

contemporary and classical

CoMA Allcomers Summer School

making connections

Saturday 16th to Friday 22nd August 2014
High Melton campus, Doncaster College, Yorkshire

Tutored by some of the UK's leading performers and composers, CoMA Allcomers music courses provide an exhilarating and supportive environment for exploring new repertoires, developing music-making skills and forging new and enduring friendships.

Summer School with a difference

What makes us so different is the sheer range and quality of musical experiences offered and the phenomenal commitment, expertise and generosity that can only come from musicians who are at the top of their profession. If you are looking for a summer school that is regularly described by participants as inspirational, life enhancing and confidence boosting, then look no further. The CoMA Allcomers Summer School has a proven track record of changing lives – for the better! An eclectic mix of concerts, workshops and orchestral options offers musicians of varying skills and interests a multitude of new musical experiences, as participants and audiences. Our venue at High Melton is set on a scarp overlooking the Deane Valley, and offers the use of a Saxon Church as well as rehearsal spaces, a theatre and practice rooms.

Who do we cater for?

We aim to provide for all musicians, be they composers, singers and/or instrumentalists. Most sessions accommodate a wide range of abilities, late starters as well as very experienced musicians and music teachers. Some options require no previous experience. Others are better suited to the ambitious and well-practiced.

So what's on offer?

A strong classical strand runs throughout the **string orchestra** options. The music will range from Purcell to brand new works and will include working with voices as well as string ensembles. A dedicated cello strand includes Villa Lobos and new works for **cello ensemble**.

For **singers** there are choral tributes to Tavener and Shakespeare, partsongs, music theatre and the voices of 'puritanism, liberty and dissent'. The **contemporary ensemble** will premiere Open Score works by Colin Matthews and Alejandro Viñao, workshop mini concertos for piano and orchestra as well as play James Weeks' *New Day* a riotous and energetic work'.

With Joby Burgess, **percussionists** can experience the 'heartbeat of music' with world rhythms or tackle challenging contemporary classics such as Iannis Xenakis' *Okho*. **Piano** options include one to one sessions, multi-piano pieces and the deconstruction of Lachenmann's *Serynade*.

Composers have a multitude of options, composing with text or found materials and writing quick works for percussion as well as calls for partsongs, pieces for solo violin, works for cello ensembles and mini-concertos for piano and orchestra.

Many of the options cut across the usual divides. Aside from singing, music theatre and percussion, 'using technology as a performer' covers live looping and signal processing, stomp boxes, laptops and improvisation for instrumentalists and voices alike. Rolf Hind's daily 'preparation' touches on

how yoga, meditation and mindfulness might benefit people in their musical practice and performance.

So the choice is yours! The options are listed in more detail below and the accompanying options table is designed to help you through the process. Some have a restricted number of places so early booking is recommended.

Booking a place

A £60 deposit and a completed application form (below) will secure your place and choice of options. For those who have been before you may notice that the costs of all categories of accommodation have increased, some significantly. This is because of price increases and a new pricing policy introduced by Doncaster College. We have had no choice but to pass these on. Despite this we believe our course prices remain excellent value. If you want to pay in instalments please contact us at info@coma.org

Music teachers

Many teachers who have attended previously have received financial support from their schools as part of their in-service training in recognition of the immense benefit they gain from summer school with its many examples of new music and practice. This year we are organising informal discussion sessions at lunchtimes, facilitated by educator, composer and pianist Adam Swayne, to exchange ideas and thoughts about summer school experiences and how these can be best shaped for use in the classroom and music centre.

Choosing your options

The options table sets out the daily programme session by session. Simply choose what you want to do and put it into the first choice space on the application form. If you wish you can choose to put a second choice in as well. This is more important for late bookings. Remember you are not restricted to a specific strand, for example strings players are free to compose, join a percussion ensemble or sing with the singers as well as choose string options. This mix and match approach applies to everyone.

