



presents the 2020

“MARIN HEADLANDS IN BERKELEY” WORKSHOP

for Recorders and Other Instruments

May 16, 2020 at St. Mary Magdalen,
2005 Berryman Street in North Berkeley

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



David Morris



Tish Berlin



Frances Feldon



Frances Blaker

2020 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	Frances Feldon 1. Two Beautiful Sacred Pieces by Lesser-Known Franco-Flemish Composers (All Levels)	David Morris 1. Fire and Frost: Madrigals on settings of ‘Ardo, sí’ and its related texts (High Intermediate/Advanced)
11:00 – 12:15 PM	David Morris 2. Balthasar Fritsch’s <i>Primitiae Musicales</i> : Four-part dances from Frankfurt, 1606 (All Levels)	Frances Feldon 2. Two Ensemble Sonatas by Dario Castello (High Intermediate/Advanced)
12:30 – 1:30	LUNCH: Bring your own	
1:30 – 2:45	Tish Berlin 1. Baroque Consort Sampler: Telemann, Bach and Boyce (All Levels)	Frances Blaker 1. Winds c.1500 and c.1600: Music from the <i>Odhecaton</i> and Duke of Lerma manuscripts (High Intermediate/Advanced)
3:00 – 4:15	Frances Blaker 2. Get Those Fingers Dancing: Dance music from the Renaissance (All Levels)	Tish Berlin 2. The Art of the German Baroque: Pachelbel, Froberger and Bach (High Intermediate/Advanced)

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

THE 2020 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.



David Morris, dubbed a "wizard of basso continuo" by Gramophone (UK), has made a specialty of performing 17th- and 18th-c. music on a variety of historical bass instruments. He is a member

of Quicksilver, the Bertamo Trio and the Galax quartet and has performed in the U.S. and abroad with the Boston Early Music Festival Orchestra, Tafelmusik, the Boston Symphony Orchestra and the Mark Morris Dance Group. He has recorded for Harmonia Mundi, Drag City Records (Joanna Newsom's double-CD, *Have One on Me*), CBC/ Radio-Canada and New Line Cinema.

East Bay Recorder Society



THE 2020 CLASS OFFERINGS

MORNING 9:30-12:15

Frances Feldon

1. Two Beautiful Sacred Pieces by Lesser-Known Franco-Flemish Composers

All Levels

Ivo de Vento (c. 1544-75) was a Franco-Flemish composer, organist and church music director during the Renaissance. He studied in Venice and was mentored by Lasso; his music shows Italian influence.

Jacobus Vaet (c. 1529-67) was also a Flemish composer of the High Renaissance. He held important royal musical positions: he sang in the chapel choir of Charles V, and was church music director to Maximilian II. Both pieces are very beautiful, typical of the time, and quite approachable but contain a few challenges.

2. Two Ensemble Sonatas by Dario Castello

High Int/Advanced

Dario Castello was a composer and musician in the early 1600's (exact dates unknown) at San Marco in Venice, and leader of an ensemble of wind instruments in Venice. Judging from passagework in his solo sonatas, he must have been quite a virtuoso performer. Several members of the Castello family were active in Venice at the time. The two sonatas we will explore are typical of the early Italian ensemble sonata form: a single composition, consisting of several shorter sections in different moods, meters and tempi. Both display characteristics of older canzona form, as well as those of a more adventurous "modern" style at the time. Arrangements by Charles Coldwell.

BIG BASSES ESPECIALLY WELCOME.

David Morris

1. Fire and Frost: Madrigals on settings of 'Ardo, sí' and its related texts **High Int/Advanced**

A series of related sonnets on the subject of combustible love (*Ardo* = I burn) became the inspiration for a generation of madrigalists from northern Italy and beyond. We will explore a selection of these and learn how poetry and musical treatment shift and change from one composer to another.

2. Balthasar Fritsch's *Primitiae Musicales*: Four-part dances from Frankfurt am Main (1606)

All Levels

Pavans and Galliards, long popular in England, eventually crossed the North Sea and became established in the courts and households of Germany. Fritsch's elegant melodies, inner parts and basses are enjoyable as they are, but also invite impromptu divisions, especially in their repeated sections.



East Bay Recorder Society



THE 2020 CLASS OFFERINGS

AFTERNOON 1:30-4:15

Tish Berlin

1. Baroque Consort Sampler

All Levels

Come play dance music to get your toes tapping, programmatic music to conjure storms and the sea, and vocal music from cantatas to lift your spirits. Learn about Baroque style while playing works by Telemann, Bach, and Boyce.

RECORDERS AND VIOLS/ALL LEVELS

2. The Art of the German Baroque

High Int/Advanced

Beautiful chorales, chorale preludes and ricercars by Johann Pachelbel, Johann Jakob Froberger, and Johann Sebastian Bach. Lovely melodies and complex rhythms to ease the soul and tantalize the mind.

**ADVANCED RECORDERS AND STRINGS.
8-FOOT RECORDERS WELCOME.**



East Bay Recorder Society



Frances Blaker

1. Winds c.1500 and c.1600

High Int/Advanced

What were recorder (and other wind) players actually playing in the renaissance period? During this time, specific instruments were not indicated by composers. So what were they all playing? Vocal music! And some pieces written specifically for instruments. When we find manuscripts from the period that do not have text, we know that we probably have a working “gig book” that was used by a group of musicians. This is the case with the Lerma manuscript from Spain, c.1600. Meanwhile, in 1501 Petrucci printed the first music using moveable type – the *Odhecaton*. This is a collection of music without texts, some originally vocal pieces, others for instruments. We will play choice selections from these two manuscripts, learning to recognize instrumental vs vocal music, and just having a jolly time.

