



**Beginner scholarships  
available**

## 39<sup>th</sup> Annual Easter Viol Workshop

### *The Versatile Viol*

Friday 30<sup>th</sup> March – Monday 2<sup>nd</sup> April, 2018  
Melbourne Conservatorium of Music  
Gate 12, Royal Parade, The University of  
Melbourne, Parkville

#### Tutors:

Laura Vaughan (Musical Director)

Tina Chancey (USA)

Julia Fredersdorff, Brooke Green, Laura  
Moore, Miriam Morris, Reidun Turner, John  
Weretka and Ruth Wilkinson.

### Contact details

Website:

[www.avdgs.org.au](http://www.avdgs.org.au)

For further information, please contact

Janet Norman

[j.norman0414@gmail.com](mailto:j.norman0414@gmail.com)

This school is  
generously supported  
by our Major Sponsor  
the Melbourne  
Conservatorium of  
Music, University of  
Melbourne

The 39<sup>TH</sup> annual Easter Viol Workshop in 2018 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 each year. Other events include an annual weekend Consortium, consort days in Melbourne and Sydney, intensive workshops in regional cities and areas, and a stimulating newsletter issued throughout the year.

Please note that you must be a member of the AVdGS to attend the Easter Viol School. Membership forms are available from the website: [www.avdgs.org.au](http://www.avdgs.org.au)

The theme of this year's workshop *The Versatile Viol*. The viol family has a rich tradition of music from the Renaissance and Baroque eras, in consort, solo, and as a chordal and continuo instrument. This year's school celebrates this as well as new music featuring the viol, assisted by a varied faculty of experienced tutors.



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## Pre-formed and fixed 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 for the first session each day, you will be able to develop 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. If you do not have a pre-formed consort you will be placed in a consort for this session.

## Timetable and concert

Sessions will generally run as follows:

9:00 – 10:30: Preformed and fixed consorts  
10:30 – 11:00: Morning tea  
11:00 – 12:30: 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: More consorts!  
5:00pm – end of school

**Tutor's Concert – public event.** Please bring along family and friends  
Saturday 31st March, 7:30pm  
Melba Hall, Melbourne Conservatorium of Music  
Tickets \$25/\$15  
Workshop participants: Free

### Annual General Meeting

Please note that the AVdGS AGM will take place on **Sunday 1st April at 5:00pm.**



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## 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:

- Improvisation and ornamentation through the ages with Tina Chancey  
Historic improvisation over a drone, over a chord pattern, over a madrigal or chanson. Line ornaments in renaissance music, Italian Baroque line ornaments and French Baroque note ornaments. Fun for all levels.
- Masterclass with Laura Vaughan  
Bring your favourite solo piece along or play an ensemble piece with some friends.
- 'Pass to the left' with Laura Moore  
Have a go playing all of the different sizes of the viol. Lots of sight reading and laughs guaranteed.
- 30/60 with Reidun Turner  
30 minutes of technique and 60 minutes of consort playing.
- Consorts, consorts, consorts  
If you just can't get enough of Jenkins.
- *Ad Fontes* with John Weretka  
Explore reading facsimile music of the 15<sup>th</sup> Century.
- Tablature with Miriam Morris  
An introduction into the notation system for lute music.
- Contemporary Consorts with Brooke Green  
Explore the newest exciting offerings for viol consort
- The violin in Consort with Julia Fredersdorff (U+ - A)  
Late consorts of Lawes and Jenkins with violins



# 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

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 Janet Norman ([j.norman0414@gmail.com](mailto:j.norman0414@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](mailto:Patrice@saraband.com.au)

# Our 2018 international tutor

**Tina Chancey** is director of HESPERUS. She plays medieval fiddles, viola da gamba and renaissance, Old Time and Irish fiddle on roots music from Sephardic and Irish to medieval and jazz standards. Her particular specialty is the five-stringed pardessus de viole; her recent CD of pardessus trios by Boismortier was released in July, 2014. A member of Toss the Feathers, Sol y Sal and Trio Sefardi, she is a former member of the Folger Consort, the Ensemble for Early Music and Blackmore's Night. Recently artist residencies: World on a String, Oberlin Conservatory, Morgan State Arts Council, the Hong Kong Academy of Performing Arts, the Indy Convergence and the Smithsonian Resident Associates. She teaches, performs, records, improvises, produces recordings, writes articles and directs the SoundCatcher workshops teaching musicians how to play by ear and improvise. Dr. Chancey has been given an Special Education Achievement Award by Early Music America and four Wammies for best classical instrumentalist by the Washington Area Music Association.

