Recorderfest in the West
September 18–21, 2014
Schedule & Course Topics

CP = Coached Playing       PT = Performance & Technique       LD = Lecture/Demo

Thursday, September 18th

7:00–8:00 pm      RECORDER ORCHESTRA SESSION #1:
Music from 20th-Century England (Tom Zajac)
We will explore Peter Warlock’s Capriol Suite and Gustav Holst’s Second Suite in F (for Military Band).

8:00–9:00 pm      RECORDER ORCHESTRA SESSION #2:
Multicultural Melodies (Clea Galhano)
We will play repertory focusing in different parts of the world such as Ireland, Brazil, German and USA.

Friday, September 19th

9:00–11:30 am      RECORDER ORCHESTRA SESSION #3:
Playin’ and Singin’ (Linda Lunbeck) All levels.
Vocal repertoire is a wonderfully rich source for recorder players. While singers can use words, dynamics and such for expression, we recorder players have some musical tricks up our sleeves, too! We’ll explore a wide range of styles and eras. Singing is welcome, but not required.

1:00–2:45 pm      SHORT SESSION #1
Music For the Duke of Lerma (Vicki Boeckman) Intermediate and up. CP
When the Duke rebuilt the church of San Pedro in Lerma, from 1601–1610 he engaged instrumentalists to play in its services. This marvelous collection has a rich history and contains works from no fewer than 15 composers. We will play works by Philippe Rugier, Francisco Guerrero, Orlando Lassus and Giovanni Nanino.
1:00–2:45 pm

Recorders Around the World (Clea Galhano) Intermediate. CP
A continuation of the theme from Thursday evening. Music for large ensemble showcasing countries such as Brazil, Germany, USA and Netherlands.

The Birds and the Buzzies (for recorders and double reeds)
(Laura Kuhlman) Intermediate. CP
Buzzies (Recorders and double reeds). Explore the exciting sounds of recorders and capped double reeds playing together in sweet harmonies of the renaissance.

How to Improvise Blues & Jazz (for beginners) (Paul Leenhouts) PT
(repeat session on Saturday afternoon)
This session will show you how to be creative with simple but exciting scales, chords and rhythms.

BassMania (Hanneke van Proosdij) All levels. CP
This class, featuring bass excerpts from Renaissance, baroque, and contemporary repertoire, will make a bass virtuoso out of you! Basses of all sizes are invited.

3:15–5:00 pm

SHORT SESSION #2

Music from the Court of King Christian IV (Vicki Boeckman)
Intermediate and up. CP
King Christian IV of Denmark reigned from 1588 until 1648 and boasted one of the finest musical courts in all of Europe. He sent his most talented and promising musicians to study composition with Giovanni Gabrieli in Italy, whereupon they returned to Denmark with the fruits of these labors; some of the finest three and five part madrigals of the period. We will play works by Truid Aagesen, Hans Brachrogge and Mogens Pedersøn.

Recorders on Jazz (Laura Kuhlman) Intermediate. CP
The recorder is well suited to play in the jazz medium. We will swing together as we read through arrangements of classic jazz standards by Stan Davis, Jack Gale and Laura Kuhlman.

Locke and Load (Anne Timberlake) Advanced. CP
Matthew Locke was among the most talented, and crankiest, composers of his day. Locke wrote music that is spiky, changeable, and singularly lovely. Advanced - the editions of this music are not optimally readable but always copacetic for recorder.

3:15–5:00 pm

ImproMania (Hanneke van Proosdij) All levels. PT
The first steps of contemporary ensemble improvisation using techniques from Stockhausen, Kagel and Zorn. A wonderful experience to create our own music together! Alto recorder required—other recorders ad lib. No experience necessary.
7:30 pm  Baroque Chamber Orchestra of Colorado featuring soloist Paul Leenhouts with post-concert reception (50% discounted ticket price for festival attendees)

Saturday, September 20th

9:00–11:45 am  **LONG SESSION**

Chorales, Canzona and Transcriptions by J.S. Bach (Vicki Boeckman)
High Intermediate and up. **CP**
Simply stated, there was no composer like Bach. Ever. He wasn’t nearly as popular in his lifetime as his German contemporaries Handel or Telemann were, but his music remains some of the most powerful and transcendent of all. We will play 4, 5 and 6 part transcriptions of some of his most beautiful works including Canzonas 588 and 579 and works from the Art of the Fugue and his Organ Concerti.

