

The Mid-Peninsula Recorder Orchestra Winter Workshop:

Heart and Soul—The Next Chapter

presented by Vicki Boekman

Feb 14, 2009 9:30-4:30

Unitarian Universalist Church of Palo Alto
505 E. Charleston Road
Palo Alto, CA 94305

Ms. Boekman returns to the Bay Area and expands on her theme of establishing a greater relationship between musicians as humans with emotions and the music by using our bodies and senses for transforming what is on the musical score. Her mission is to help others play the recorder with expression. "Every time we speak we are communicating thoughts and feelings, and rarely do we think of a technique when doing so. I want to help others play the recorder as easily and naturally as speaking."

Ms. Boekman recommends that participants read "The Perfect Wrong Note" by William Westney, and listen to Handel's Water Music Suite #1 and a jazz piece of one's choice played or sung by artists such as Ben Webster, Gerry Mulligan, Eddie Daniels or Ella Fitzgerald before the workshop.

The workshop repertoire will be varied and eclectic with lots of room for experimentation with ways to be expressive. It will include Handel's Water Music Suite #1 and Pete Rose's MegaRONY, an 8 part, 3 movement work commissioned in 2004 by the Recorder Orchestra of New York.

Music is included in workshop fee. Hot and cold beverages and snacks will be provided for breaks. Bring your lunch, your instruments*, your music stand, your skills and your curiosity about how music works, and we'll have a great time putting these aspects together.

*All players will eventually wind up playing percussion for the insistent eight bar theme in the final movement of the Pete Rose work. This is not an option!!! Please bring your favorite implement of percussion! Anything will do.

Vicki Boekman is one of the leading recorder artists of her generation. She studied with Eva Legêne at the Royal Academy of Music in Copenhagen as well as Marion Verbruggen, Walther van Hauwe, and other leading recorder artists in Europe. She has taught at the Royal Academy of Music in Copenhagen, and performed throughout Europe and the United States with Opus 4 and Wood'N'Flutes, two highly popular Danish-based ensembles which she co-founded.

For information about the workshop or MPRO membership
phone Mary at (415) 664-9050 or visit our website at www.sfems.org/mpro

Registration: Advance registration is encouraged as space is limited

_____ MPRO and SFEMS Members: \$40.00; 1/2 day \$25.00

_____ Non-members: \$42.00; 1/2 day \$30.00

*Please make checks payable to MPRO and mail with this form to:
Mary Carrigan, 420 Crestlake Drive, San Francisco, CA 94132.*

Name _____ Phone _____

Address _____ Email _____

MPRO is an Affiliate of the San Francisco Early Music Society

Heart and Soul - The Next Chapter

Greetings everyone! I am looking forward to coming back to the Bay Area and sharing another exciting day with you all. For those of you who attended four years ago, you will remember we worked on exploring different resonance possibilities while entertaining the notion that you are your instrument! Playing the recorder is remarkably similar to singing, and all singers with respect to themselves learn about placing the voice in different registers by using different resonance cavities in the head and chest. These apply to recorder playing as well as singing. I will be revisiting this approach and we will get in touch with our bodies and use of ourselves and all of our senses when playing, so that we can get to the heart and the soul of the music.

Playing the recorder is a very physical happening, and is a unique form of communication. We produce sounds that are set in motion by a series of muscle related techniques and mental messages. Most of us play music because we (hopefully) have a fundamental desire to express beauty, yet we sometimes play notes as if they are segregated dots on the page rather than expressive, communicative lines. Every time we speak we are communicating thoughts and feelings, and rarely do we think of a technique when doing so. Usually we want to say something, and we do so. My mission is to help others play the recorder as easily and naturally as speaking.

The repertoire will be varied and eclectic with lots of room for experimentation with ways to be expressive. Here is the plan for the day:

- Johan Chr. Pez's Passacaglia from the concerto in F major for 2 recorders and strings. A fabulous one movement work.
- Handel's Water Music Suite # 1.
- Pete Rose's MegaRONY, an 8 part, 3 movement work commissioned in 2004 by the Recorder Orchestra of New York. In the Final movement, Evening Celebration, all players will eventually wind up playing percussion for the insistent eight bar theme. This is not an option!!! Please bring your favorite implement of percussion! Anything will do, a pot and wooden spoon, a frog, you get the picture...!

Reading homework before the February session!!

- *The Perfect Wrong Note* by William Westney.

Listening homework:

- Handel's Water Music Suite #1
- A jazz piece of your choice played or sung by artists like Ben Webster, Gerry Mulligan, Eddie Daniels or Ella Fitzgerald.

Vicki Boekman