first two sessions, we aim to keep each session with the same players and tutor to consistently develop your technical and ensemble skills. Do you have a favourite consort or consorts you like to play with? If so, please include all group members' names on your enrolment form and indicate any repertoire you wish to prepare in advance. Maximum two groups per player and we will do our best to accommodate all requests.

Supergroup (New!)

Would you like to play in a group with 3 tutors? This is an optional session for your chance to get lost in so much tutor energy! We will assign participants to either double a tutor's part or play independently. We aim to keep this group small with a minimum of doubling. Sign up on the first day for one session over the weekend.

Friday:	Agricola, Fortuna Desperata, a6
Saturday:	Coprario, Fantasia No.6, a6
Sunday:	Jenkins, Pavin in F, a6
Monday:	Gibbons, Fantasia No.5, a6

Combined item

At the end of each day, you may play or sing in this large group. Selections from Isaac's *Missa La* Bassadanza and Monteverdi's Ave Maris Stella from the Vespers, 1610 will be our repertoire.
Please indicate on the enrolment form your voice-type or instrumental preference for this session.

Choices

Students may participate in any level on any instrument, except where specified.

- Before the fantazia: European polyphony from the sixteenth century, including a plain and easy look at its notation. With Wendy Gillespie
- Contemporary and chromatic consorts with Brooke Green. Some modern gems or early 17th century "chromatic" Italian consorts – both will make your mind boggle!
- Madrigals with Josie Ryan
  Explore ways to play as if you are singing with perfect diction.
- 30/60 with Laura Moore
  30 minutes of technique and 60 minutes of consort playing.
- Solmisation with Matthew Manchester. Where did Ut, Re Mi, Fa, Sol, La come from? How can an understanding of the hexachord inform the way you play? This class explores this theory through playing and singing.
  - Beginners
  - Intermediate: recommended prerequesite beginners class or class in 2016
- Consorts, consorts, consorts
  If you just can't get enough.
- Tablature with Miriam Morris. An introduction to the notation system for lyra viol music.
- Italian Dance music – featuring the passamezzo and the bassadanza
- Masterclass: The Italian style in France with Jennifer Eriksson. Couperin, Marais, d'Hervelois, Dollé loved the virtuosic "Italian" style. Bring along a solo work or just sit in to observe and learn.

Housekeeping

What to bring

- A **viol tuned at A415**. Check your pegs turn smoothly so there is less tuning and more playing time!
- Labeled **music stand**
- Spare **strings**
- Any music you have prepared
- Any instruments you wish to play for 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.*

Music

We aim to let you know in advance music you will be playing and have it available for download before the school begins.

Loan instruments

Loan instruments are available by request 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 but we do our best to help with billeting requests. 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 Jane Grimm: grimmjane@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

Friday - Sunday

9:00 – 10:15: Consorts 1
10:15 – 10:45: Morning tea
10:45 – 11:55: Consorts 2
12:00 – 12:20: Supergroup
12:20 – 1:00: Lunch
1:00 – 1:30: Tutor talks
1:30 – 2:00: Informal student performances
2:00 – 3:15: Choices
3:15 – 3:45: Afternoon tea
3:45 – 5:00: Combined item
5:00pm – end of school
Venue open by request for social consort playing

Monday

9:00 – 10:15: Consorts 1
10:15 – 10:45: Morning tea
10:45 – 11:55: Consorts 2
12:00 – 12:20: Supergroup
12:20 – 1:00: Lunch
1:00 – 1:30: Informal student performances
1:30 – 2:00: Clear up
2:00 – 3:00 AVdGS AGM

Tutors' Concert: La Dolce Vita
Saturday 15th April, 7:30pm
Santa Sabina College,

Tickets:
Workshop participants: Free
Adults $25
Concession $15

Please return your enrolment forms along with payment information to:
Catherine Upex
catherineupex@gmail.com

All forms and payments must be received by Friday 3rd March

Tutors

Wendy Gillespie is a musician who teaches early bowed strings, historical performance, and early notation. She has performed all over the world with ensembles ranging from the Ensemble Sequentia to the English Concert, participating in more than 100 recordings for Linn, Harmonia Mundi, EMI, Virgin Classics and other recording companies. As a member of the viol consorts Fretwork and Phantasm, Gillespie has shared three Gramophone awards and several other cool prizes. In 2010, she received EMA's Thomas Binkley Award, and in 2011, the Alumnae Achievement Award from her alma mater, Wellesley College. Wendy is Past President of the Viola da Gamba Society of America and now in her thirty-second year at the Jacobs School of Music in Bloomington Indiana, where she is a Professor of Music. She is very much in favour of books and enjoys marbling paper.

Brooke Green graduated with a Masters in Early Music Performance from the Early Music Institute, Bloomington, Indiana University, where she studied viol and vielle with Wendy Gillespie. As a composer, Brooke writes mostly for viols and for *Josie and The Emeralds* (josieandtheemeralds.com) with whom she has been director since its founding in 2011. Their CD The Emerald Leopard (Tall Poppies TP233) has been critically acclaimed. In 2013, Brooke's composition *The Shades* won both the audience and judges' prize for the Viola da Gamba Society of America's 2013 Traynor Competition for New Viol Music. Her suite for Viol Quartet *Shades of Presence Past* and *Emerald Elixirs* for soprano and viols are published by PRB Music. In 2016, Lisa Terry premiered her work *Reza Barati* and this will be performed in the 2017 Melbourne Metropolis Festival by Latitude 37.