Brazilian Music for Recorder Ensemble (Clea Galhano) High Intermediate and up. **CP**
While advancing your technical skills, have fun with the beautiful Brazilian popular melodies and intriguing rhythms.

Everybody Dance Now (Anne Timberlake) Intermediate **CP/Dance**
We’ll work toward a better understanding of pavans, galliards, and bransles, and how these dance forms evolved over time. Dancing **strongly encouraged**!

Music of 17th & 18th Century Colonial Mexico (Tom Zajac)
High Intermediate and up. **CP**
Featuring the works of Gaspar Fernandes.

England in the 14th & 15th Century (Hanneke van Proosdij)
High Intermediate and up. **CP**
Music by Walter Frye, Robert Morton, Robert Plummer and more.

1:15–2:30 pm  **MASTER CLASS #1** (Vicki Boeckman, Hanneke van Proosdij)
Master classes will be limited to 2 performers per session. You may also choose to audit the session. More information will follow.

1:15–3:00 pm  **SHORT SESSION #3**

William Byrd and His Sphere of Influence (Mark Davenport) Intermediate and up. **CP**
This class will explore music by the brilliant English Renaissance composer William Byrd. Playing through newly edited transcriptions by the conductor, participants will explore some of Byrd’s most famous works.

German Consort Music from the 16th Century (Paul Leenhouts) Intermediate & up. **CP**
Enjoy the beauty of 5 to 6 part consort music composed by Hans Leo Hassler, Johann Hermann Schein and Samuel Scheidt.
**1:15–3:00 pm**

*Bad Boyz: the Music of Spies, Lechers, Debtors, Drunkards, Murderers, and Cranks* (Anne Timberlake) Intermediate. **CP**

Does character count? Can you be both tuneful and badly behaved? It’s malfeasance through the ages!

*Music from Poland’s Golden Age* (Tom Zajac) Intermediate. **CP**

We will play music by the great but little-known composers of the Polish Renaissance starting with two contemporaries of Dufay, Mikołaj z Radomia and Petrus Wilhelmi de Grudencz and going into the beginning of the 17th century with the choral masterworks of Mikołaj Zielenski who studied in Venice with the Gabrieli and Bartolomiej Pekiel.

**3:15–5:00 pm**

**SHORT SESSION #4**

*Fugal Flauto: J.S. Bach Fugues & Double Choir Motets* (Mark Davenport) Advanced **CP**

This class will play through and experience some of the great motets and fugues of J.S. Bach, with original transcriptions and editions for recorder quartet and double choir settings.

*Ensemble Playing and Its Technique* (Clea Galhano) **PT**

Counting, phrasing, breathing, listening to one another, keeping the beat and having fun!

*How to Improvise Blues & Jazz (for beginners)* (Paul Leenhouts) **PT** (repeat session)

This session will show you how to be creative with simple but exciting scales, chords and rhythms.

*Instrumental Music from the Montecassino Manuscript* (Tom Zajac) High Intermediate. **CP**

This large and fascinating manuscript from the late-15th century was compiled for the Aragonese court of King Ferrante I of Naples. It contains a mixture of motets, psalm settings, lamentations, Franco-Flemish chansons, Spanish cancions, northern Italian frottola and a layer of very interesting local home-grown polyphony with a distinctive popular and folk strain. We will sample works from this collection with a focus on the local repertory of lovely, quirky and rhythmically exciting pieces.

**3:15–5:00 pm**

*2 Against 3* (Anne Timberlake) Intermediate. **CP**

The tension between duple and triple is an animating force in music from the Medieval period through the present day. We’ll leap straight into the 2 vs. 3 Superbowl, learning to listen for, and revel in, this wonderful rhythmic interplay!

