



Viola da Gamba Society—New England  
Fall Workshop

**Make a Joyful Noise**  
Psalms, Hymns, and (mostly) Spiritual Songs  
from Byrd to Billings and Beyond

**Trinity Episcopal Church**  
81 Elm St.  
Concord MA 01742  
October 28, 2017

**Music Director: Roland Hutchinson**  
**Coordinator and coach: Hannah Davidson**  
**Coaches will also include Carol Lewis and**  
**Special Guest Bruce Randall (Director,**  
**The West Gallery Quire)**

*Registration Deadline: September 30, 2017*

As viol players, we are quite used to incorporating vocal music from the sixteenth and early seventeenth century into our repertoire. But it also turns out that a good deal of later vocal music—even from the period when the viol fell into total eclipse for more than a century—is just as well suited to the viol consort as the earlier repertoire.

In this workshop, we shall explore English-language vernacular psalmody and hymnody from their Elizabethan beginnings through the “hymnic explosion” of the 18th century and into the Victorian age and possibly a tad beyond. Along the way we’ll branch out into related repertoires such as the Genevan psalter, Victorian secular part songs, and the German post-Romantic motet. Much of this music is in the repertoire of Roland’s Cisaritanian Consort of Viols and has been well received in performances.

Composers represented will include: Thomas Tallis – William Byrd – John Playford and Thomas Ravenscroft – Louis Bourgeois and Claude Goudimel – Yankee tunesmiths William Billings and Jacob French, together with their British counterparts in the “West Gallery” music of English country parishes (as depicted in the novels of Thomas Hardy) – Johannes Brahms – Anton Bruckner – such eminent Victorians as Joseph Barnby, John Stainer, Arthur Sullivan, C. H. H. Parry, and Boston’s (and New Jersey’s) own Dr. Lowell Mason.

A well-known figure in the New England early-music and folk-music communities, our guest coach Bruce Randall is an authority on British and New England psalmody and the founder and director of The West Gallery Quire. The Quire has been providing a participatory experience of Georgian and Victorian anthems, psalms, and hymns to singers and instrumentalists in Newton, Massachusetts for nearly twenty years. It is the only group wholly devoted to West Gallery music in the United States. (More information: [blog.laymusic.org/groups/west-gallery-quire](http://blog.laymusic.org/groups/west-gallery-quire) ) Bruce is also the most prolific Yankee tunesmith known to music history, with well over 6000 plain hymn tunes, fuguig tunes, and anthems to his credit. He can likely be persuaded to share some of them with us.

For more information contact Roland (973-509-2165, [gambaguru@gmail.com](mailto:gambaguru@gmail.com)) or Hannah (617-489-0003, [hradavidson39@gmail.com](mailto:hردادson39@gmail.com)).

# Schedule

9 - 9:30 Registration & coffee  
9:30 -10:15 Lecture/Demonstration  
10:30 -11:45 Class I  
12:00 - 1:00 LUNCH  
1:15 - 2:30 Class II  
2:45 - 4:00 Class III

Pitch A= 415  
Please bring a stand

## Directions to Trinity Episcopal Church 81 Elm Street, Concord, MA 01742

- **From Route 128 (I-95), take Route 2 West**
  - Continue on Route 2 which bears to the left at Route 2A
  - Go through light for Route 126
  - Go through light for Sudbury Road
  - Watch for Emerson Hospital (on left), and Concord Health Care (on right)
  - Turn right at light onto Old Road to Nine Acre Corner
  - Bear right at next intersection onto Main Street (Route 62)
  - Continue on Route 62 (under low bridge, and past a canoe rental)
  - Turn left onto River Street (just past the canoe area)
  - Trinity is at the intersection River Street and Elm Street
- **From the Route 2 Rotary**
  - Go East on Route 2 past the prison
  - Turn left at the second light
  - Turn right onto Elm Street towards Concord Center (at the Best Western motel)
  - Trinity will be on the right after you cross a bridge
- **Trinity is at the intersection of River Street and Elm Street**
- **There is a parking along Elm Street (with Handicap spaces)**
- **There are also a limited number of parking spaces (with Handicap spaces) in lots on River Street and Main Street**