This years options in more detail

String technique

- Daily sessions for paying attention to the technical building blocks that provide the foundation for making genuine progress on a string instrument with **Darragh Morgan** violin, **Stuart Hazelton** viola and **Matthew Sharp & Robin Michael** cello

String orchestra

- **Conducted by Matthew Sharp** Selections from Purcell's *The Cold Genius* from King Arthur, Handel's *Ombra mai fu* Michael Nyman's *Timelapse* and Piazzolla's *Libertango*
- **Conducted by Stuart Hazelton, solo violin Darragh Morgan** JS Bach's *Violin concerto in A minor* (1st and 2nd movements) and *10 Preludes for Strings* by Pierre Max Dubois
- **Conducted by Darragh Morgan** Josef Suk *Serenade for Strings* (1st movement)
- **Conducted by James Weeks** New piece by James Weeks (*Olympic Frieze*) for string orchestra and wind/brass together with original arrangements of Satie's *Musique d'ameublement* and piano pieces
- **Conducted by Stuart Hazelton** Gorecki *Divertimento for Strings* and John Tavener *Petra* for choir and string orchestra
- **Lunchtime sessions conducted by Stuart Hazelton** Michael Finnissy *East London Heys (No.8 and No.9)*

Cello ensemble

- **Villa Lobos *Preludio*** (Matthew Sharp) from *Bachianas Brazilianas No.1*
- **New works for mixed ability cello ensembles** (Robin Michael) Composer workshop of new works for cello ensemble

- **Phil Cashian *Dark Flight*** (Robin Michael)
- **Cello masterclass** (Robin Michael) Works chosen by participants and Robin
- **Repertoire yet to be determined** (Robin Michael) For mixed ability cello ensembles

Choral, vocal and music theatre

- **Partsongs for CoMA** (James Weeks) An opportunity for a number of small groups (up to five voices) working simultaneously, on pieces resulting from a Call for Pieces to create a CoMA Partsong Book of small vocal pieces. Mainly open-score, likely to involve graphic/unconventional notation.
- **Choral tributes** (Matthew Sharp) Rehearsals of *Make Our Garden Grow* (Bernstein), *Who is Silvia?* (Galt MacDermot) to mark Shakespeare's 450th anniversary, and a John Tavener tribute with *Petra* for choir and strings
- **Music theatre** (Matthew Sharp) A mix of devised work (writing, composing, staging our own pieces) and looking at Stephen Oliver's *Cadenus Observ'd*. These sessions will also explore vocal technique, stagecraft and movement
- **Puritanism, liberty and dissent** (James Weeks) Selections for choral ensemble from Christopher Fox's *American Choruses*, Christian Wolff's *Wobbly Music*, William Billings' hymns and anthems and James Weeks' *Radical Road*.

Percussion (all with Joby Burgess)

- **Rhythm in Motion** Rhythm forms the heartbeat of many musical cultures. This hands-on workshop explores the rhythms of West Africa, Southern America, Southern India and their inspiration in the work of many modern composers. No previous experience required. Unlimited places
- **Percussion Masterclass 1** Rehearse and learn the techniques required to perform repertoire including Peter Maxwell Davies *Three Pieces for Percussion* - composed in 1975 and described by the composer as 'three obstacle courses'. No previous experience required. 11 places (ideal number)
- **Percussion Masterclass 2** Rehearse and learn the techniques required to perform repertoire including Iannis Xenakis *Okho* - music with a mathematical precision and ritualistic quality. 6 places (max)
- **Using Technology as a Performer** A hands on workshop to explore using music technology as a performer - covering live looping and signal processing, through stomp boxes and laptops with improvisation. Any instruments, including keyboard and voice. 8 places (max)
- **Quick Composition for Percussion** Each day discover in detail a new 'instrument', for which those attending will compose, within the session, a short new piece to be workshopped by percussionist, Joby Burgess. 12 places (max)