**7:30 pm**

*Festival Faculty Recital* with post-recital reception

(complimentary for festival attendees)
Sunday September 21st

9:00–10:15 am  **MASTER CLASS #2** (Paul Leenhouts, Hanneke van Proosdij)
Master classes will be limited to 2 performers per session. You may also choose to audit the session. More information will follow.

9:00–10:45 am  **SHORT SESSION #5**
4 and 5 Part Works by Matthias Maute (Vicki Boeckman) High Intermediate. CP
Words that best describe Maute’s compositions are clever, creative, unique and challenging! We will play some of the more “approachable” of these including Tanto Quanto, Ricercar, Allegro from Concerto a tre Flauti and Indian Summer.

Music from the Spanish Renaissance (Mark Davenport)
Intermediate and up. CP
This class will focus on the works of some of the greatest Spanish renaissance composers (including Tomás de Victoria and Cristóbal de Morales). The pieces, all transcribed and edited by Davenport, will offer performance editions closely matching the original manuscripts (e.g., no bar lines and original note values).

9:00–10:45 am  **The Art of the Canzona** (Clea Galhano)
Intermediate and up. CP
The canzona is an instrumental musical form of the 16th and 17th centuries. We will explore canzoni by 16th and early 17th century composers that display the variety of moods and styles found in this early form of serious, instrumental ensemble music.

Blow For It (Anne Timberlake) PT
What are we really doing with our bodies when we breathe, and what happens when we throw a recorder into the mix? We’ll get down and dirty with the anatomy and physiology of breath.

11:00-12:30 pm  **RECORDER ORCHESTRA SESSION #4**
Recorderfest in the West Special Musical Arrangements (Paul Leenhouts) All levels.
Paul will prepare a special ‘Recorderfest in the West’ arrangement for large recorder ensemble, including tunes from famous Westerns.
Additional Information

**Regis University** is located about 10 minutes northwest of downtown Denver and 30 minutes from Denver International Airport. Workshop sessions will be held in Claver Hall, which can be accessed from Entrance 4 located on the east side of Lowell Boulevard, just north of 52nd Avenue.

**Where to Stay:** The following locations offer special rates for Regis

Residence Inn by Marriott  
2777 Zuni Street  
303.458.5318 or 800.331.3131  
www.marriott.com

Just 10 minutes from campus. Offers shuttle service to downtown Denver and campus. Be sure to identify yourself as a Regis visitor when making reservations.

Doubletree Hotel (Denver)  
8773 Yates Drive  
303.427.4000  
www.doubletree.com

Residence Inn by Marriott (Westminster)  
5030 West 80th  
www.marriott.com

Both 10 minutes from campus. Provides free hot buffet breakfast and light dinner Monday through Thursday. Be sure to identify yourself as a Regis visitor when making reservations.

**Meals:** Lunches available at the main student cafeteria, in the Student Center building a short walk from Claver Hall. Claver Café, with a more limited selection, is located right in Claver Hall.

**Parking:** No charge. Two options weekdays: parking lot 6 at the corner of 50th Ave and Federal Blvd. on the SE corner of the Regis campus, and on-street parking (unless otherwise posted) along Lowell Blvd. and adjacent streets on the west side of campus. Free shuttle from parking lot 6 to the campus. Handicapped parking is available at Claver Hall in lower lot 4. Saturday and Sunday, parking is available in lower lot 4. Campus map with parking locations is available at [www.regis.edu/RC/Admissions/Visiting-Regis-College/Virtual-Tour.aspx](http://www.regis.edu/RC/Admissions/Visiting-Regis-College/Virtual-Tour.aspx)