2. Get Those Fingers Dancing: Dance music from the Renaissance Period

All Levels

Here is a very enjoyable way to limber up your fingers and get them moving fleetly over your recorder! Dance music from England, Italy and France from the 15th and 16th centuries will be the order of the day. We'll play Pavans, Branles, Domsps and others. All the while I'll toss out tips and tricks to get those fingers to move lightly and accurately.



THE 2020 REGISTRATION FORM

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

WORKSHOP FEE INCLUDES MUSIC AND SNACKS:

FULL DAY: \$80 before May 1; \$90 after May 1

HALF-DAY (specify below): \$40 before May 1; \$45 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



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:

Feldon 1: Franco-Flemish Sacred Pieces (All levels)

Morris 1: Fire & Frost: "Ardo si" (Hi Int/Adv)

AM 2:

Feldon 2: Castello Ensemble Sonatas (Hi Int/Adv)

Morris 2: Fritsch *Primitiae Musicales* (All levels)

PM 1:

Berlin 1: Baroque Consort Sampler (All levels)

Blaker 1: Winds c.1500 and c.1600 (Hi Int/Adv)

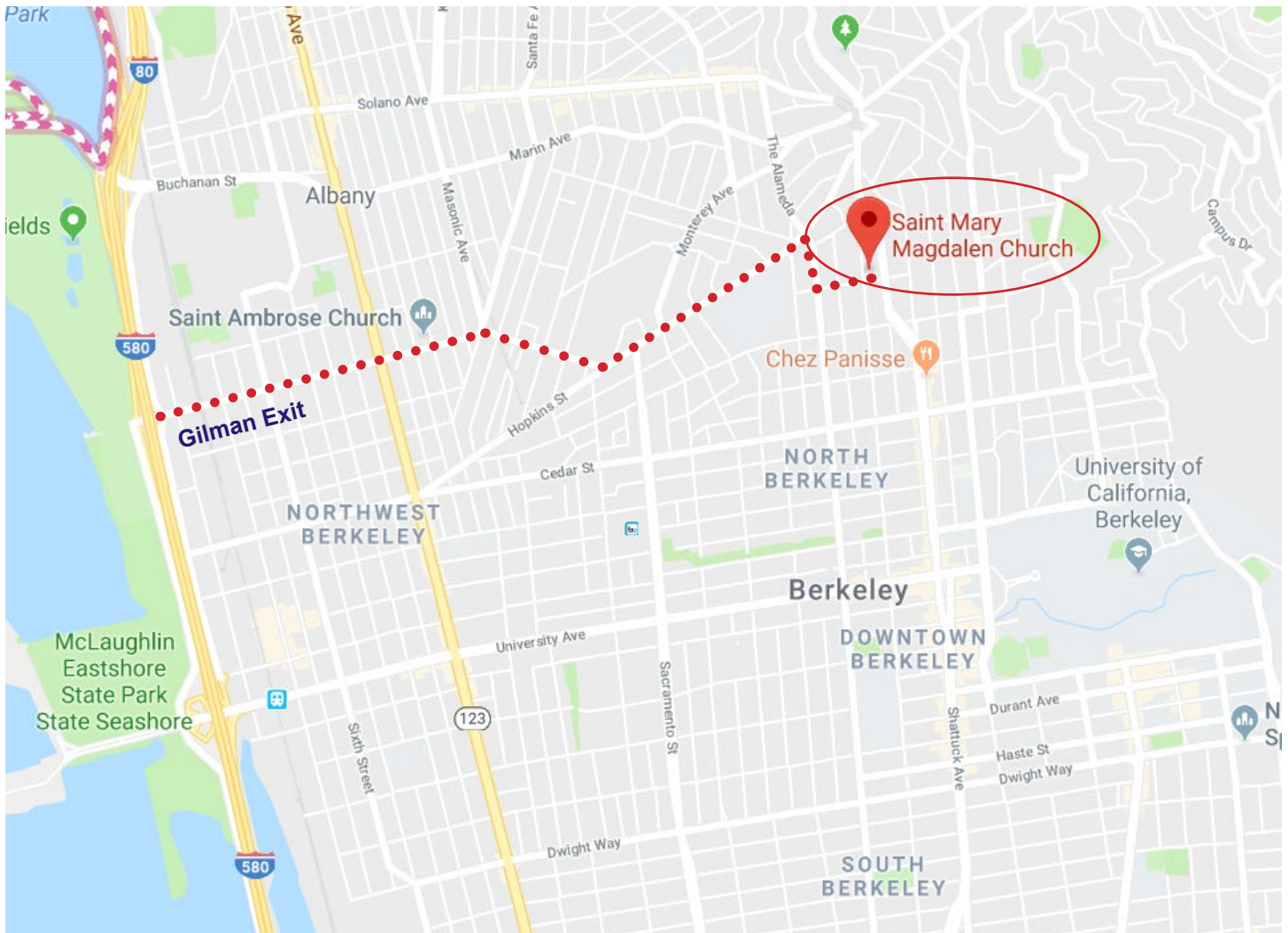
PM 2:

Berlin 2: Art of the German Baroque (Hi Int/Adv)

Blaker 2: Get Those Fingers Dancing (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.