

December 17, 2022

Led by David Hurd

This meeting will be held in the nave of the Church of Saint Mary the Virgin, widely known for its resonant acoustics which greatly enhance the chant, choral, and organ music presented there. These acoustics can be very flattering to music as the natural “sustain” in the room allows for the gathering of sounds and effects in ensemble music which are not possible to achieve in a “dry” acoustic. Engaging these possibilities can be an exciting challenge and a rewarding musical experience. On December 17th we will take on the challenge of playing and listening together in special ways, and we will experience the room’s unique sonic response as it shapes our music. The repertoire for the session will span the 16th through 20th centuries and include seasonal works in four parts by Praetorius, Schein, Scheidt, J. S. Bach, Hugo Distler, and David Goldstein. A new piece, Acoustic Fifths, is being composed by David Hurd especially for this session! This piece is designed intentionally for recorders in the generous resonance of the church.

November 12, 2022

“14<sup>th</sup>, 16<sup>th</sup>, 18<sup>th</sup> Centuries”

Led by Deborah Booth

A varied sampling of music from three iconic repertoires, arranged for recorders!

14th - Giovanni da Firenze, Francesco Landini

16th - Josquin de Prez, Orlando di Lasso

18th - J.S. Bach, G. P. Telemann

October 29, 2022

“In Nomine”

Led by Patricia Neely

A fragment of chant taken from a mass by John Taverner (c.1490-1545) and set in polyphony in several parts, the In Nomine helped define a tradition of instrumental music in England from the mid-16th century through the 17th century. It also established an identifiable style among composers as they weaved instrumental polyphony around several parts, at times challenging players technically by the introduction of complex rhythms, harmonic clashes, and powerful and passionate melodic moments that manipulated a composer's thinking into revealing an intimately musical personality.

September 17, 2022

“1, 2, 3, 4!”

Led by Daphna Mor

In our first meeting of the 2022-23 Season, Daphna Mor will ease us into our ensemble skills one voice at a time with music for solos, duets, trios and quartets.

May 7, 2022

“Flights of Fancy”

Led by Deborah Booth

Fantasia I (1597) by Anthony Holborne (1545-1629)

Fantasia (The Catherine Wheel) by Thomas Morley (1557-1602)

Fantasia I by Thomas Lupo (c.1570-1628)

In Nomine by John Bull

April 30, 2022

“Music of Triumph and Rebirth”

Led by Valerie Horst

Heartsease, traditional, arranged by Eric Haas

Est-ce Mars, arranged by Hans Ulrich Staeps

Quant le joli Robinet by Adrian Willaert (1485-1562)

Christ ist erstanden by Heinrich Finck (1444-1537)

Von Himmel hoch da komm ich her by Johannes Eccard (1553-1611)

Shche Ne Vmerla (1863), Ukrainian National Anthem, tune by Mykhailo Verbytsky. Arranged by Wendy Powers

March 12, 2022

“Secret Voices: Thirteenth-Century Polyphony for the Nuns of Las Huelgas”

Led by Susan Hellauer

In the early 1180s, King Alfonso VIII of Castile founded a convent near Burgos in north-central Spain. This Cistercian convent became a retreat (Las Huelgas means “place of refuge”) for royal and noble women seeking the religious life. Despite the Cistercian rule that prohibited these ladies from singing polyphony, it seems to have been an “open secret” that polyphony was both sung and enjoyed at Las Huelgas, and that the musical rights and privileges accorded only to male clerical singers were enjoyed there as well. The Codex Las Huelgas, copied in the first quarter of the 14th century, is an anthology of 186 works of European polyphony and

monophonic Latin song that spans the entire 13th and early 14th centuries. We will play conductus, motets, polyphonic songs, and even a solfeggio exercise made for the exceptional singing sisters of Las Huelgas.

February 26, 2022

“The Good Hope Within My Heart”

Led by Deborah Booth

Seeking the return of the light, this program will explore works from the Renaissance and Baroque musical eras.

Das alte Jahr vergangen ist by J.S. Bach

Le bon espoir, Anonymous

Quanto sia liet' il giorno by Philippe Verdelot

Fantasia by John Bull (1563-1628)

To Shorten Winter's Sadness, by Thomas Weelkes

Siciliano aus dem Oboenkonzert Nr. 1 by G.F. Händel

Air aus der Wassermuzik by G.F. Händel