



presents the 2010

MARIN HEADLANDS WORKSHOP

for Recorders and Viols

May 14-16, 2010, at YMCA Point Bonita Conference Center,
MARIN HEADLANDS

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

Annette Bauer, Cindy Beitmen, Letitia Berlin, Frances Blaker, Louise Carslake,
Frances Feldon, Eileen Hadidian, Fred Palmer, *and* Tim Rayborn

WEEKEND SCHEDULE

Friday Evening, May 14

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:
"The Mannerist Revolution" Fabulous Italian music from the 16th Century including music for double choir.

Saturday, May 15

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

7:45 AM-8:45 AM Breakfast served in the Dining Hall

9:00 AM-10:00 PM Registration for newcomers

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

Sunday, May 16

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 **ANNETTE BAUER** in the BOTHIN ROOM:
"Motets and chansons by Lassus, Palestrina, and Victoria."

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

TIME	BOTHIN ROOM	KIWANIS ROOM	DISCOVERY ROOM
9:00 AM - 10:30	Louise Carslake Italian Canzoni (All Levels)	Frances Feldon The English Tradition I: Byrd and Britten (High Intermediate/Advanced) BRING LARGE INSTRUMENTS IF POSSIBLE	Eileen Hadidian The Golden Age of Portuguese Polyphony (High Intermediate/Advanced)
10:45 AM - 12:15 PM	Eileen Hadidian Crossing the Danube (All Levels)	Frances Feldon The English Tradition II: Holborne and Holst (All Levels)	Louise Carslake Six-part Fantasias by Orlando Gibbons (High Intermediate/Advanced) BRING LARGE INSTRUMENTS IF POSSIBLE
12:30 - 2:30	Lunch in the Dining Hall & Recreation Break		
2:30 - 4:00	Frances Blaker 17th-Century Dramatic Music (All Levels)	Tim Rayborn Medieval Dance Music (All Levels)	Tish Berlin Flemish Motet Masters of the 16th Century (High Intermediate/Advanced)
4:15 - 5:45	Tish Berlin Monuments of Renaissance Spain (All Levels)	Frances Blaker Bach and Blaker (High Intermediate/Advanced)	Tim Rayborn Creating "New" Medieval Dances (High Intermediate/Advanced)
6:00 - 7:00	Dinner in the Dining Hall (food served till 6:30)		
7:15 - 10:00	Tim Rayborn Beginning Percussion for Early Music (All Levels)	Fred Palmer Corelli: Concerto Grosso Op. 6, No.2 (High Intermediate/Advanced) BASS GAMBAS WELCOME	
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.

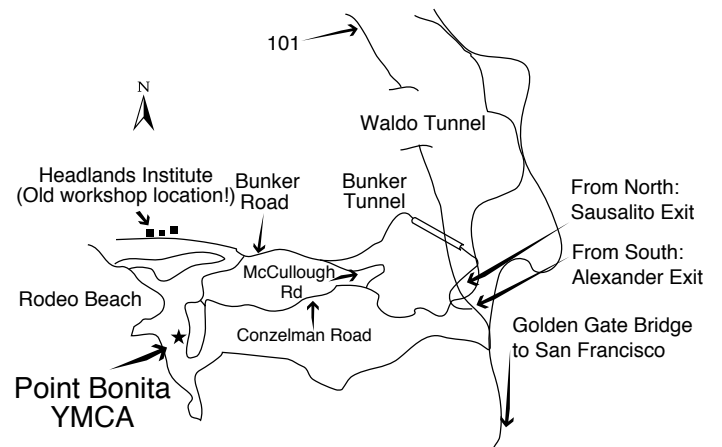
ACCOMMODATIONS AND OTHER ACTIVITIES

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 2010 Headlands Workshop Class Descriptions (by conductor)

Annette Bauer - Sunday

Motets and Chansons by Lassus, Palestrina, and Victoria - All Levels

Bring the weekend to a satisfying close with masterful music by three of the most influential composers of the 16th century.

Cindy Beitmen - Friday Night

The Mannerist Revolution

All Levels

We'll kick off the weekend with fabulous Italian music, including Giaches de Wert (1535-1596): *Adesto dolori meo*; Gesualdo da Venosa (c.1561-1613): *O vos omnes*; Alessandro Striggio (1535-1595): *La Caccia - Seconda Parte*; and a wonderful piece for double choir by Luca Marenzio (c.1533-1599): *Basti fin qui le pen'e i duri affani*

Tish Berlin - Saturday PM

I. Flemish Motet Masters of the 16th Century - High Int/Advanced

Some of this music is so complicated it can't be transcribed with consistent time signatures. Unlock the secret of this amazingly intricate music by discovering the big beat behind all the fast notes.

