



presents the 2018

“MARIN HEADLANDS IN BERKELEY” WORKSHOP

for Recorders and Other Instruments

May 19, 2018 at St. Mary Magdalen,
2005 Berryman Street in North Berkeley

A FULL DAY OF MUSIC (intermediate to advanced levels) FEATURING:



Frances Feldon

Tish Berlin

Judy Linsenberg

Frances Blaker

2018 CLASS OFFERINGS AND SCHEDULE

ALL INSTRUMENTS WELCOME EVERYWHERE UNLESS OTHERWISE NOTED

TIME	Parish Hall	Norton Hall
9:00 - 9:30 AM	REGISTRATION AND COFFEE	
9:30 AM – 10:45	Tish Berlin 1. They Came from Over the Mountains: Franco-Flemish composers in Italy (All Levels)	Frances Feldon 1. Le Journal du printemps (1695): Suites by JKF Fischer (High Intermediate/Advanced)
11:00 – 12:15 PM	Frances Feldon 2. Polyphonic Chansons from Spain (All Levels)	Tish Berlin 2. The Sincerest Flattery: Imitation in Music (High Intermediate/Advanced)
12:30 – 1:30	LUNCH PROVIDED BY EBRS (Vegan dishes available)	
1:30 – 2:45	Judy Linsenberg 1. Selections from Handel's Concerti Grossi Op 3 and Op 6 (All Levels)	Frances Blaker 1. Purcell Fantasias (High Intermediate/Advanced)
3:00 – 4:15	Frances Blaker 2. Music at the Field of the Cloth of Gold (All Levels)	Judy Linsenberg 2. Canzonas! Scheidt and Merula (High Intermediate/Advanced)

WE MUST VACATE BY 4:30 — Clean-up Volunteers Needed

THE 2018 FACULTY



Tish Berlin teaches in California and at workshops around the country, including the Amherst Early Music Festival and the Oregon Coast Recorder Society Winds and Waves workshop.

She directs the Hidden Valley Early Music Road Scholar workshop, the San Francisco Early Music Society Music Discovery Workshop and several small workshops for Tibia Adventures in Music. Ms. Berlin performs with the Farallon Recorder Quartet, Bertamo Trio and the Sitka Trio.



Frances Feldon performs on baroque flute and recorder, and is a conductor, educator, and arranger. She has performed with American Bach Soloists, California Bach Society, 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 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 also taught at UC Davis, Indiana University and The Greenwood School in Mill Valley. 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 in Montreal and Holland. She writes about jazz and pop recorder players for *American Recorder*, and is currently having a blast studying jazz and Arabic music.



Frances Blaker is active around the country performing, teaching, and writing the "Opening Measures" column in the American Recorder Magazine. She teaches privately and at workshops

throughout the United States, including the San Francisco Early Music Society Baroque Workshop, Port Townsend and Amherst Early Music. Ms. Blaker is the author of the acclaimed *The Recorder Player's Companion* and a collaborator and performer on the Disc Continuo series of recordings. She regularly appears with Tibia, the Farallon Recorder Quartet, and Ensemble Vermillian, and has performed as a soloist in the United States and Europe.



Judy Linsenberg has been called "the Jascha Heifetz of the recorder" and has been acclaimed for her "virtuosity," "expressivity," and "fearless playing." She has performed extensively throughout the

United States and Europe, including solo appearances at the Hollywood Bowl, Lincoln Center, and the Montreal Recorder Festival; and has been featured with such leading American ensembles as the San Francisco Symphony, Philharmonia Baroque, American Bach Soloists, and many others. She is Artistic Director of the Baroque ensemble, Musica Pacifica, whose performances and 9 recordings on the Virgin Classics, Dorian and Solimar labels have received international acclaim. She has also recorded for harmonia mundi usa, Koch International, Reference Recordings, Musical Heritage Society, Hännsler Classics, and others. She has various other qualifications, but you've probably read them a hundred times by now. She also enjoys playing music for English country dances, and dabbling in Celtic music, Balkan music and Swing.

THE 2018 CLASS OFFERINGS

MORNING 9:30-12:15

Frances Feldon

1. *Le Journal du printemps*:

Suites [1695] by JKF Fischer

High Int/Advanced

Johann Kaspar Ferdinand Fischer (c. 1656-1746) was a German Baroque composer, ranked by musicologist Johann Nikolaus Forkel as among the best keyboard composers of his time. Not much of his music survives, however. He was chapel master at the court of Ludwig Wilhelm, Margrave of Baden-Baden. JKF Fischer's music is influenced by Jean Baptiste Lully, and in turn influenced German music by its importation of French forms and styles. The *Journal du printemps* is a collection of eight orchestral suites for strings – two with trumpets; each suite begins with a French overture, and ends with a chaconne or passacaille. His suites, along with Muffat's *Florilegium*, which was published the same year, were the first orchestral suites published in Germany.

