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# MARIN HEADLANDS WORKSHOP

*for Recorders, Viols and Other Instruments*

May 17-19, 2019 at YMCA Point Bonita Conference Center,  
MARIN HEADLANDS

A FULL WEEKEND OF MUSIC (intermediate to advanced levels) FEATURING:  
Tish Berlin, Tom Bickley, Frances Blaker, Amy Brodo, Frances Feldon,  
Gayle Neuman, Phil Neuman, *and* Derek Tam

## WEEKEND SCHEDULE

Friday Evening, May 17

5:00 PM-7:15 PM **REGISTRATION and WELCOME PARTY in KIWANIS ROOM**

6:00 PM Dinner in the Dining Hall (food served till 6:30)  
**NO ALCOHOL ALLOWED ON CAMPUS**

7:30-10:00 PM **PHIL NEUMAN in KIWANIS ROOM: "THE FLOWERS OF EDINBURGH"**

Saturday, May 18

7:00 AM Coffee & tea in the Dining Hall  
7:45-8:45 AM Breakfast served in the Dining Hall  
Registration for newcomers

9:00 AM-10:00 PM See Saturday playing schedule (choice of sessions is voluntary)

Sunday, May 19

7:00 AM Coffee & tea in the Dining Hall  
8:00-8:30 AM Breakfast served in the Dining Hall  
9:00-11:30 AM **TOM BICKLEY in KIWANIS ROOM:**

DEEP LISTENING WITH "GREGORIAN" CHANT

12:00 PM Lunch served in the Dining Hall  
Fond Farewells!

## PLEASE REGISTER BEFORE MAY 1

Registrations will be taken as long as space is available but could close sooner if workshop is full. Call for availability if registering after May 1.

## SATURDAY PLAYING SCHEDULE

**ALL INSTRUMENTS WELCOME EVERYWHERE UNLESS OTHERWISE NOTED**

TIME	KIWANIS ROOM	DISCOVERY ROOM	HOLSINGER ROOM
9:00 AM - 10:15	<b>Tish Berlin</b> From the Kirk to the Pub: Scottish Sacred and Secular Music (All Levels)	<b>Frances Blaker</b> Maximilian I's Composers: Senfl, Isaac and Hofhaimer (Hi Int./Advanced)	
10:30 AM - 11:45	<b>Frances Blaker</b> Baroque ensemble music by Handel, Blow and Purcell (All Levels)	<b>Tish Berlin</b> From the Ground Up: Discovering the beauty of the <i>In Nomine</i> (Hi Int./Advanced)	
12:00 - 2:30	Lunch in the Dining Hall & Recreation Break		
2:30 PM - 3:45	<b>Frances Feldon</b> Monteverdi Mass for Four Voices SV 257 (1641) (All Levels)	<b>Gayle Neuman</b> The Caccinis, Father and Daughter (Hi Int./Advanced)	<b>Amy Brodo</b> Viols consort, recorders welcome <b>JUST ADDED!</b>
4:00 - 5:15	<b>Gayle Neuman</b> Renaissance Dances of the Hessen Brothers (All Levels)	<b>Frances Feldon</b> Monteverdi Mass for Four Voices SV 190 (1650) (Hi Int./Advanced)	<b>Amy Brodo</b> Viols consort, recorders welcome <b>JUST ADDED!</b>
6:00 - 7:00	Dinner in the Dining Hall (food served till 6:30)		
7:15 - 10:00	<b>Derek Tam</b> Heinrich Schütz Symphoniae Sacrae III (All Levels)		
10:00	Rooms available for impromptu playing after hours		

# East Bay Recorder Society



## The 2019 Headlands Workshop Faculty



**Tish Berlin** performs with Calextone, the Bertamo Trio, and the Farallon Recorder Ensemble. Ms. Berlin has also performed as a soloist with the Atlanta Baroque Orchestra, the San Francisco

Symphony, and the North Carolina Baroque Orchestra. Ms. Berlin received her Bachelor of Music in piano performance from the University of North Carolina at Greensboro, and her Master of Arts in Early Music Performance Practices from Case Western Reserve University. She is a sought-after instructor at early music workshops around the country. She has been awarded the Recorder Residency at the Sitka Center four times.



