



presents the 2011

# MARIN HEADLANDS WORKSHOP

## *for Recorders and Viols*

May 20-22, 2011 at YMCA Point Bonita Conference Center,  
MARIN HEADLANDS

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

David Barnett, Cindy Beitmen, Tom Bickley, Louise Carslake, Frances Feldon,  
Judy Linsenberg, Peter Maund, Fred Palmer, Farley Pearce, *and* Tim Rayborn

### WEEKEND SCHEDULE

#### Friday Evening, May 20

5:00 PM-7:15 PM REGISTRATION and Welcome Party in the BOTHIN ROOM

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

7:30 PM-10:00 PM CINDY BEITMEN in the BOTHIN ROOM: "Music from the Guatemalan Cathedral" Music of the 16th to 18th centuries found in Guatemala's main cathedral.

#### Saturday, May 21

7:00 AM Coffee & tea available in the Dining Hall

7:45 AM-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 completely voluntary)

#### Sunday, May 22

7:00 AM Coffee & tea available in the Dining Hall

8:00 AM-8:30 AM Breakfast served in the Dining Hall

9:00 AM-12:15 PM PETER MAUND in the BOTHIN ROOM: "High Flutin' Drums"

12:30 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	BOTHIN ROOM	KIWANIS ROOM	DISCOVERY ROOM
9:00 AM - 10:30	<b>Louise Carslake</b> Music of Peter Philips (All Levels)	<b>Frances Feldon</b> Amours et Mars: Double Choir Music by Claude Le Jeune (1530 - 1600) (High Intermediate/Advanced)	<b>Farley Pearce</b> Tablature, Rhythm and Communication for Viols 1 (All Levels) <b>VIOLS ONLY</b>
10:45 AM - 12:15 PM	<b>Frances Feldon</b> The Sun King: French Baroque Music from around 1700 (All Levels)	<b>Louise Carslake</b> Byrd and Bach at 8 foot pitch (High Intermediate/Advanced) <b>LARGE INSTRUMENTS</b>	<b>Farley Pearce</b> Tablature, Rhythm and Communication for Viols 2 (High Intermediate/Advanced) <b>VIOLS ONLY</b>
12:30 - 2:30	Lunch in the Dining Hall & Recreation Break		
2:30 - 4:00	<b>Tim Rayborn</b> Medieval Dance Music (All Levels)	<b>David Barnett</b> Music from the Philidor Collection (All Levels)	<b>Judy Linsenberg</b> Bach's Goldberg Variations (High Intermediate/Advanced)
4:15 - 5:45	<b>Judy Linsenberg</b> Baroque Orchestral Works by Sammartini, Geminiani, Telemann and Delalande (All Levels) <b>BIG BASSES &amp; VIOLS WELCOME</b>	<b>Tim Rayborn</b> Creating "New" Medieval Dances (High Intermediate/Advanced)	<b>David Barnett</b> Willem Wander van Nieuwkerk's "The Party" (1992) for 2 SATB quartets (High Intermediate/Advanced) <b>RECORDERS ONLY</b>
6:00 - 7:00	Dinner in the Dining Hall (food served till 6:30)		
7:15 - 10:00	<b>Fred Palmer</b> Handel: Concerto Grosso, Op. 6, No. 1 (High Intermediate/Advanced) <b>BASS GAMBAS WELCOME</b>	<b>Tom Bickley</b> Arbos: A Tree of Music and Meditation (All Levels)	
10:00	Rooms available for impromptu playing after hours		



### 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 Cindy Keune at 510-690-9419 or e-mail [cindy\\_keune@yahoo.com](mailto:cindy_keune@yahoo.com).