Catherine Upex studied cello with Dorothy Sumner and Georg Pedersen. She attended the University of Sydney, graduating with a BMus (Hons) (majoring in Performance) in 1997. In 1994, while studying Baroque performance as part of her degree, Catherine started learning the viola da gamba with Jennifer Eriksson. Since 2000, Catherine has performed regularly with the Marais Project and played on several Marais Project CDs including "Viol Dreaming" (2007), "Love Reconciled" (2009) and "Lady Sings the Viol" (2012). She has also performed on the viola da gamba in masterclasses with Wieland Kuijken, Jaap ter Linden, Susie Napper and Margaret Little and has played with several ensembles including the Renaissance Players, Salut! Baroque, the Sydney Consort, La Folia, Backgammon, Thoroughbass, Josie and The Emeralds and the Opera Project. As well as the bass viol Catherine enjoys playing treble viol and has performed on it with the Seaven Teares viol consort since 2010. She has also taught cello at several Sydney schools and currently teaches at the Glenaeon Rudolf Steiner School and Lane Cove Public School.

Miriam Morris pursues a varied career as a soloist and chamber musician as a player of the viola da gamba. She has appeared 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 festivals throughout Australia, US, New Zealand, England and Sweden. She plays with Consort Eclectus and Convivio. Miriam has recorded for ABC Classics and Move Records. Miriam has taught at the University of Melbourne, 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's numerous publications include both cello and viol tutors.

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 Humaines, 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

Tutors

importance of musical education.

After graduating from Sydney Conservatorium of Music, **Josie Ryan** completed her Masters degree specializing in Early Vocal Music and Historical Performance Practice at the Royal Conservatory of The Hague, with the aid of a grant from the Dutch Government. She studied with Rita Dams, Jill Feldman, Barbara Pearson and Diane Forlano, as well as participating in master classes and private lessons with Emma Kirkby, Evelyn Tubb and Barbara Schlick. Josie is frequently engaged as a soloist with ensembles including the St Mary's Singers, the Choir of Christ Church St Laurence, Australian Baroque Brass, The Sydneian Bach Choir, Coro Innominata, SUMS, Sydney University Graduate Choir, The Oriana Chorale, Salut! and The Marais Project. She is a regular performer with Pinchgut Opera, The Australian Brandenburg Choir and Cantillation. She was featured as a soloist on the ABC Classics CD "Mysteries of Gregorian Chant" with The Singers of St. Laurence, which topped the ARIA Classical Charts for several months in 2014.

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.

Imogen Granwal gained a Diploma and Post Graduate Diploma of Music (Performance Cello) from the Sydney Conservatorium of Music studying with the late Lois Simpson. Currently Imogen enjoys playing cello with the Lurline Chamber Orchestra and her string quartet Stringstory. Her interest in viola da gamba was awakened many years ago and she is delighted to be performing on the instrument with a number of ensembles including The Marais Project and Seaven Teares. She has had lessons with Jenny Eriksson and Danny Yeadon and is currently completing a post graduate degree on the viola da gamba at Sydney Conservatorium.

Jennifer Eriksson completed her initial musical studies at the then NSW State Conservatorium of Music studying music education and cello with Barbara Woolley. Her first viola da gamba lessons were undertaken with Catherine Finnis in Sydney. She subsequently studied the viola da gamba with Jaap ter Linden at the Rotterdam Conservatorium for three years where she completed post-graduate studies in baroque music. She formed The Marais Project in 2000. Jennifer also directs the Musica Viva in Schools ensemble, Sounds Baroque. She was a founding member of the viol consort, "Seaven Teares" and in collaboration with renowned jazz musicians Matt McMahon and Matt Keegan, she assembled "Elysian Fields", Australia's only electric viola da gamba group, in 2015. Jennifer created The Marais Project with the aim of performing the complete works of the French baroque viola da gamba virtuoso, Marin Marais, a task that is more than 85% completed. As well as presenting an annual concert series, The Marais Project has performed live on several occasions for the ABC's "Sunday Live" broadcasts, Radio National's "The Music Show" and recorded studio concerts for ABC Classic FM.

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 giving 6 professional and semi-professional musicians a chance to come and begin their Viola da Gamba journey amongst fellow viol-enthusiasts.

Each morning during the school, scholarship students have group lessons on the viol with Miriam Morris. After this, you may play your own instrument or the viol for additional sessions.

Free tuition and instrument hire will be available for all scholarship participants, there is just a contribution of $25 towards food over the weekend. For interstate visitors we will do our best to help find billeting for you.

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 10th February.

ENROLMENT FORM

Name: _____

Phone: _____

Mobile: _____

Email:

_____

What instruments (including non-viols) 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 1 repertoire:

_____

_____

_____

Consort 1 members:

_____

_____

_____

Consort 2 repertoire:

_____

_____

_____

Consort 2 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)

☐ Before the Fantasia with Wendy Gillespie

☐ Madrigals with Josie Ryan

☐ Contemporary and chromatic consorts with Brooke Green

☐ 30/60 with Laura Moore

☐ Solmisation (beginner) with Matthew Manchester

☐ Solmisation (intermediate – prerequesite:beginner class above or class in 2016)

☐ Masterclass with Jennifer Eriksson

☐ Tablature with Miriam Morris

☐ Italian Dance Music

☐ 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 3rd March, 2017**
There will be a late fee of $10 if we receive your form and payment after this date.
Enrolment forms to be returned to Catherine Upex

Fees (please tick)**:**
☐ Full-time fee: $385*
☐ Concession full-time fee: $275*
☐ 2017 Beginner scholarship program: $25($35 AVdGS membership must be paid)
2016 Beginners $100 ($35 AVdGS membership must be paid)
☐ Part-time enrolment: Fee to be negotiated depending on attendance. Please contact Catherine Upex to discuss

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

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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**	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