II. Monuments of Renaissance Spain

All Levels

Sacred and secular music of Spanish greats Francisco Guerrero (1528-1599), Rodrigo de Ceballos (c.1525-1581), and Juan del Encina (1468-c.1530). Explore the harmonically rich sacred music and rhythmically playful secular music of Spanish renaissance masters. While Guerrero and Encina are well-known to most lovers of early music, the music of Rodrigo de Ceballos is less so, most undeservedly.

Frances Blaker - Saturday PM

I. 17th-Century Dramatic Music

All Levels

The 17th century saw a wealth of great staged works of musical theater. We will become the pit orchestra for performances across the Channel, the Rhine and the Alps with works by Henry Purcell (1659-1695), Jean-Baptiste Lully (1632-1687) and Johann Rosenmüller (1619-1684).

II. Bach and Blaker -

High Int/Advanced

Let's get busy with some wonderfully fun pieces requiring quick wits and zippy fingers! J.S. Bach (1685-1750) is a perennial source of inspiration to composers like me; we'll have a great time with music from both of us.

Louise Carslake - Saturday AM

I. Early Baroque Italian Canzoni

All Levels

We will play canzoni by Giovanni Paolo Cima (c.1570-1622), a composer named Canali and others. Cima was a contemporary of Monteverdi and Frescobaldi, though not as well known — an overlooked treasure deserving of exploration.

II. Orlando Gibbons: Six-part Fantasias

High Int/Advanced

Two magnificent six-part fantasias for recorders and viols by Orlando Gibbons (1583-1625), who straddled the late Tudor and early Jacobean periods in England.

PLEASE BRING LARGE INSTRUMENTS IF YOU HAVE THEM OR CAN BORROW THEM.

Frances Feldon - Saturday AM

I. The English Tradition II:

Byrd and Britten

High Int/Advanced

We explore further the flowering of English music from the Renaissance to its bloom in 20th-century neoclassicism. William Byrd (c.1540-1623) is one of the greatest English composers ever: sonorous, lyrical, with complex rhythms including copious hemiola, smart with superb poetry. We will play some of his five-part madrigals. Benjamin Britten (1913-1976) is an AMAZING composer too; we will explore his famous [among recorder players!] "Scherzo," written specifically for large recorder ensemble. We'll arrange this work for recorder orchestra, so **PLEASE BRING LARGE INSTRUMENTS IF YOU HAVE THEM OR CAN BORROW THEM.**

II. The English Tradition I:

Holborne and Holst - All Levels

English music from its flowering in the Renaissance to its bloom in 20th c. neoclassicism. Anthony Holborne (c.1545-1602), whose outstanding Renaissance dance music we will play, is paired with an early-20th century composer, the creative Gustav Holst (1874-1934). Holst is unfairly known by only one piece these days — his famous orchestral work *The Planets* — but he also wrote achingly beautiful choral music in a neoclassical, "traditionalist" fashion. We will explore some of his four-part choral works arranged for recorder.

Eileen Hadidian - Saturday AM

I. The Golden Age of Portuguese

Polyphony - High Int/Advanced

Portugal's musical life flourished in the 16th and 17th centuries, although it has been overshadowed by the polyphonic traditions of its neighbor Spain. This class is an opportunity to explore this beautiful and little known repertoire; composers include Manuel Cardoso (1566-1650), Pedro de Cristo (c.1550-1618), Pedro Escobar (c.1465-c.1535) and Duarte Lobo (c.1565-1646).

II. Crossing the Danube

All Levels

Originating in the Black Forest in Germany, the Danube flows for a distance of some 1700 miles eastwards, passing through ten Central and Eastern European countries before emptying into the Black Sea. We will play early and traditional music from the chapels, courts and countryside of some of these countries, including Czechoslovakia, Hungary, Yugoslavia, Bulgaria and Beyond.

Fred Palmer - Saturday Night

Corelli: Concerto Grosso Op. 6, No. 2

High Int/Advanced

Arcangelo Corelli (1653-1713) Concerto Grosso Op. 6, No. 2, complete. Please note that this selection will include continuo, and **BASS VIOLAS DA GAMBA ARE WELCOME.** I will play keyboard as well as direct.

Tim Rayborn - Saturday PM; Saturday Night

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.