**Tom Bickley** listens to the world always hoping to hear more and more fully. He grew up in the semitropical soundscape of Houston, sojourned in Washington, DC (studying music, religion, and

library and information science) and came to California as a composer in residence at Mills College in Oakland. He studied recorder with Scott Reiss, Gregorian chant with Ruth Steiner, and Deep Listening with Pauline Oliveros. He performs using recorder, voice and electronics, teaches music at the Bay Area Center for Waldorf Teacher Training, a Deep Listening Certification course for the

Center for Deep Listening at Rensselaer Polytechnic Institute, and is on the library faculty (subject specialist for performing arts, philosophy, and political science) at Cal State East Bay. With Monique Buzzarté, he co-edited the Anthology of Essays on Deep Listening (2012). He performs with shakuhachi player Nancy Beckman as Gusty Winds May Exist, Viv Corringham and Nancy Beckman as Dream Down Duvet and co-founded and directs the Cornelius Cardew Choir. He lives with his spouse Nancy Beckman and cat 虎さん (Tora-san) in Berkeley.



**Frances Blaker** Frances Blaker performs on recorders of all types and sizes as soloist and with Ensemble Vermillian, Calextone, Farallon Recorder Quartet, Sitka Trio and Tibia Recorder

Duo. As a member of Ensemble Vermillian she explores, transcribes, performs and records chamber music of the 17th and 18th centuries. She has performed as soloist with the North Carolina H.I.P. Festival, the North Carolina Baroque Orchestra, the Atlanta Baroque Orchestra, Wild Rose Ensemble, and numerous other groups in the U. S., Denmark, England, France, Italy and the Netherlands. She is conductor and music director of the North Carolina Baroque Orchestra, and of BABO (Bay Area Baroque Orchestra), a community orchestra for accomplished amateur players.





# The 2019 Headlands Workshop Faculty (continued)



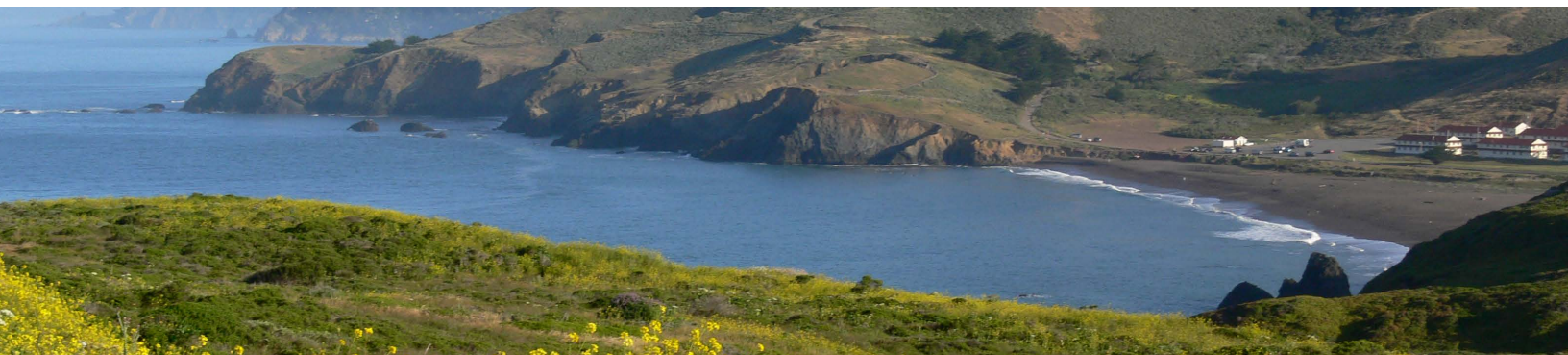
**Frances Feldon** is quite sure she was a troubadour in a former life; in her present existence, she performs on baroque flute and recorder, and is a conductor, educator, and arranger. She has

