

The 2009 Headlands Workshops

Class Descriptions (by conductor)



David Barnett
Saturday PM

1. The Leaves be Greene - High Intermediate/Advanced

This class will explore early and modern settings of the "Leaves be Greene" or "Browning", one of the most popular English tunes and the foundation for some of the best loved Elizabethan/Jacobean fantasies. Settings by Woodcock and Byrd are perhaps the most well known. The 3-part version by John Baldwin is less well known but is one of the most complex and exciting settings of the Browning tune. The tune also inspired modern composers to try their hand with it. We will try Hans-Martin Linde's take on the tune with his challenging "Browning Fantasie" (1988).

For recorders only. Must be able to read both c and f fingerings and switch instruments in the course of a piece.

2. Paris and Berlin: Music of Hans Ulrich Staeps - All Levels

Perfumer, composer and pedagogue, Hans Ulrich Staeps (1909-1988) is one of the important 20th century figures in the rebirth of the recorder. He was prolific composer of both didactic works and wonderful chamber music for the recorder and recorder ensembles.

This class will offer a chance to play his "Berlin Sonata for 3 Part-Octave-Doubling Recorder Ensemble" (1980). This is a delightful work with great melodies and rhythms which at times call to mind the writing of Hindemith (also an early music pioneer). Staeps writes of the work that "As with the octave stops on an organ, this gives rise to the relatively sharp yet full sound that our memories of Renaissance music (an early stamping ground for the recorder) have taught us to treasure once again".

While the "Berlin sonata is clearly a "German" work, "Arcadian Scene" (1978) is a "French" work. Staeps composed it as an homage to Claude Debussy, often incorporating music by Debussy within the work. He succeeds completely in transferring the "impressionist" sound palette and style to the recorder ensemble.

For recorders only. The music contains some rhythmic challenges and chromatic writing but is over all accessible for lower intermediate players and above.



Tom Bickley
Saturday PM

1. Old Wine in New Wineskins: Reformation Chorales in new settings by Tom Bickley - High Intermediate/Advanced

Tunes (e.g., Von Himmel hoch, Ein Feste Burg, etc.) by Martin Luther, Johann Walther, Hans Leo Hassler, and others in accessible settings of my own.

2. Creating an Ensemble Work - All Levels

An enjoyable approach to collaborative composing! We'll create an appealing ensemble work in an accessible minimalist style with elements determined by the attendees guided and facilitated by my own compositional approach.



Louise Carslake
Saturday AM

1. Bach and Telemann - High Intermediate/Advanced

Two very different works by these two great composers of the German High Baroque - A Contrapunctus from the Art of Fugue by J.S. Bach and movements from the jocular Don Quichotte Suite by G. Ph. Telemann.

2. Parisian Chansons - All Levels

French songs from the late 15th and 16th Centuries. Beautiful love songs by Josquin de Pres, and light-hearted songs by Janequin and others.



Robert Dawson
Saturday AM

1. Motets by Orlando di Lasso - All Levels

Motets in five and six parts by Orlando di Lasso and his sons, emphasizing the art of tuning sustained consonances and dissonances. If time allows, we'll also jump a hundred years into the future with some pieces by Giovanni Nanino, Palestrina's successor at the Vatican.

2. Motets by JS Bach - High Intermediate/Advanced

One of the Motets by JS Bach, TBA, depending on the sign-up and whether we will have forces for two-choir polyphony. Emphasis on recognizing and expressing the larger phrases of Bach's music rather than letting them be masked by all those sixteenth notes.



Lise Dyckman
Saturday Night

Dance! - All Levels

Ever wonder how to dance a galliard, or why pavaues can be so solemn? Or why was it so scandalous that Elizabeth II had her portrait painted while dancing a volta? Or why Beethoven and others composed "country dances"? Should that lovely, familiar dance tune be played quick, or slow, smoothly or with accented rhythm? Why did so much of Jane Austen's plots revolve around dance evenings? This session is a chance to explore historical dance forms, and how movement fits the rhythm and characteristic melodies of these tunes - and a chance to get up and move! We will dance some of the most common dance forms of the 16th through the early 19th C European repertoire. **Please note** - this is a dance session, and is not a technique class; there will be no musical instruction. The focus is on movement and fun.



East Bay Recorder Society



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Frances Feldon
Saturday AM

1. Two Koalas and a Fox - All Levels

Matthias Maute's recent publication *Oskar und die Koalas* is a delightful work in minimalistic style with skillful use of rhythmic propulsion, articulation and a wonderful palette of recorder tone colors. The work unfolds in twelve musical sections, each preceded by a short narrative telling the story of Oskar the fox and his friends, who start a recorder consort. We will work with great attention to a few of the movements.

2. The Bird in Byrd - High Intermediate/Advanced

Many composers depict animals in their music, and William Byrd is one extraordinary example. Not only are his compositions beautiful in sound and craft, the poetry is of Shakespearean quality. Birds are the most frequently depicted type of animal in early music, often as a poetic metaphor. Since the recorder's name is rumored to come from the Old English "recordare," (to teach birds to sing) it is doubly appropriate to arrange Byrd's music for recorders. Other animals and composers will be featured in this session as well, in completely new arrangements by the teacher.



Judy Linsenberg
Friday Night

Jazz, Swing, Ragtime, Blues - All Levels

Kick off the weekend with some fun, accessible music! The popularity of this program at the SFEMS Recorder Workshop calls for a reprisal, but with different music.



Peter Maund
Sunday AM

Song, Dance and Beat Generation: Music for Winds, Strings and Percussion - All Levels

The first part of the session will be an introduction to hand drums — attendees should bring their own percussion instruments if possible — I'll also bring instruments for those who want to try. We'll follow the drumming session with percussion-friendly music from Spain, France, Italy, the British Isles and the Middle East.



Fred Palmer
Saturday Night

England's Greatest Native Baroque Composers: Henry Purcell and William Boyce - All Levels

Music selections include:
Henry Purcell (1659-1695): *Suite in G Major* (S S A T B CB with continuo);
William Boyce (1710-1779): *Allegro* from the *Symphony No. 3* (S S A A T B CB with continuo). Please note that both of these selections include continuo, and **bass violas da gamba** are welcome.

Fred will play keyboard as well as direct.



Glen Shannon
Saturday PM

1. New Music for Recorders - All Levels

Contemporary music by me and my contemporaries. This session features accessible pieces for recorders recently composed, in a variety of styles. Featured composers will be Teri Balsler, Jean Boisvert, Dick Eastman, Erik Pearson, Glen Shannon, Timothy Walsh, and others.

2. New Music for Recorders - High Intermediate/Advanced

Contemporary music by me and my contemporaries. More difficult music composed recently for recorders. Featured composers will be Dominic Bohbot, Jean Boisvert, Stan McDaniel, Erik Pearson, Dietrich Schnabel, Glen Shannon, Timothy Walsh, and others.

East Bay Recorder Society