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.

III. (Saturday Night): Beginning Percussion for Early Music

All Levels

No specific composers, as dance music was anonymous, and percussion will be more about technique (with some exercises for accompanying melodies).

Chapter of the American Recorder Society

East Bay Recorder Society



Affiliate of the San Francisco Early Music Society

The 2010 Headlands Workshop Faculty



Annette Bauer, a native of Germany, studied medieval and renaissance music at the Schola Cantorum Basiliensis in Basel, Switzerland, specializing on recorder techniques with Conrad Steinmann (2001). She holds an MA in music from UC Santa Cruz (2004), and has been a student at the Ali Akbar College of Music in California since 1998, where she studies North Indian classical music on sarode, a stringed instrument.

As a recorder player, Annette regularly performs with medieval ensemble Cançonier, Baroque group Les grâces, Farallon recorder ensemble, and has appeared at the Santa Cruz Baroque and the Carmel Bach Festivals, as well as with the California Bach Society, Catacoustic Consort, Chamber Music San Francisco, Istanbul, Magnificat, and Texas Early Music Project. She has served on the recorder faculty for several of the San Francisco Early Music Society summer workshops and the Amherst Early Music Festival among others. Certified in Orff Schulwerk, she teaches recorder pedagogy to music teachers at the San Francisco Orff Certification Course.

Annette also plays Brazilian percussion with Maracatu Luta, and is the co-founder of Magic Carpet, a duo dedicated to the art of improvisation.



Cindy Beitmen currently directs the early music vocal ensembles at Mills College, the Women's Antique Vocal Ensemble, and is

the music director at St. Albert Priory in Oakland. She received

her Master of Music degree in vocal performance from the U. of Washington as an opera singer, then taught and performed in Vienna, Austria, before moving to Seattle to specialize in early music. She has performed as soloist in the Pacific Northwest, New York and Boston, as well as with the acclaimed British Ensemble Circa 1500.



Letitia Berlin teaches privately and at workshops around the country. She directs the Hidden Valley Early Music Elderhostel in Carmel Valley,

and is the Director of the San Francisco Early Music Society Music Discovery Workshop for children. Tish performs with the Farallon Recorder Quartet, the recorder duo Tibia, and Wild Rose, an ensemble dedicated to the performance of early classical and folk music. She has performed with the San Francisco Symphony, the Carmel Bach Festival and the Atlanta Baroque Orchestra. Recordings include Motets, Lieder, and Instrumental Works of Ludwig Senfl with the Farallon Recorder Quartet, and Ladino love songs with Yatán Atán on the New Albion label. She is a Past President of the American Recorder Society.



Frances Blaker has performed as a soloist and with various ensembles in the United States, Denmark, England, and the Netherlands. She is a member

of Farallon Recorder Quartet, the Tibia Recorder Duo, and Ensemble Vermillian. She teaches privately and at workshops throughout the United States and is an assistant director of the

Amherst Early Music Festival, Inc., and a board member of the American Recorder Society. Ms. Blaker is the author of The Recorder Player's Companion and the "Opening Measures" column in the American Recorder, and a collaborator and performer on the DiscContinuo series of recordings.



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 lives in Berkeley, CA, is a freelance musician in the San Francisco Bay Area, and performs with Flauti Diversi, a baroque/contem-

porary chamber music ensemble. 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 has just retired from the directorship of the San Francisco Early Music Society's Recorder Workshop after a suc-

The 2010 Headlands Workshop Faculty (continued)

successful term of nearly twenty years, She intends to use all her new free time fruitfully by pursuing some new creative project, traveling and doing volunteer work.

Current projects include performing contemporary works for recorder and multiple percussion in a duo with percussionist Karolyn Stonefelt, exploring jazz recorder, and interviewing and writing on jazz and pop recorder players for the magazine *American Recorder*. (Look for her feature article on former teacher and mentor LaNoue Davenport in the November 09 issue of *American Recorder*.) She produces her own concert series, "Baroque and Beyond."

She has conducted her arrangements of Gershwin and Ellington classics at the international recorder festival "Les Journées de la Flûte à Bec" (Montreal 2003) and again at the International Congress of Recorder Orchestras (Holland 2004). 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.