performed with American Bach Soloists, California Bach Society, Marin Baroque, Sonoma Bach, Ensemble Mirabile, and in conjunction with the Berkeley Early Music Festival. Ms Feldon was a recipient of the Sitka Center for Art and Ecology recorder residency. She is music director of the baroque/contemporary chamber music ensemble Flauti Diversi, and a principal conductor for The Barbary Coast Recorder Orchestra. She is a regular conductor and faculty member at recorder workshops throughout North America, and has taught at UC Davis and Indiana University. She directed the San Francisco Early Music Society's Recorder Workshop for nearly twenty years. Ms Feldon has conducted her recorder orchestra arrangements of Gershwin and Ellington classics at international recorder festivals and writes about jazz recorder players for the magazine *American Recorder*. Dr Feldon received a Doctor of Music in collegium directing at Indiana University's Early Music Institute. Flauti Diversi released its CD of Joseph Bodin de Boismortier's complete Opus 37 trio sonatas for baroque flute, viola da gamba and chamber organ (available on CDBaby and Amazon).



**Gayle Neuman**, a performer on violin, recorder, sackbutt, and many other instruments, is also a vocalist who has received international acclaim for her renditions of the "Song of Seikilos," the "Chorus from

Orestes," and others upon the release of Ensemble De Organographia's CD *Music of the Ancient Greeks*. Several of the tracks from that recording have also appeared in the *Norton Scores Recorded Anthology of Western Music*, and numerous films and television programs. She appears in the award-winning film "Buddymoon" and recorded music for the recent remake of *Ben-Hur*. She composed and arranged music for the 2015 production of "Mary Stuart" directed by Elizabeth Huffman for Northwest Classical Theatre. She has performed for audiences in the U.S., Japan, Israel, Turkey, Greece, Canada, Norway, Germany, and for members of the royal family in Jordan. She co-founded and co-directs the Oregon Renaissance Band, now in its 28th season. Gayle has played under the baton of Monica Huggett and Ton Koopman. She teaches Recorder, Collegium Musicum and Renaissance Song classes at Portland's Community Music Center, and has given workshops and presentations at many institutions including Oberlin Conservatory, Rice University, Cleveland Museum of Art, and the Getty Center. She has built with her husband Phil over 400 early wind and stringed instruments including krummhorns, cornamusen, racketts, and vielles.



# The 2019 Headlands Workshop Faculty (continued)



**Phil Neuman**, a performer on recorder, sackbutt, and various other wind and stringed instruments, co-founded and co-directs the Oregon Renaissance Band, which has performed

for the Regensburg Early Music Festival and recorded the CDs *Carnevale* and *Now make we joye*. He appears in the movie “Buddymoon” directed by Alex Simmons, and recorded music on ancient instruments for the recent remake of *Ben-Hur*. He has played for audiences on three continents, including performances at ancient theater sites in Greece. He teaches regularly at several early music workshops, and conducts Advanced Recorder, Renaissance Winds, and Loud Band classes at the Community Music Center in Portland. Phil has performed with the American Bach Soloists, Philharmonia Baroque Orchestra, The Chicago Chorale, and the Handel & Haydn Society Orchestra. With his wife Gayle, he has built over 400 early wind and stringed instruments including krummhorns, cornamusen, douçaines, and racketts.