2. Polyphonic Chansons from Antonio de Cabeçon, *Obras de Musica para Tecla, Arpa y Vihuela [Madrid 1578]* and Luis Venegas de Henestrosa, *Libro de Cifra Nueva para Tecla, Harpa y Vihuela [Madrid, 1557]*

All Levels

Antonio de Cabeçon (1510-66) was a Spanish Renaissance composer and keyboardist. Blind from childhood, he was celebrated as a performer and employed by King Charles V, one of the most powerful monarchs in the world at the time (King of Castille and Aragon, and Holy Roman Emperor). Cabeçon was among the most important composers of his time and the first major Spanish keyboard composer.

Luis Venegas de Henestrosa (c. 1510-70)

was a Spanish Renaissance composer; little is known about his life. He is best known for his publication of the *Libro*, a collection of over 200 pieces for harp, keyboard and vihuela. The pieces we will play are based on polyphonic vocal music. Spanish guitarists usually used tablature representing the different strings; but with the Henestrosa and Cabeçon collections, each line represents a different voice of the composition. Arrangements for several instruments, here recorders, is therefore appropriate for rendering the individual lines. Hernando de Cabeçon, the son of Antonio, specifically mentions this possibility in his preface to the publication. Many of the pieces in the collections are arrangements of pre-existing chansons by Franco-Flemish composers.

Tish Berlin

1. *They Came from Over the Mountains*

All Levels

The *oltremontani* were Franco-Flemish composers who came to live and work in Italy. These composers brought the Franco-Flemish style with them, but also adopted native Italian genres such as the frottola and madrigal. We'll focus on composers Philippe Verdelot, Jacques Arcadelt, and Adrian Willaert.

2. *The Sincerest Flattery: Imitation in Music*

High Int/Advanced

This class will explore imitation in music with a ricercar by Giaches Brumel (d. 1564) and a fugue from the 18th century by J. S. Bach (1685-1750). We'll discover the seeds of the Baroque fugue in the ricercars from its early days, and reach its peak in a work from Bach's *Art of Fugue*.

THE 2018 CLASS OFFERINGS

AFTERNOON 1:30-4:15

Judy Linsenberg

1. Selections from Handel's Concerti Grossi Op. 3 and Op. 6

All Levels

Handel's six Concerti Grossi Op. 3 and twelve Concerti Grossi Op 6 are among the crown jewels of the Baroque repertoire. Endlessly inventive in structure, rhythm, phrasing and color, they range in mood from solemn and tragic to serene, lighthearted and playful. We will enjoy three approachable movements from the works, savoring lush harmonies and occasional technical and ensemble challenges.

2. Canzonas! Samuel Scheidt, 'Bergamasca' and Tarquinio Merula 'La Lusignuola'

High Int/Advanced

The distinctive rhythmic figure of the popular Canzona format provided limitless creative possibilities to composers of the 16th and 17th centuries. We will focus on two of the pinnacle works from the period, arranged for recorders: Scheidt's 'Bergamasca' and Merula's 'La Lusignuola'. Both pieces have technical demands that advanced recorder players will thoroughly enjoy.

Frances Blaker

1. Purcell Fantasias

High Int/Advanced

Although the fantasias are cornerstones of the modern viol consort repertoire, it is not certain that Purcell would have been able to assemble a complete viol consort at that time: Recorders to the rescue! Enjoy these twisty, beautiful, surprising harmonies. We'll have sharps! We'll have flats! We'll luxuriate in the musical architecture!

2. Hank and Frank (Henry VIII and Francis I): Music at the Field of the Cloth of Gold

All Levels

The Field of the Cloth of Gold was a site between Ardres in France and Guînes in the then-English Pale of Calais – that hosted a summit during two weeks of June 1520, between King Henry VIII of England and King Francis I of France. We will sample the musical delights they would have heard, by little-known composers Cornysh and Fayrfax, Mouton and Sermisy.

East Bay Recorder Society



THE 2018 REGISTRATION FORM

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WE MUST VACATE BY 4:30 — Clean-up Volunteers Needed		

Enrollment is limited, so be sure to reserve your spot early!

WORKSHOP FEE INCLUDES MUSIC AND LUNCH:

FULL DAY: \$60 before May 1; \$70 after May 1

HALF-DAY (specify below): \$30 before May 1; \$40 after May 1

Please make checks out to EBRS and mail with this form to:

Merlyn Katechis, 2923 Adeline Street, Berkeley, CA 94703

Name(s) _____

Address _____

Phone (day) _____ (eve) _____

Email _____

Instrument(s) _____

Special need(s) _____ HALF-DAY: 9:30am-1:30pm 12:30-4:15pm

East Bay Recorder Society



EBRS is an affiliate of the San Francisco Early Music Society and a chapter of the American Recorder Society.



participants _____

fees \$ _____

donation \$ _____

TOTAL \$ _____

I paid with PayPal on the EBRS Website

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 class selections (not binding, but we'd like a general idea):

AM 1:

Berlin 1: They Came from Over the Mts (*All levels*)

Feldon 1: Journal du printemps (*Hi Int/Adv*)

AM 2:

Berlin 2: Sincerest Flattery (*Hi Int/Adv*)

Feldon 2: Polyphonic Spanish Chansons (*All levels*)

PM 1:

Linsenberg 1: Handel Concerti Grossi (*All levels*)