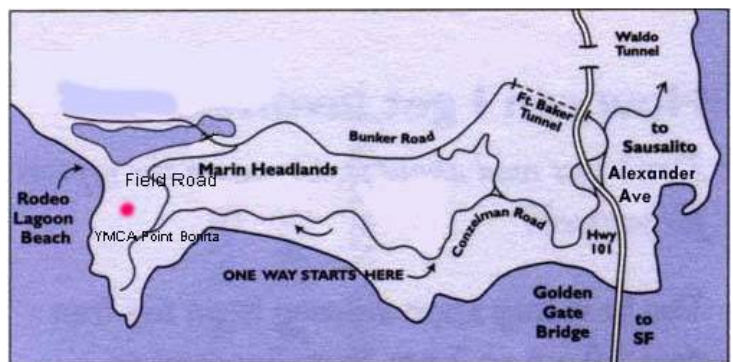
### ACCOMMODATIONS AND OTHER ACTIVITIES

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, to listen or participate in an Open Mike session, or to 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.

### GETTING THERE



### FROM THE SOUTH

Take 101 North. Cross the Golden Gate Bridge and take Alexander Avenue, the first exit after the bridge. As you exit, stay to your left and go back under Highway 101. Just before the entrance onto 101 South, turn right onto Conzelman Road, up the hill to your right, following the signs for the Golden Gate National Recreation Area (GGNRA).

Continue on Conzelman Road up the hill until the road forks. Take the right fork onto McCullough Road. Go down McCullough Road all the way to the bottom. At the bottom, turn left on Bunker Road and follow it towards Rodeo Lagoon and Rodeo Beach, about 2 miles, until you see a horse stable on your left.

300 yards past the stables is a "Y" in the road. Bear left, onto Field Road, following signs for the Marin Headlands Visitor Center. Continue past the Visitor Center to the YMCA.

### FROM THE NORTH

Take 101 South. Take the second Sausalito exit, just before the Golden Gate Bridge. At the stop sign, turn left. Just before the entrance onto 101 South, turn right onto Conzelman Road, up the hill to your right, following the signs for the Golden Gate National Recreation Area (GGNRA). From this point, follow the directions above.

# The 2011 Headlands Workshop Class Descriptions (by conductor) **ALL INSTRUMENTS WELCOME EVERYWHERE UNLESS OTHERWISE NOTED**

## David Barnett - Sat. PM

### I. Willem Wander van Nieuwkerk's "The Party" (1992)

#### High Int/Advanced

The session will focus on Willem Wander van Nieuwkerk's "The Party" (1992) for 2 SATB recorder quartets. Van Nieuwkerk's music is a delightful and sometimes challenging mix that includes jazz riffs, African inspired cross rhythms and a lot of fun.

**RECORDERS ONLY**

### II. Music from the Philidor Collection All Levels

Music from a large collection compiled by André Danican Philidor (1647–1750) at the behest of King Louis XIV. The collection looks mostly backward to the ceremonial and dance music used by Louis's predecessors. Come play dances, motets and music for the grand carousel.

## Cindy Beitmen - Fri. Night Music from the Guatemalan Cathedral - All Levels

Music of the 16th to 18th centuries from the Música Colonial Archive, a collection of manuscript and printed music found in Guatemala's main cathedral. Included will be sections of a mass by Cristóbal de Morales for which there is no other source, "Negliya que quele," a villancico by Sebastián Durón, and José de Nebrás "Rompan los vagos espacios", an extensive piece with challenging parts for the more advanced players as well as simpler parts for the less experienced players.

## Tom Bickley - Sat. Night

### *Arbos*: a Tree of Music and Meditation - All Levels

Featuring *Arbos* by Arvo Pärt and related works by other composers. The emotionally moving, generally contemplative music of living Estonian composer Arvo Pärt has swept the listening public by (quiet) storm. His work conveys both a sense of stillness encountered in medieval chant and polyphony and an accessible, post-modern harmonic vocabulary. In this session, intermediate and advanced players will listen, breathe, play, examine (structurally and theoretically) a version of *Arbos* by Pärt for recorders and small percussion. Participants will gain an understanding of how his work sounds the way it does. Other pieces will be introduced to support our understanding of Pärt's work. Come have some richly joyful contemplative fun that engages both hemispheres of your brain.

## Louise Carslake - Sat. AM

### I. Music of Peter Philips

#### All Levels

Celebrate the 450th Birthday of this great composer. Born in England, Peter Philips spent most of his life in the Spanish Netherlands and Rome, and his music reflects his cosmopolitan background.