**Derek Tam** is in demand as a conductor and historical keyboardist, and performs regularly in the Bay Area and elsewhere. Praised for his “deft” conducting (*San Francisco Chronicle*), Recent

engagements include collaborations with Ars Minerva, Bay Pointe Ballet and Oakland Ballet. A specialist on historical keyboards, Tam has been lauded as “a master of [the harpsichord]” (*San Francisco Classical Voice*). In addition to performing as a soloist, Tam is a founding member and the harpsichordist of MUSA, a San Francisco-based Baroque ensemble. He has also served as principal keyboardist for the symphonies of Merced, Modesto, Napa Valley, Santa Rosa, and Santa Cruz.



## JUST ADDED FOR VIOLS (AND RECORDERS TOO)!



**Amy Brodo** (viola da gamba) has performed as assistant principal cellist of the Orchestra del Maggio Musicale Fiorentino in Italy, and cellist with the Israel Philharmonic Orchestra, and in England with Hannover Band and Taverner Consort and Players.

In the Bay Area, Ms. Brodo has performed on viola da gamba and Baroque cello with groups that include Lux Musica, Sex Chordae Consort of Viols, El Mundo, Musica Angelica, Archetti and Albany Consort and has recorded for CDI, Centaur, Golden Horn, Koch, Helicon, Kleos, MRS, and New Albion. Amy plays principal cello with the Livermore Opera Company, is an active teacher, and is a member of the new piano quartet with voice, Persephone Chamber Ensemble.



# The 2019 Headlands Workshop Class Descriptions (by conductor)

Tish Berlin - Sat. AM

## 1. From the Kirk to the Pub:

### Scottish Sacred and Secular Music

#### All Levels

Musical traditions in the pre-Reformation Scottish church were similar to that in England. Most churches followed the Sarum rite, and *sang schules* trained boys to sing polyphonic music for the service. In the 16th century Calvinism banned instruments in the church, and imposed a strict adherence to singing Psalm settings. We will explore music from both eras, including works by Scottish composer Robert Carver (c.1485-c.1570), beautiful 16th-century Psalm settings by Claude LeJeune, and, to leaven the sacred with some traditional music, Scottish tunes set with a bass line by Scot James Oswald and Francesco Barsanti, an Italian transplant to Edinburgh. **SINGERS WELCOME!**

## 2. From the Ground Up: Discovering the Beauty of the *In Nomine*

#### High Int/Advanced

An amazing body of polyphony was created in late renaissance England, all based on a section of John Taverner's early 16th century Mass which used the plainchant *Gloria Tibi Trinitas* as a *cantus firmus*, or ground/foundation for the song. We will explore settings by Byrd and Tye. Everyone will take a turn at the *In nomine* line in these consort pieces, holding the other voices together with its beautiful golden flame lighting the dense polyphony.

Tom Bickley - Sun. AM

## Deep Listening with "Gregorian" Chant

#### All Levels

"Gregorian" chant (or "plainchant" or even "plainsong") is a stunning repertory of single-line vocal music developed for use in

spiritual practice in Medieval Europe. We'll apply concepts from Pauline Oliveros' Deep Listening practices to enjoy playing and playing with selected pieces from the chant repertory. Though this is monophonic music, we'll explore use of drones to accompany the tunes, and improvise with both the melodic figures and harmonization. For those interested in exploring original chant notation, I'll provide neumes and a simple introduction to reading them.

**ALL INSTRUMENTS WELCOME!**

Frances Blaker - Sat. AM

## 1. Maximilian I's Composers: Instrumental works by Senfl, Isaac and Hofhaimer

#### High Int/Advanced

Holy Roman Emperor Maximilian I (R. 1493 – 1519), was a great supporter of the arts and sciences, gathering artists, writers and musicians at his court, among them the painter Albrecht Dürer, and composers Heinrich Isaac and Ludwig Senfl. Paul Hofhaimer, an organist famous across Europe, was said to have learned his craft at the court of Maximilian's father, Frederick III. The instrumental music of these three masters is full of intricate rhythms and soul-satisfying melodies. We will get to know a small selection of their works inside and out.