Eileen Hadidian was named Albany Woman of the Year for 2010, for her work as founder and artistic director of Healing Muses, a non profit organization that brings soothing music to Bay Area medical centers. She used music for her own healing, and has been exploring ways in which music can be used to help soothe critically and chronically ill people. She has recorded five CDs on the Healing Muses label, and her work with healing music has been featured in *American Recorder*, *Early Music America*, *ARTAFacts* (*American Recorder Teachers'*

Association), *Yoga Journal*, *The Townsend Letter for Doctors & Patients*, and the March 2008 issue of the *San Francisco Medical Society Journal*. Eileen has served on the music faculty at Mills College, has appeared in concert and taught workshops throughout the Western United States. Her scholarly work and editions of music have been published by C.F. Peters, Indiana University Press, Cambridge University Press, Dovehouse and Tree Editions.

Having grown up in the multicultural milieu of Lebanon, special interests in early music involve studying what was being composed and performed outside the mainstream of Western Europe, and she has developed numerous workshop topics and concert programs exploring music in Spanish America, French Canada, Ireland and Scotland, Scandinavia, Eastern Europe and the Baltic countries, as well as music by women.



Tim Rayborn is an internationally acclaimed multi-instrumentalist, active in the fields of early and world music for 19 years.

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 Drâm, 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. Recently, he has performed with Phoebe Jevtovic at the *Giornate Medioevale* in Poggio, Italy; the *Berkeley Early Music Festival* fringe; the *Music Sources* concert series; and the *Renaissance and Baroque Society of Pittsburgh*. Future performances include *Music Sources*, *Trinity Chamber Concerts*, the *Indianapolis Early Music Festival*, and the *Opera House of Eureka, NV*.



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, *Entrevista*.





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Marin Headlands Workshop, May 14-16, 2010 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, 2010

BEFORE MAY 1

AFTER MAY 1
(space available)

\$ _____ **Full Weekend (Friday - Sunday)** \$235 \$245
2 nights lodging, dinner Friday, 3 meals Saturday,
2 meals Sunday, conference costs (including music
and conductors).

\$ _____ **Full Weekend, No Lodging** \$200 \$210
See full weekend, but overnighting elsewhere.

\$ _____ **Partial Weekend (Saturday and Sunday)** \$185 \$195
1 night lodging, 3 meals Saturday, 2 meals Sunday,
conference costs (including music and conductors).

\$ _____ **Saturday only** \$118 \$128
3 meals Saturday, conference costs
(including music and conductors 9 AM-10 PM).

\$ _____ **T-Shirt**
Please fill out and include separate order form on next page.

\$ _____ **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 will be 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

* 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: *Italian Canzoni*
- Feldon 1: *Byrd and Britten*
- Hadidian 1: *Portuguese Polyphony*

AM 2:

- Carslake 2: *Gibbons Fantasias*
- Feldon 2: *Holborne and Holst*
- Hadidian 2: *Crossing the Danube*

PM 1:

- Berlin 1: *16th-c. Flemish Motet Masters*
- Blaker 1: *17th-c. Dramatic Music*
- Rayborn 1: *Medieval Dance Music*

PM 2:

- Berlin 2: *Monuments of Ren. Spain*
- Blaker 2: *Bach and Blaker*
- Rayborn 2: *Creating "New" Medieval Dances*

Night/After Dinner:

- Palmer: *Corelli: Concerto Grosso*
- Rayborn: *Beginning Percussion for Early Music*



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**Marin Headlands Workshop, May 14-16, 2010
BACK BY POPULAR DEMAND!
T-SHIRT ORDER FORM**



We will have more very cool T-shirts celebrating our event available. They are black 100% cotton, featuring the same design as last year with a colorful logo of intertwined recorder harmonies. A unisex and a women's cut are available, each in short or long sleeves. Short sleeves are \$15, and long sleeves are \$16. Tax is included.

- A Unisex short sleeve S M L XL
- B Unisex long-sleeve: S M L XL
- C Petite women's cut (snug)- short sleeve L XL (Note: These run very small. **L** corresponds with **Small** and **XL** with **Medium**.)
- D Petite women's cut (snug)- long sleeve L XL (Note: These run very small. **L** corresponds with **Small** and **XL** with **Medium**.)
- E Regular figure women's cut – short sleeves S M L XL
- F Regular figure women's cut – long sleeves S M L XL

How many shirts	Style ABCDEF	Size	Cost

Total cost:

Checks should be made out to EBRS and may be combined with the registration fee. Sorry, we are not set up to accept plastic. To have your shirt awaiting you at registration, we must receive your order with payment by **May 1st**. You may order a shirt even if you are not able to attend the workshop.

Name _____
 Address _____
 Phone _____
 Email _____