Contemporary Ensemble

- **Open Score Commissions** (Stuart Hazelton & Adam Swayne) These sessions will focus entirely on two or three of this year's commissioned composers selected from works by Gregory Rose, Naomi Pinnock, Colin Matthews and Alejandro Viñao.
- **James Weeks *New Day*** (James Weeks) Premiere of a riotous and energetic work from 2007 for ensemble with concertante piano (Rolf Hind) re-scored for flexible ensemble
- **Sounds of Society** (Adam Swayne) Any coming together of musicians and minds results in a societal construct, with the differing opinions and personalities of the performers, composers and listeners often producing distinctly political results. This ensemble session will tackle works on this theme by several composers, with Andriessen, Rzewski and Swayne among them.
- **Mini concertos for piano and flexible ensemble** (Rolf Hind, Stuart Hazelton & Adam Swayne) Strings, wind, brass and percussion come together with pianist Rolf Hind in workshops of new works for solo piano and orchestra resulting from an international call for pieces.
- **Satie and Weeks** (James Weeks) A new piece by James Weeks (working title *Olympic Frieze*) for string orchestra and open score wind/brass combined with arrangements of Satie's *Musique d'ameublement* and piano pieces

Piano

- **Preparation, yoga and mindfulness** (Rolf Hind) A morning class about performance preparation/practise and nerves, touching on yoga and meditation/mindfulness and Rolf's interest and use of these, and how they might benefit people in their musical practise.

- **Multi-Piano** (Adam Swayne) An opportunity to experience works designed for several pianos/ keyboards, often including more than one performer per instrument as well as opportunities for theatricalism. Open to both confident and less confident players
- **Masterclass** (Rolf Hind) Please let us know what piece you would like to prepare and bring. Various pieces by Dave Smith's originally commissioned by CoMA for four, six and eight hands will also be available
- **1:1 surgeries** (Adam Swayne) Spend time working on a prepared piece or examining any particular aspect of your playing that you would like to receive guidance on. These sessions will suit all levels of experience, including beginners. Any choice of repertoire
- **Lachenmann's *Serynade*** (Rolf Hind) Deconstructing a contemporary masterpiece and talking about the techniques and approach practising such a work for piano. This option would also be of interest to composers. Rolf will perform the work during the course of the Summer School

Composition

- **Re-shaping found material. Groups 1 and 2** (Michael Finnissy) These sessions will focus on some specific techniques for exploring and re-shaping found material. All participants (including Michael) will make various transcriptions, adaptations, responses or good old variations to a chosen folksong. At the end of the week Michael will perform the pieces in a recorded concert. Overall format - unpredictable and spontaneous. Suitable for composers at all stages.
- **Michael Finnissy 1:1** These sessions can cover whatever you want, be it completed scores, works in progress, your artistic vision or talking through your aspirations as a composer. Suitable for composers at all stages.
- **Composing with TEXT** (James Weeks) Looking at the many different ways of using text in compositions and writing short pieces to be performed within the class.
- **Quick composition for percussion** (Joby Burgess) Each day discover in detail a new 'instrument', for which those attending will compose, within the session, a short new piece to be workshopped by percussionist, Joby Burgess. 12 places (max)

Composition options requiring works to be submitted in advance

All works submitted by those attending Summer School will be workshopped and recorded. Selected works will be promoted through the CoMA library. Full details and guidelines are available on application from info@coma.org or follow the links at www.coma.org/summermusic The options are writing for

- **Virtuoso violin** Pieces will be performed and discussed by violinist Darragh Morgan
- **Mixed ability cello ensembles** Workshop led by cellist Robin Michael
- **Partsongs for CoMA** Workshop led by James Weeks.
- **Mini concertos for piano and flexible ensemble** Workshop performances with pianist Rolf Hind and the Summer School contemporary ensemble conducted by Stuart Hazelton and Adam Swayne