## 2. Baroque ensemble music by Handel, Blow and Purcell

#### All Levels

Revel in the full harmonies and exquisite melodies of the Baroque era. This class will play works by Handel, Blow, and Purcell. Special emphasis on making good sound, whether through bowing or blowing, and on understanding the music and playing expressively.

# The 2019 Headlands Workshop Class Descriptions cont'd (by conductor)

**Frances Feldon - Sat. PM**

## Monteverdi Masses for Four Voices

Claudio Monteverdi (1567-1643) was an Italian composer of secular and sacred music, a string player, choirmaster, and a pioneer in the development of opera. He was a very important transitional figure between Renaissance and Baroque musical styles. In a letter written in 1634, Monteverdi said he had written a mass for Christmas every year of his residence in Mantua (1590-1613), but only three of his masses survive.

### 1. Mass SV 257 (1641)

#### All Levels

The Mass for Four Voices SV 257 published in 1641 reminds one of a great composition by Josquin Desprez, although the counterpoint is more florid and closer to Monteverdi's madrigal style. It is a sublimely beautiful piece of music. This mass is easier than the mass we explore in the High Intermediate/Advanced class.

### 2. Mass SV 190 (published 1650)

#### High Int/Advanced

The Mass for Four Voices SV 190 published in 1650 mixes old or "prima prattica" (Renaissance) style counterpoint with newer "seconda prattica" (early Baroque) clarity and expressiveness. The older use of imitative modal counterpoint and long melodic lines is mixed with the newer use of major and minor tonalities, expressive dissonance, and abrupt shifts of rhythm more typical of his madrigals. This mass is much more challenging than the mass we explore in the All-Levels class.