Name \_\_\_\_\_

Please circle your level for the instrument(s) you wish to play and the clefs that you are cheerfully willing to deal with for each instrument:

Treble	B	LI	MI	HI	A	Clefs:	Treble	Treble8	Alto			
Tenor	B	LI	MI	HI	A	Clefs:	Treble	Treble8	Alto	Tenor	Bass	
Bass	B	LI	MI	HI	A	Clefs:	Treble	Treble8	Alto	Tenor	Bass	

(A self-rating guide is available on the national website, [vdgsa.org](http://vdgsa.org) )

I would like to play in a Beginners' Class.

I would like to sing:  Soprano;  Alto;  Tenor;  Bass

I enjoy being challenged.

We would like to play as a pre-formed consort for **one** period.

Other players:

Please send me music in advance. My email is:

I would be most interested in the following *topics* (NB topics will not *necessarily* all correspond one-to-one with classes):

Elizabethans and Jacobeans: Psalm tunes, motets, and anthems of Byrd, Tallis, and more.

Why Fumeth in Fight the Gentiles Spite?: A *very* gentle introduction to 16th-century notation using both facsimile and modern edition of Tallis's famous tunes for Bishop Parker's psalter.

Continental Calvinists: the Genevan Psalter set in polyphony by Bourgeois, Goudimel and others.

Jacobean to Georgian: English Psalmody and Hymnody from Ravenscroft to Arne.

Leipzig's Third-Choice Cantor: a cappella motets by J. S. Bach.

Billings and Beyond: Americana from colonial psalms, hymns, and anthems to the roots of Southern Gospel.

Anyone for Tennyson? sacred and secular settings of the Poet Laureate and Peer of the Realm.

"A Miasma of Enervating Tunes:" the lovely Victorian hymnody that Vaughn Williams hated.

In the Parlor: Victorian and Edwardian secular part-songs.

Country Anthems: the most musically elaborate and extended productions of vernacular psalmody on both sides of the Atlantic from three centuries (e.g., Billings, French, Knapp, Denson).

A Glad, New Song: recent (or recent-ish) compositions in West Gallery and Sacred Harp styles by Bruce Randall, Roland Hutchinson, and Francis Roads (director, London Gallery Quire).

**I would welcome an opportunity to work on (check any that apply):**

- treble clef (at pitch) on tenor viol                       treble clef (octave down) on bass viol  
 treble clef (octave down) on tenor viol                       tenor clef on bass viol  
 tenor clef on tenor viol  
 bass clef on tenor viol     reading from 16th–17th century notation

**Name** \_\_\_\_\_  
**Address** \_\_\_\_\_  
\_\_\_\_\_  
**Phones** \_\_\_\_\_  
**Email** \_\_\_\_\_

This is a new or changed address.

I will contribute \_\_\_ salad for 6; \_\_\_ fruit for 6; \_\_\_ cookies

I will help with morning set-up

I will help set up lunch

I will help clean up at the end of the day

\_\_\_\_\_

Members' Registration (\$70)

Non-members' Registration (includes annual dues) (\$85)

Reduced fare Registration (available only after consultation with Sybil Kevy) (\$40)

Beginners' class (\$20) (beginners: pay *only* this fee)

Dues only (2017-2018) (\$15)

Contribution

I want to support the VdGS-NE with a contribution:

\$25 Friend                       \$50 Sponsor

\$100 Patron                       \$250 Donor

TOTAL ENCLOSED

Please make your check payable to VdGS-NE and send with this form to:

**Sybil Kevy, 154 Plain Rd., Wayland, MA 01778-2425**

***Registration deadline September 30, 2017. Late registrants will be accepted only if space is available.***