**Colorado is a great place to visit in September!** The aspen leaves in the mountains usually begin turning their bright golden and orange hues in mid-September, and there might be a nice crown of snow in the high mountains. Denver and nearby Boulder offer a wealth of attractions. Many of Colorado’s famous ski resorts offer year-round attractions and are located within 1 to 3 hours of Denver. Rocky Mountain National Park is magnificent, and located 1 hour 45 minutes northwest of Denver.
Vicki Boeckman has performed on the recorder throughout the U.S., British Columbia and Europe. During her residence in Denmark, from 1981–2004, she taught at the Royal Danish Academy of Music in Copenhagen for 12 years, and at the Ishøj Municipal School of Music for 23 years. She also established a regional recorder orchestra for children and teenagers and co-founded two Danish-based ensembles, Opus 4, and Wood’N’Flutes, with whom she continues to perform every year. Since settling in Seattle in 2004, Vicki has been a featured soloist with the Portland Baroque Orchestra, Portland Opera, Philharmonia Northwest Orchestra, and the Skagit Symphony. She is a returning guest with the Seattle Baroque Orchestra, Medieval Women’s Choir (led by Margriet Tindemans), and the Gallery Concerts Series. Her Seattle-based chamber trio, Ensemble Electra, with violinist Tekla Cunningham and harpsichordist Jillon Stoppels Dupree, specialize in music of the seventeenth and eighteenth centuries, as well as newly-composed works. Her duo with recorder maker David Ohannesian is a popular addition to the Early Music Guild’s School Programs.

Vicki is a two-time recipient of the Recorder residency at the Sitka Center for Art and Ecology in Oregon, and a two-time recipient of the Jack Straw Artist Support Program. Vicki is currently the Artistic Director for the Port Townsend Early Music Workshop and Music Director for the Portland Recorder Society. She also directs the annual Columbia Gorge Early Music Retreat and serves on the faculty for the Artist Diploma program at Cornish College of the Arts in Seattle. She has recorded some 15 CDs.

Mark Davenport is Director of the Music Program at Regis University. He holds the Ph.D., and Master of Music degrees in Musicology from the University of Colorado at Boulder, where he was the recipient of the Gordon Getty Foundation Scholarship and Ogilvy Research Fellowship (Center for British Studies) for his doctoral work on the seventeenth-century English composer William Lawes. He did his doctoral research at the Bodleian and Christ Church Libraries in Oxford. Prior to his current position at Regis Mark served on the faculties at the State University of New York, the University of Colorado, and the Metropolitan State College of Denver.

Davenport has had an extensive performing career on the recorder beginning in the late 1970s when he first toured with the internationally renowned New York Pro Musica during their performances of the thirteenth-century liturgical drama The Play of Daniel. Since moving to Colorado in 1992 he has been a featured soloist with the Colorado Music Festival and Boulder Bach Festival Orchestras. He has also founded several early music ensembles including the Boulder-based Fiori Musicali and Trio Dolce.

From 1993–1997 Mark was Book Review Editor for American Recorder, the journal of the American Recorder Society (ARS), and later served two consecutive terms on the Society’s Board of Directors (1994–2012) chairing its Education and Programs Committees. His music publishing company, Landmark Press (established in 1998), publishes performing editions of music for recorders and other early instruments and voice. In 2004 Mark founded, and currently directs, the Recorder Music Center, an international repository for recorder music,
instruments, and archival material related to the history of the recorder movement in America. The Center is housed in the Dayton Memorial Library at Regis University. He also directs the 30-member Collegium Musicum at Regis, which acts as the performing arm of the Recorder Music Center.

Clea Galhano. Brazilian recorder player Clea Galhano is an International renowned performer of early, contemporary and Brazilian music. Galhano has performed in the United States, Canada, South America and Europe as a chamber musician, collaborating with recorder player Marion Verbruggen, Jacques Ogg, Belladonna, Lanzelotte/Galhano Duo, Galhano/Montgomery Duo, Kingsbery Ensemble, and Blue Baroque Band. As a featured soloist, Galhano has worked with the Saint Paul Chamber Orchestra conducted by Christopher Hogwood, Nicholas McGegan and Emmanuelle Haim, New World Symphony, Musical Offering and Lyra Baroque Orchestra.