### II. Byrd and Bach

#### High Int/Advanced

A motet by Byrd and a contrapunctus by Bach played at 8 foot pitch. **BRING LARGE INSTRUMENTS, WE WILL USE NO INSTRUMENTS HIGHER THAN A TENOR.**

## Frances Feldon - Sat. AM

### I. Amours et Mars: Double Choir Music by Claude Le Jeune (1530-1600)

#### High Int/Advanced

Two lively and extremely clever contrapuntal double choir pieces: "Amours et Mars" and "May fait les bois."

### II. The Sun King: French Baroque Music from around 1700

#### All Levels

Primarily dance-inspired but also music for church and entertainments, some new arrangements of keyboard works or chamber music. The music of early French Baroque composers such as Lully, Chambonnières, Couperin, Mouret, Charpentier and Rebel.

## Judy Linsenberg - Sat. PM

### I. Bach's Goldberg Variations

#### High Int/Advanced

We'll play arrangements of Bach's gorgeous ground bass theme and a number of the variations for different combinations of recorders. The "model, according to which all variations should be made." (Forkel)

### II. Baroque Orchestral Works

#### All Levels

Come enjoy these exquisite gems of orchestration by Sammartini, Geminiani, Telemann and Delalande.

**BIG BASSES AND VIOLS WELCOME!**

## Peter Maund - Sun. AM

### High Flutin' Drums - All Levels

We'll start the morning with an introduction to playing techniques for hand drums and other percussion instruments. We'll explore rhythms, improvise and create a piece for percussion ensemble. After a break we'll add melody instruments and play percussion-friendly early music and traditional songs and dances from around the world.

**IF YOU HAVE A PERCUSSION INSTRUMENT, PLEASE BRING IT!**

## Fred Palmer - Sat. Night

### Handel: Concerto Grosso, Op. 6, No. 1

#### High Int/Advanced

Handel (1685–1759) Concerto Grosso Op. 6, No. 1, (four movements). Please note that this selection will include continuo, and **BASS VIOLAS DA GAMBA ARE WELCOME.**

I will play keyboard as well as direct.

## Farley Pearce - Sat. AM

### Tablature, Rhythm and Communication for Viols

I will offer the same material for both classes, but with more difficult exercises for the advanced class. The class will be divided into three ½-hour segments:

1. Adapting guitar-style chord boxes (tablature) for viols and accompanying a song.
  2. Adapting rhythm exercises from Paul Hindemith's *Elementary Training for Musicians* which involves tapping and playing to develop rhythmic precision.
  3. "Put a face on it", characterizing musical phrases. Communicating the drama in a rittercare by Domenico Gabrielli.
- VIOLS ONLY**

## Tim Rayborn - Sat. PM

### I. Medieval Dance Music - All Levels

A class to explore simple monophonic medieval dances. Make music while getting to know their various structures and forms, such as the estampie and carole.

### II. Creating "New" Medieval Dances High Int/Advanced

Play while learning about the tools and ideas medieval musicians had at their disposal to spin out banquets of music for the parties both at court and the town square. We will look at medieval vocal songs and explore how instrumental and dance pieces can be created.



# The 2011 Headlands Workshop 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. About the same time he took up the clarinet and has been playing music on both instruments ever since. David lives in Sebastopol and teaches throughout the Bay Area. He currently performs with the recorder ensemble Three Trapped Tigers and has performed with Zeitgeist 1800, the Albany Consort, and the San Luis Obispo Mozart Festival. He was artist in residence at Cal Arts from 2007-08 and has recorded for the Earthbeat, Pacific Artist and Centaur labels. In a past life, he was the music director for the notorious San Francisco arts group, the Noh Oratorio Society.

**Cindy Beitmen** began her career singing opera in Washington, D.C. After six years of singing and directing instrumental ensembles in Vienna, Austria, she moved to Seattle, where she



began specializing in early music as a student of Margriet Tindemans. Cindy received her Master of Music degree from the University of Washington, during which time she performed as soloist with the Seattle Chamber Singers, Broadway Symphony, Vancouver Early Music Festival, and the Early Music Society of the Islands in Victoria, B.C. Performance opportunities led her to New York City where she sang with Pomerium, the Virgin Consort, Symphony for the United Nations, Ensemble Fortuna based in Boston, and the British ensemble Circa 1500. As a member of the New York Ensemble for Early Music, she toured throughout the U.S. in the medieval liturgical drama *Herod*

and the *Innocents* and performed the Resurrection Play of Tours at the New York Cloisters. She taught voice and vocal diction at Northern Arizona University and currently is the director of the Women's Antique Vocal Ensemble (WAVE), directs the early music vocal ensembles at Mills College and is the music director at St. Albert Priory in Oakland, CA.

