

# The 2009 Headlands Workshops Faculty



**David Barnett** was a very bad boy while a student in the New York City public school system. His punishment was to play the recorder

for the principal once a week. While this did not necessarily solve his behavior problems, he did find that he enjoyed the recorder. As a recorder soloist, he has presented the full range of the instrument's literature from medieval to modern and his playing has been described as "compelling as anything since the pied piper" (San Francisco Chronicle.) He also plays historical clarinet and chalumeau, and has performed with *Zeitgeist 1800*, *Philharmonia Baroque Orchestra*, *Magnificat*, and the *San Luis Obispo Mozart Festival*. He currently performs with the *Los Angeles ensemble Jealous Nightingale* and with recorderist *Tom Bickley* in *Three Trapped Tigers*.



**Tom Bickley** listens to the world always hoping to hear more and more fully. He plays and teaches recorder, and composes and performs using recorders, electronics and voice. In Berkeley he

lives and sings at *Incarnation Priory* (an Episcopal Benedictine community), teaches music privately and at the *Bay Area Center for Waldorf Teacher Training*, and teaches on the library faculty at *Cal State University East Bay*. He plays with *Gusty Winds May Exist* (with shakuhachi player *Nancy Beckman*) and with *Three Trapped Tigers* (with recorder player *David Barnett*), and directs the *Cornelius Cardew Choir* (large choral ensemble devoted to performance of experimental music). His work is available on CD on *Quarterstick* and *Metatron Press*. Musical influences in his life include Gregorian chant, *Landini*, *Lou Harrison*, *John Cage*, *John Coltrane*, and the natural environment.



**Louise Carslake** has performed on Baroque flute and recorder throughout her native Great Britain, as well as in Europe, New Zealand, and the U.S.A. She has recorded for radio and television inter-

nationally and has made ten compact disc recordings for the *Meridian* and *Centaur* labels. She is a member of *Music's Re-creation* and the *Farallon Recorder Quartet*, and also plays with *Magnificat* and the *Jubilate Baroque Orchestra*. Louise teaches early music ensembles at *Mills College* and baroque flute at *UC Berkeley*, and is co-founder of the *East Bay Chapter of the Junior Recorder Society*.



**Lise Dyckman** says, "In my calling, I hope to share a deep love for these dances and this music, in all their varied modes and moods. I also strive to create space for dancers to discover their own delight.

Besides calling, what draws my attention these days are the twin delights of reconstructing old dances and composing new dances. I'm also concerned with the language we use in describing and calling these dances today, and with the social environment we create in contemporary dance communities."



**Bob Dawson** taught himself recorder after Harvard, then went to Europe to study cornetto and shawm with *Volker Oeberegger* and *Herbert Paetzold*. He was on the faculty of the

first *SFEMS Summer Workshop* as well as a founder and director of three summer workshops at *Dominican College*. He has been on the faculties of summer workshops at *Port Townsend*, *Amherst*, and *Portland*, and has performed with such acclaimed groups as *Chanticleer*, *Coro Hispano*, the *Pacific Mozart Players* and *SF Contemporary Music Players*.



**Frances Feldon** is a freelance musician in the San Francisco Bay Area, and performs with *Flauti Diversi*, a baroque/contemporary chamber music ensemble, and *Bella Rosas*, a recorder trio. She teaches

recorder and baroque flute privately at her studio in Berkeley, and is a regular conductor and faculty member at recorder workshops throughout North America. Ms. Feldon has directed the *San Francisco Early Music Society's Recorder Workshop* for sixteen years, and teaches the recorder program at *Albany Adult School*. She has conducted her arrangements of *Gershwin* and *Ellington classics* in Canada and Holland. Current projects include performing contemporary works for recorder and multiple percussion, exploring jazz recorder, and interviewing and writing on jazz and pop recorder players for the magazine *American Recorder*. She produces her own concert series, "Baroque and Beyond." Ms. Feldon studied recorder and baroque flute at *Indiana University*, where she completed a doctorate in collegium directing. She has taught at *Indiana University*, *UC Davis* and *The Greenwood School* in *Mill Valley, CA*.



**Judy Linsenberg** has been acclaimed for her "virtuosity, expressivity" and combination of "masterly control with risk-taking spontaneity." She has performed extensively throughout the United States

and Europe, including solo appearances at the *Hollywood Bowl* and *Lincoln Center*; and has been featured with such leading ensembles as the *SF Symphony*, the *SF Opera Center*, *Philharmonia Baroque Orchestra*, *American Bach Soloists*, the *LA Opera*, the *LA, Portland, and Seattle Baroque Orchestras*, the *Oregon Bach Festival*, and the *LA Chamber Orchestra*.



**Peter Maund** is a San Francisco native, studied percussion at the *San Francisco Conservatory of Music* and music, folklore, and ethnomusicology at *UC Berkeley*. In addition

to his work with *Ensemble Alcatraz* he has performed throughout the world as a member of *Davka* and *Alasdair Fraser's Skyedance*, and has appeared with *Chanticleer*, *Hesperion XX*, *Philharmonia Baroque Orchestra*, and other early and contemporary music ensembles. He has presented lectures, workshops, and classes in the United States, Canada, and Scotland and has served on the faculty of *UC Berkeley*, the *Amherst Early Music Institute*, and *SFEMS*.



**Fred Palmer** has an M.A. in Early Music from *Stanford* and has directed the *Mid-Peninsula Recorder Orchestra* since 1989. He has directed recorder

workshops throughout the U.S. and is currently on the staff of the *Music Department* at *CSU, Hayward*. In addition to performing, Fred is a published editor, arranger, and composer, winning first prize in the *American Recorder Society's Erich Katz Memorial Fund Composition Contest* for an original composition for recorder ensemble, *Entrevisa*.



**Glen Shannon's** love of straightforward, approachable music for the recorder has garnered him several prizes in composition contests since 1997. He publishes his music under his own name

at [www.glenshannonmusic.com](http://www.glenshannonmusic.com), and has also had works published by *Moeck Verlag*, *PRB Productions*, and the *American Recorder Society*. Most recently, In 2007 he was a prize winner in two composition contests — one sponsored by the *Chicago Recorder Society*, and the other jointly sponsored by the *Amsterdam Loeki Stardust Quartet* and the *American Recorder Society*. Performances of some of his works can be found on YouTube at [www.youtube.com/glenshannon](http://www.youtube.com/glenshannon).

East Bay Recorder Society