Galhano studied in Brazil at Faculdade Santa Marcelina, the Royal Conservatory (The Hague), and the New England Conservatory of Music in Boston, earning a LASPAU, Fulbright scholarship and support from the Dutch government. As an advocate of recorder music and educational initiatives, she served for six years on the national board of the American Recorder Society and was featured many years as teacher and soloist at Suzuki and AOSA conferences. Galhano regularly conducts workshops across the U.S., Europe and Brazil. Currently, Galhano is the Executive Artistic Director of the St. Paul Conservatory of Music and she is on the faculty of Macalester College.

Ms. Galhano has recordings available on Dorian, Ten Thousand Lakes and Eldorado labels, was artist-in-residence at the prestigious Schubert Club in St. Paul, Minnesota for ten years, is the Music Director of the Recorder Orchestra of the Midwest and is the winner of the McKnight 2013 Artist fellow and MSAB Cultural collaborative grant.

Laura Kuhlman is President of The American Recorder Society. She is also music director for the West Suburban Early Music Society and sits on the Boards of the Madison Early Music Festival, Early Music in Motion (in Indiana) and the Whitewater Early Music Festival, where she is a recorder instructor. In addition to teaching recorder at workshops across the country she is also a professional flutist and avid early double reed player. Along with Juan Carlos Arango and Robert Wiemken, Laura organizes the Indiana Early Double Reed Workshop, now in its 7th season. In 2009 Laura formed the Milwaukee Renaissance Band where she specializes on shawms, dulcians, crumhorns, and bagpipe. She is the director of the popular Sounds of Silver Flute Quartet.

Laura received her Bachelor of Music degree from Pittsburg State University, in Kansas. She has studied flute with Charles Delaney, John MacKay and John Fonville and early music with Marion Verbrüggen, Frans Brüggen, Daniel Brüggen, Robert Wiemken and Joan Kimball. Laura teaches privately in Wheaton and Glen Ellyn and is an adjudicator for the Illinois Grade School Association’s Solo and Ensemble Contests.

Paul Leenhouts is director of Early Music Studies and the Baroque Orchestra at the University of North Texas. He received his bachelor’s and master’s degrees from the Sweelinck Conservatory in Amsterdam, where he was on the faculty as professor of recorder and historical development from 1993 to 2011. He is a founding member of the Amsterdam Loeki Stardust Quartet since 1978. In 2002 he became director of the contemporary music collective Blue Iguana. He is also a composer, arranger and editor of numerous
works for chamber music ensembles.

Mr. Leenhouts has recorded for Decca L’Oiseau-Lyre, Channel Classics, Vanguard, Lindoro and Berlin Classics. Two L’Oiseau-Lyre recordings received the prestigious Edison Award. In 1986 he initiated the Open Holland Recorder Festival Utrecht and from 1993 he has been director of the International Baroque Institute at Longy in Cambridge, Massachusetts. His special interest in renaissance consort repertoire led to the founding of The Royal Wind Music in 1997. In 2004 Mr. Leenhouts was elected president of the European Recorder Performers Society. As well as performing numerous concerts and coaching masterclasses within the early music field, he also regularly performs with contemporary and music theatre groups such as Musikfabrik, Nederlands Vocaal Laboratorium, ZT Hollandia and NT Gent.

Linda Lunbeck enjoys a dual career in performance and education. She is a member of the Baroque Chamber Orchestra of Colorado and the Denver Early Music Consort, and sings in Seicento Baroque Ensemble (also serving on their board). Linda has performed on National Public Radio, with the Colorado Music Festival, Boulder Bach Festival, Early Music Colorado concert series, Happy Hour Chamber Concerts, Up Close and Musical, Young Audiences, and on the SoHIP series (Boston area). While living in Boston, Linda performed and toured with the innovative recorder quartet For Four.

In 1992 Linda co-founded Diverse Passions early music ensemble (1992–2007), and was music director for their collaborative staging of “The Delights of Posilipo,” a seventeenth-century operatic work. Linda was honored to perform three concerti with Musica Sacra Orchestra in Denver, as part of the American Recorder Society’s 60th anniversary celebration. Linda holds a Master’s degree in Early Music Performance from New England Conservatory and a Bachelor of Music in Music Education (University of Delaware), as well as Level III Orff-Schulwerk certification (NEC). In 2003, Linda founded and directed the Colorado Recorder Academy for accomplished young players from around the U.S. She maintains an active studio in the Boulder area and coaches the Colorado Recorder Orchestra.