**Tom Bickley** composes electro-acoustic music, plays and teaches recorder, performs with Three Trapped Tigers (with recorder players David Barnett and Judy Linsenberg), co-



founded and directs the Cornelius Cardew Choir, and is on the Library Faculty (music, philosophy, math & CS, political science & public admin.) at CSU East Bay, and the music faculty of the Bay Area Center for Waldorf Teacher Training. His education includes degrees in music, theology, and library and information science and the Certificate in Deep Listening. He lives with his spouse Nancy Beckman and cat 大福 (Daifuku) in Berkeley.

**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 internationally 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 can also be heard with Magnificat and the Jubilate Baroque Orchestra. Louise teaches on the faculty at Mills College, is co-director of the SFEMS Medieval/ Renaissance Workshop, and is co-founder of the East Bay Chapter of the Junior Recorder Society.

**Frances Feldon** is a freelance musician and directs Flauti Diversi, a baroque/contemporary chamber music ensemble. She has performed with Sonoma Bach



Society, California Bach Society, Ensemble Mirabile, SF Boys Choir, SF Girls Choir and the Oakland/East Bay Symphony. She teaches recorder and baroque flute privately at her studio in Berkeley, and conducts the recorder program at Albany Adult School. She is a regular conductor and faculty member at recorder workshops in North America. Ms. Feldon directed the San Francisco Early Music Society's Recorder Workshop for nearly twenty years, founded and directed its Collegium Evening Series for several years, as well as directed its Adult Evening School program.

Current projects include new arrangements for recorder orchestra with a concurrent workshop (such as the recent "Orfeo in Caledonia," a January 2011 workshop featuring her arrangement of Francesco Barsanti's Concerto Grosso Op 3, Nr 10 for recorder orchestra, natural trumpet and timpani); performing contemporary works for recorder and multiple percussion in a duo with multiple percussionist Karolyn Stonefelt; 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."

She has conducted her arrangements of Gershwin and Ellington classics for recorder orchestra in Montreal, Canada and Utrecht, Holland. Ms. Feldon studied recorder and baroque flute at Indiana University, where she completed a doctorate in collegium directing and thesis on vibrato in the French baroque. She has taught at Indiana University, UC Davis and The Greenwood School in Mill Valley, CA.

# The 2011 Headlands Workshop Faculty (continued)

**Judy Linsenberg** is one of the leading exponents of the recorder in the US 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 and Lincoln Center; and has been featured with such leading American ensembles as the San Francisco Symphony, the San Francisco and Los Angeles Operas, the Oregon Symphony, LA Chamber Orchestra, Philharmonia Baroque, American Bach Soloists, the Portland and Seattle Baroque Orchestras, the Oregon and Carmel, Bach Festivals, Musica Angelica of Los Angeles, and others. Ms. Linsenberg has recorded for Virgin Classics, Dorian, harmonia mundi usa, Koch International, Reference Recordings, Musical Heritage Society, Drag City Records (with Joanna Newsom), and Hännsler Classics. A Fulbright scholar to Austria, she was awarded the Soloist Diploma with Highest Honors from the Vienna Academy of Music. She is a *summa cum laude* graduate of Princeton University, holds a doctorate in early music from Stanford University, and has been a visiting professor at the Vienna Conservatory and Indiana University’s Early Music Institute in Bloomington.

**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, Musica Pacifica 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.

**Farley Pearce** has performed with the Spoleto Festival, the Charleston Pro Musica, and as a recitalist in Brazil and Uruguay. Mr. Pearce has been an active free-lance performer



with many of California’s orchestras and chamber ensembles, including the Jubilate Baroque Orchestra, S. Chordæ Consort of Viols, Philharmonia Baroque Orchestra, Airs and Graces, and many other period instrument groups.