**Gayle Neuman - Sat. PM**

## 1. The Caccinis, Father and Daughter

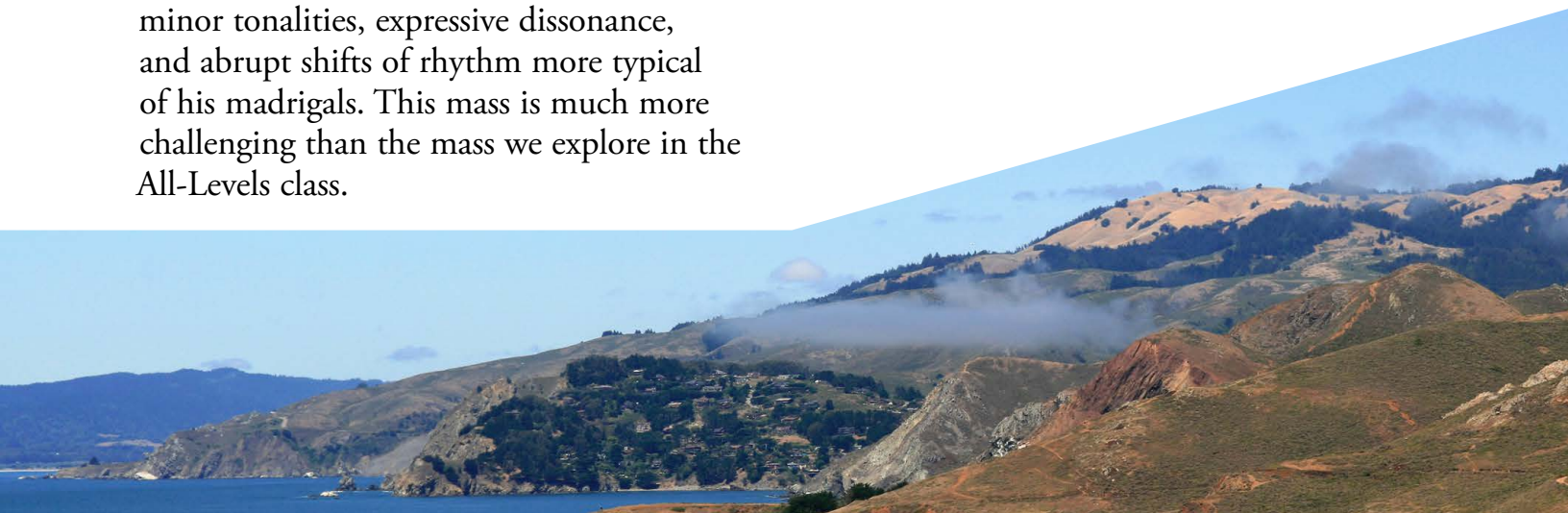
### High Int/Advanced

We will explore the early baroque music of Giulio Caccini known for his groundbreaking work "Le nuove musiche" (1601) and that of his famous and highly-paid daughter Francesca Caccini. Selections will include Giulio's madrigal "Amarilli, mia bella" and his canzonetta "Non ha 'l ciel cotani lumi" and Francesca's canzonetta "Chi desia di saper," the aria "La pastorella mia," and her motet "Laudate dominum." **FOR RECORDERS AND STRINGS, UPPER INTERMEDIATE AND ADVANCED LEVELS**

## 2. Renaissance Dances of the Hessen Brothers

### All Levels

Since Arbeau described dancing as "both a pleasant and profitable art which confers and preserves health," we will take his advice and explore the dance settings of Paul and Bartholomäus Hessen whose huge published collection of 1555 included over 500 dances. We will discuss proper tempos and interpretation. **FOR RECORDERS AND STRINGS, AND SOME SPECIFIC PIECES ALSO WORK ON THE SOFTER REED INSTRUMENTS (KRUMMHORN, CORNAMUSE, DOUÇAINE, RACKETT, SORDUN, AND DULCIAN)**





# The 2019 Headlands Workshop Class Descriptions cont'd (by conductor)

Phil Neuman - Fri. Night

## “The Flowers of Edinburgh”

### All Levels

I'm really looking forward to directing the Friday evening session at Headlands. We will play compositions replete with soaring, beautiful melodies inspired by English, Scottish and Irish Folksong, including the famous “Folk Song Suite” by Ralph Vaughan Williams, “Harvest Hymn” by Percy Grainger, “Betty O'Brien” and “Si beag si mor” by Ireland's great harpist-composer Turlough O'Carolan, my arrangement of “The Flowers of Edinburgh,” Playford's “Cockle Shells,” Johnson's “Defiled is my name,” and, for something totally different, my arrangement of Joe Zawinul's hit from the 60s, “Mercy Mercy.”

**BRING RECORDERS, STRINGS, AND I'LL HAVE TWO SPECIFIC PIECES THAT ALSO WORK ON THE SOFTER REED INSTRUMENTS (KRUMMHORN, CORNAMUSE, DOUÇAINE, RACKETT, SORDUN, AND DULCIAN.)**