Hanneke van Proosdij performs regularly as soloist and continuo specialist and is principal early keyboard player with Philharmonia Baroque Orchestra, Festspiel Orchester Goettingen and Voices of Music. She has appeared regularly with Hesperion XX, Concerto Palatino, Magnificat, American Bach Soloists, Concerto Koln, Chanticleer, LA Phil, Dallas Symphony, Gewandhaus Orchester and the Arcadian Academy. She received her solo and teaching diplomas from the Royal Conservatory in The Hague where she studied early music and composition.

Together with her husband David Tayler, Hanneke cofounded and codirects Voices of Music. With over sixteen million viewers worldwide, Voices of Music is one of the most popular Early Music ensemble in the United States. Hanneke is a cofounder of the Junior Recorder Society in the East Bay and directs, together with Rotem Gilbert, the SFEMS Recorder Workshop. She has recorded over sixty discs for Magnatune, BIS, Koch, Musica Omnia, Carus, AVIE and Delos. Hanneke teaches recorder at UC Berkeley and has been guest professor at Stanford, Oberlin, Indiana University Jacobs School of Music, University of Wisconsin and the University of Vermont.

Anne Timberlake has appeared across the United States performing repertoire from Bach to twenty-first-century premieres to Celtic tunes. She holds degrees in recorder performance from Oberlin Conservatory and Indiana University, where she won the 2007 Early Music Institute Concerto Competition. Anne has studied with recorder
players Eva Legene, Alison Melville, and Han Tol, and has received awards from the American Recorder Society and the National Foundation for the Advancement of the Arts. In 2008 she was awarded a Fulbright Grant. With Musik Ekklesia, Anne recorded for the Sono Luminus label. She is also a founding member of the touring ensemble Wayward Sisters that won the 2011 Early Music America’s Naxos Recording Competition followed by the group’s debut CD release by Naxos in 2014.

Anne maintains a private studio in Richmond, VA. She has coached through Indiana University’s Pre-College Recorder Program, the Virginia Baroque Performance Institute, Mountain Collegium, Catacoustic Consort’s community recorder program, and for numerous American Recorder Society chapters.

Tom Zajac is a multi-instrumentalist praised for his versatility. He’s a member of the well-known renaissance wind band Piffaro and a frequent guest with the Folger Consort, Newberry Consort, Boston Camerata, Cançonièr, and Texas Early Music Project, among others. He also performs on santur, miskal and zurna with the Boston-based Turkish music ensemble, Dünya. Tom has toured extensively, having appeared in concert series and festivals in Hong Kong, Guam, Australia, Israel, Turkey, Colombia, Bolivia, Mexico, and throughout Europe and the U.S. He can be heard on over 40 recordings of everything from medieval dances to twenty first-century chamber music. With his group Ex Umbris, he performed fourteenth-century music at the 5th Millennium Council event in the East Room of the Clinton White House and eighteenth-century music for the score of the Ric Burn’s documentary on the history of New York.

Tom has also played hurdy gurdy for the American Ballet Theater, bagpipe for an internationally broadcast Gatorade commercial and serpent in a PDQ Bach piece live on an episode of A Prairie Home Companion. The sound of his bagpipes awoke the astronauts every morning on a 2001 space shuttle mission. In August of 2011, by invitation of the Polish government organization Instytut Kultury Polskiej, he took part in a research visit to hear and meet Polish early music musicians and ensembles at two festivals in the southeast of the country. He wrote an article about these experiences that was published in the Winter 2011/12 issue of the Early Music America journal. Tom directs the early music ensembles at Wellesley College near his home outside Boston, teaches at recorder and early music workshops throughout the U.S., and is on the faculty of the Madison and Amherst Early Music Festivals. He directed the Medieval & Renaissance week of the SFEMS workshops from 2009 to 2013.