**Tim Rayborn** is an internationally acclaimed multi-instrumentalist, active in the fields of early and world music since the early 1990s. He plays dozens of musical instruments



from medieval Europe, the Middle East, and the Balkans, including: lutes, plucked strings, flutes, and percussion, as well as being a singer. In addition to solo work, he currently performs with recorder virtuoso Annette Bauer in their medieval ensemble, Cançonier, Celtic harpist Patrick Ball, collaborates with Swedish folk musicians Dråm, and works regularly with Shira Kammen.

Tim lived in the UK for seven years, studying for his Ph.D. in medieval studies at the University of Leeds, and working as a musician. He has toured across the U.S., and in Europe extensively (from Ireland to Turkey), performing with the medieval groups

Tintagel and Ensemble Florata, including concerts at the York and Beverley Early Music Festivals, Alden Biesen Castle in Belgium, Bunyola in Majorca, and the Spitalfields Festival in London. He has given a number of performances for BBC in the UK and Channel Islands, toured in Canada and Australia, and worked with folk musicians in Marrakech and Istanbul.

Recent performances include the Giornate Medioevale in Poggio, Italy, the Berkeley Early Music Festival fringe, the MusicSources concert series, the Renaissance and Baroque Society of Pittsburgh, and the Indianapolis Early Music Festival. Future performances include MusicSources, the Kalamazoo Medieval Conference, the Indianapolis Early, and a 2012 tour of Australia.

**Fred Palmer** has served as music director of the Mid-Peninsula Recorder Orchestra since 1988. He has an M.A. in Early Music Performance Practice from Stanford University



and has directed recorder workshops throughout the United States. He has taught recorder classes in the San Francisco Bay Area, coaches several recorder ensembles and teaches recorder privately. In addition to performing both early and contemporary music, he is a published author, editor, arranger, and composer. He was awarded first prize in the American Recorder Society’s Erich Katz Memorial Fund Composition Contest for an original composition for recorder ensemble.



East Bay Recorder Society



an  
affiliate  
of



## Marin Headlands Workshop, May 20-22, 2011 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, 2011

BEFORE MAY 1

AFTER MAY 1  
(space available)

\$ \_\_\_\_\_ **Full Weekend (Friday - Sunday)** \$260 \$270  
2 nights lodging, dinner Friday, 3 meals Saturday,  
2 meals Sunday, conference costs (including music  
and conductors).

\$ \_\_\_\_\_ **Full Weekend, No Lodging** \$210 \$220  
See full weekend, but overnighing elsewhere.

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

\$ \_\_\_\_\_ **Saturday only** \$120 \$138  
3 meals Saturday, conference costs  
(including music and conductors 9 AM-10 PM).

\$ \_\_\_\_\_ **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:  
**Cindy Keune, 21890 Baywood Ave., Castro Valley, CA 94546**

Vegetarian meals, please.

I am interested in being a mentor\*

Your cancelled check 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 Cindy Keune at 510-690-9419 or e-mail [cindy\\_keune@yahoo.com](mailto:cindy_keune@yahoo.com)

\* Mentors volunteer to sit with less experienced players and help them play their parts.

**Please indicate your probable selections for Saturday (not binding)**

**AM 1:**

- Carslake 1: *Music of Peter Philips*
- Feldon 1: *Amours et Mars*
- Pearce 1: *Viols 1*

**AM 2:**

- Carslake 2: *Byrd and Bach*
- Feldon 2: *The Sun King*
- Pearce 2: *Viols 2*

**PM 1:**

- Barnett 1: *Philidor collection*
- Linsenberg 1: *Goldberg Variations*
- Rayborn 1: *Medieval Dance Music*

**PM 2:**

- Barnett 2: *van Nieuwkerk "The Party"*
- Linsenberg 2: *Baroque Orchestral Works*
- Rayborn 2: *Creating "New" Medieval Dances*

**Night/After Dinner:**

- Bickley: *Arbos: Tree of Music and Meditation*
- Palmer: *Handel: Concerto Grosso*