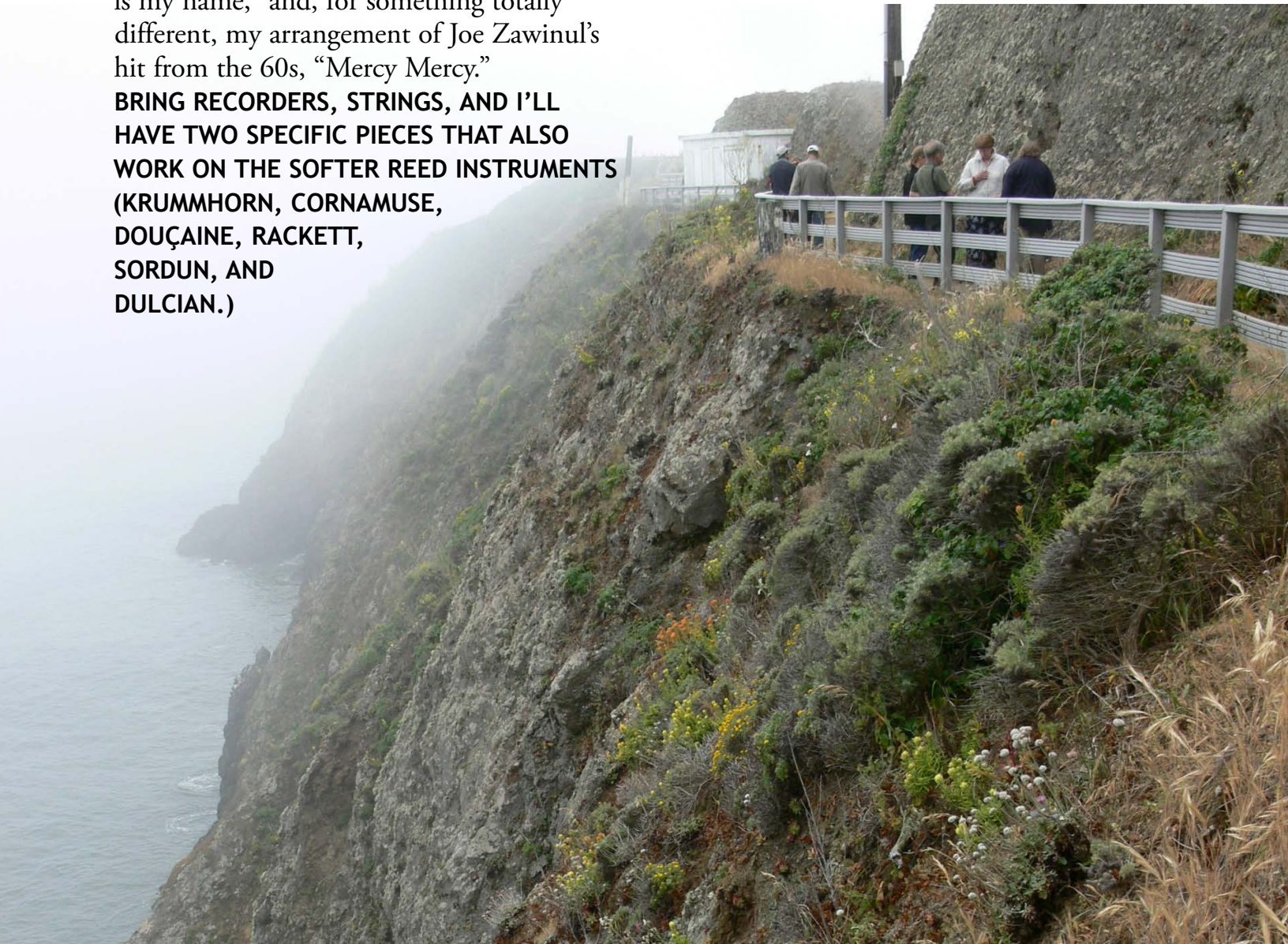
Derek Tam - Sat. Night

## Schütz Symphoniae Sacrae III

### All Levels

Celebrate the end of the Thirty Years War (admittedly, 370 years later), with a night of music from Heinrich Schütz's *Symphoniae Sacrae III*. Published in 1650, these beautiful works are the product of both the ravages of war and the benefits of peace. There is music appropriate for all levels in each of these works, from virtuosic instrumental and solo choral lines to tutti choral acclamations.

**ALL RECORDERS WELCOME, AS WELL AS VOICES, VIOLS AND WHATNOT!**



East Bay Recorder Society



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## Marin Headlands Workshop, May 17-19, 2019 REGISTRATION FORM

Check here if this is a change of address or phone from previous registrations

Name \_\_\_\_\_ Phone ( \_\_\_\_\_ ) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

E-mail \_\_\_\_\_

**Please register before May 1, 2019**

BEFORE MAY 1

AFTER MAY 1  
(space available)

\$ \_\_\_\_\_ **Full Weekend (Friday - Sunday)** \$280 \$290  
2 nights lodging, dinner Friday, 3 meals Saturday,  
2 meals Sunday, conference costs (including music  
and conductors).