Blaker 1: Purcell Fantasias (*Hi Int/Adv*)

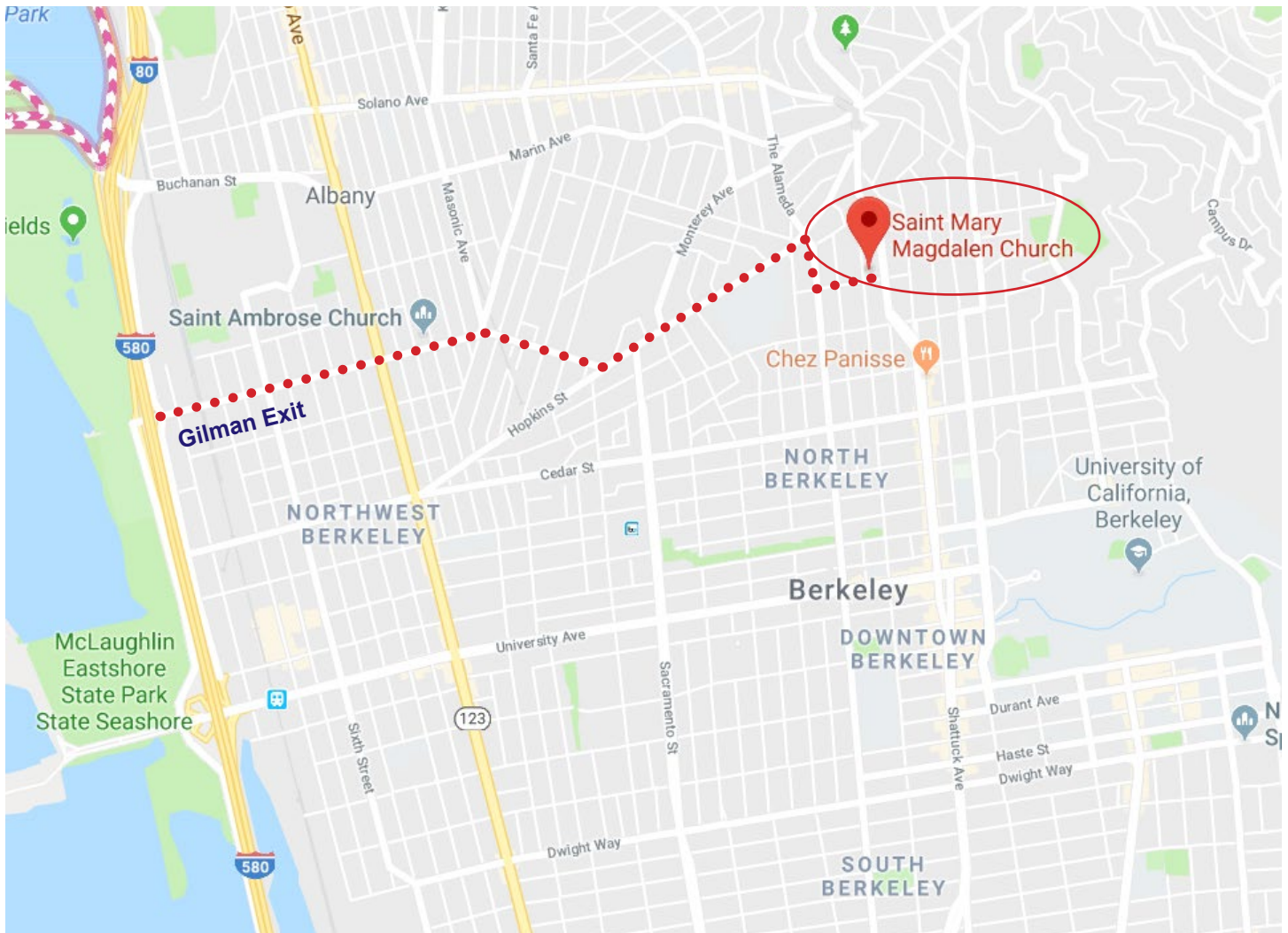
PM 2:

Linsenberg 2: Canzonas! Scheidt and Merula (*Hi Int/Adv*)

Blaker 2: Hank and Frank (*All levels*)

MAP AND DIRECTIONS

2005 Berryman, Berkeley



From the North:

Take I-80 West/I-580 East to the Gilman exit.
Follow Gilman across San Pablo, under the BART tracks, to Hopkins.
Turn Left onto Hopkins; proceed up to The Alameda/MLK Jr Way.
Turn Right onto MLK Jr Way, then Left onto Berryman.
St. Mary Magdalen is 2 streets up at the corner of Berryman & Milvia, 2005 Berryman.

From the South:

Take I-80 East/I-580 West to the Gilman exit.
Follow Gilman across San Pablo, under the BART tracks, to Hopkins.
Turn Left onto Hopkins; proceed up to The Alameda/MLK Jr Way.
Turn Right onto MLK Jr Way, then Left onto Berryman.
St. Mary Magdalen is 2 streets up at the corner of Berryman & Milvia, 2005 Berryman.

Parking

There is a parking lot with an entrance on Berryman.