# Viol Doctor

Melbourne-based luthier **Ian Watcharn** will be available for one day of the workshop to do minor maintenance work and give advice on instruments.

**Please return your enrolment forms along with payment information to:**  
**Janet Norman**  
**PO Box 273, Balaclava VIC 3283**  
**Or**  
**[j.norman0414@gmail.com](mailto:j.norman0414@gmail.com)**

**All forms and payments must be received by Friday 16<sup>th</sup> March**

## Our 2018 tutors

Viola da gamba specialist **Laura Vaughan** is a dynamic and well-recognised member of the early music movement in Australia. Studies with Miriam Morris at The Melbourne Conservatorium were followed at the Royal Conservatory of The Hague with Wieland Kuijken, Anneke Pols and Philippe Pierlot. Since returning to Melbourne Laura 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.

**Reidun Turner** completed her studies in viola da gamba at the Hochschule für Künste in Bremen, Germany, with honours in 2016 under the tutelage of Hille Perl. Before her studies in Germany, she also completed a Bachelor of Music with Honours at the University of Melbourne. As well as Hille Perl, Reidun has been fortunate enough to count Frauke Hess, Miriam Morris and Ruth Wilkinson among her teachers as well as participating in numerous masterclasses and summer schools with the likes of Jordi Savall, Paulo Pandolfo, Wieland Kuijken and Vittorio Ghielmi. After five years of splitting her time between Germany and Australia, she now has settled back in Melbourne. She has played some major festivals in both countries, including the Adelaide Fringe Festival, the Castlemaine Arts Festival and Musicadia. She has performed in live broadcasts for ABC Classics FM and 3MBS and was recorded in 2009 as part of the ABCs 'Rising Stars' program.

**Miriam Morris** 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 was a founding member of 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 the Medieval and Renaissance Ensemble 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 2018 tutors

Melbourne-born violinist **Julia Fredersdorff** studied Baroque violin with Lucinda Moon at the Victorian College of the Arts, before travelling to the Netherlands to study with Enrico Gatti at The Royal Conservatorium in The Hague. Based in Paris for almost ten years, Julia freelanced with some of the finest European ensembles, such as Les Talens Lyriques, Les Folies Françaises, Le Concert d'Astrée, Le Parlement de Musique, Ensemble Matheus, Les Paladins, Il Complesso Barocco, New Dutch Academy, Ensemble Aurora and Bach Concentus. Now resident again in Australia, Julia is a regular member of the Australian Brandenburg Orchestra, and the Orchestra of the Antipodes with whom she performs regularly as Concert Master. Passionate about chamber music, Julia is a core member of Ludovico's Band and a founding member of Ironwood, with whom she performs and records extensively, as well as the twice ARIA nominated Baroque trio, Latitude 37. She is founder and artistic director of Van Diemen's Band. Julia was the founding and Artistic Director of the annual Peninsula Summer Music Festival on the Mornington Peninsula, Victoria, and teaches Baroque violin at the conservatoriums of Sydney, Hobart and Melbourne.

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, Van Diemen's Band, 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 has performed in Melbourne and Hobart with her new ensemble, Harken Well with violinist Lizzy Welsh.