\$ \_\_\_\_\_ **Full Weekend, No Lodging (Friday - Sunday)** \$210 \$220  
Dinner Friday, 3 meals Saturday, 2 meals Sunday,  
conference costs (including music and conductors).

\$ \_\_\_\_\_ **Partial Weekend (Friday-Saturday)** \$190 \$200  
1 night lodging, dinner Friday,  
3 meals Saturday, conference costs  
(including music and conductors).

\$ \_\_\_\_\_ **Partial Weekend (Saturday-Sunday)** \$190 \$200  
1 night lodging, 3 meals Saturday,  
2 meals Sunday, conference costs  
(including music and conductors).

\$ \_\_\_\_\_ **Saturday only** \$120 \$130  
3 meals Saturday, conference costs  
(including music and conductors).

\$ \_\_\_\_\_ **Donation**  
Please indicate any additional amount you'd like to contribute for scholarships.

\$ \_\_\_\_\_ **Total** — make check payable to "EBRS" and mail with this completed form to:  
**Merlyn Katechis, 2923 Adeline Street, Berkeley, CA 94703**

I paid with PayPal on the EBRS Website

[ ] Vegetarian meals, please.

[ ] I am interested in being a mentor. Mentors volunteer to sit with less experienced players and help them play their parts.

Your cancelled check or PayPal receipt is your confirmation of registration. Full refund for cancellations before May 1, partial refund deducting expenses after that. Registrations will be taken only so long as space is available. For further information, contact Merlyn Katechis at 510-593-4679 or e-mail (preferred) merlynk@berkeleymusic.com

**Please indicate your probable selections for Saturday (not binding, but we'd like a general idea)**

**AM 1:**

- Berlin 1: From the Kirk to the Pub (*All levels*)
- Blaker 1: Maximilian I's Composers (*Hi Int/Adv*)

**AM 2:**

- Berlin 2: From the Ground Up: In Nomine (*Hi Int/Adv*)
- Blaker 2: Handel, Blow and Purcell (*All levels*)

**PM 1:**

- Feldon 1: Monteverdi Mass SV 297 (*All levels*)
- G Neuman 1: The Caccinis (*Hi Int/Adv*)
- Brodo 1: Viols (*Hi Int/Adv*)

**PM 2:**

- Feldon 2: Monteverdi Mass SV 190 (*Hi Int/Adv*)
- G Neuman 2: Renaissance Dances (*All levels*)
- Brodo 2: Viols (*Hi Int/Adv*)





### **REGISTER EARLY!**

**PLEASE REGISTER BEFORE MAY 1.** Registration for the full weekend includes all meals through Sunday lunch. Saturday registration includes breakfast, lunch, dinner and evening play. You may attend whatever portion you wish. For further information about registering, contact Merlyn Katechis at 510-593-4679 or e-mail [merlynk@berkeleymusic.com](mailto:merlynk@berkeleymusic.com).

### **ACCOMMODATIONS AND OTHER ACTIVITIES**

Lodging at YMCA Pt. Bonita is dormitory style in semi-private rooms of 4-12 beds. Bring bedding, pillow, towel, soap, flashlight, and warm clothes. Pt. Bonita has a large, new Dining Hall with salad bar and vegetarian offerings on request. The location is up the hill from Headlands Institute, a short walk from Pt. Bonita Lighthouse and a spectacular overlook to the Pacific Ocean, Rodeo Beach and Lagoon, and San Francisco Bay. Rooms will be available for impromptu ensemble playing, so be sure to bring your own music. There will be time to relax and explore the many natural wonders of Marin Headlands.

### **PARKING**

The main parking lot can accommodate 40 cars. Full-weekend participants are invited to move their cars to the side lot after registering and getting settled in, to help make room for later arrivals and partial-weekend participants.