**Brooke Green** is director/composer with *Josie and The Emeralds*: the Sydney-based viol consort with soprano Josie Ryan. Their programs include old and new music, with recordings on their CD *The Emerald Leopard* (Tall Poppies TP233) and videos on [josieandtheemeralds.com](http://josieandtheemeralds.com). Brooke has written several works about refugees in Australia's offshore centres: *Shamim, Misbah, Batoh and Hamed Shamshiripour*. *Reza Barati* has been performed in three arrangements: by Lisa Terry and *The Emeralds*; *Latitude 37* (Melbourne Metropolis Festival); and *Camerata* (Queensland Music Festival). In 2013, *The Shades* won the audience and judges' prize at the Viola da Gamba Society of America's 2013 Traynor Competition for New Viol Music. *Shades of Presence Past* (viol quartet) and *Emerald Elixirs* (soprano and viols) are published by PRB Music. Two *In Nomines: Cock-a-hoop* and *Chavela* will be published in 2018.

**John Weretka** has appeared in festivals throughout Australia, New Zealand and the United Kingdom as a singer and player of the viola da gamba. As a singer, his performance credits include appearances in the Melbourne International Festival, the Autumn Music Festival/Melbourne International Festival of Organ and Harpsichord, the Organs of the Ballarat Goldfields Festival, the Four Winds Festival and the Castlemaine State Festival. He has appeared with groups including e21, Ensemble Gombert, The Palestrina Project, The Choir of Newman College, and Gloriana. John studied the viola da gamba under Ruth Wilkinson and Laura Vaughan. He has been the Master of the Chapel Choir of Queen's College at the University of Melbourne since 2013 and has taught the history of music in the Renaissance and Baroque, the theory of music, and the Medieval and Renaissance ensemble in the University's Faculty of Music and the history of art and architecture between 1450 and 1750 onsite in Rome.

# Beginner scholarships

Are you interested in learning about the music of the 16<sup>th</sup> and 17<sup>th</sup> 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 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 two 90-minute group lessons on the Viola da Gamba each morning from Miriam Morris. After this, you will be able to join in the choices sessions and afternoon consorts.

Tuition, lunch and instrument hire will be available for all scholarship participants for a fee of \$50. Please note you will need to become a member of the AVdGS to be able to attend the school. Please visit [www.avdgs.org.au](http://www.avdgs.org.au)

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. There will be 7 scholarship places available in 2018. **Scholarship applications must be submitted by Friday 16<sup>th</sup> March.**

## 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:

### Choices (please order top 5 preferences)

- ☐ Improvisation and ornamentation with Tina Chancey
- ☐ Masterclass with Laura Vaughan
- ☐ 'Pass to the left' with Laura Moore
- ☐ 30/60 with Reidun Turner
- ☐ Consorts, Consorts, Consorts
- ☐ Ad Fontes with John Weretka
- ☐ Tablature with Miriam Morris
- ☐ Contemporary Consorts with Brooke Green
- ☐ The Violin in Consort with Julia Fredersdorff

### 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 16<sup>th</sup> March, 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 Janet Norman:

j.norman0414@gmail.com

PO Box 273, Balaclava VIC 3183

**Fees** (please tick):

**Please note these fees do not include your AVdGS membership.**

☐ Full-time fee: \$360

☐ Full-time concession fee\*: \$260

☐ Beginner scholarship program: \$50

☐ Returning scholarship students: \$100

☐ Part-time enrolment: Fee to be negotiated depending on attendance. Please contact Janet Norman ([j.norman0414@gmail.com](mailto:j.norman0414@gmail.com)) to discuss.

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

You must be an AVdGS member to enrol in the workshop

For more information about memberships, please visit [www.avdgs.org.au](http://www.avdgs.org.au)

To check your membership status, please contact Janet Norman ([j.norman0414@gmail.com](mailto:j.norman0414@gmail.com))

Note: cancellations can be refunded up to Friday 16<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 (Westpac bank):

Name: Australian Viola da Gamba Society Inc.

BSB: 032 090

Account: 44 2983

## Accommodation and Transport

I need assistance with accommodation and/or transport ☐ Yes ☐ No

Details \_\_\_\_\_

I can assist with accommodation and/or transport ☐ Yes ☐ No

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.

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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

**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.

