



# The WINDWAY

SFARS—The San Francisco Chapter of the American Recorder Society

Volume 2, Number 2

website: [www.arssanfrancisco.org](http://www.arssanfrancisco.org)

October 2005

## Shira Kammen Conducts Josquin, Ruffo, Swedish Contemporary Waltz Oct. 19

by Patricia Arack

### *Her Music for the Society*

Shira Kammen, gifted Bay Area early musician just returning from a music-playing vacation to The Outer Hebrides, will conduct at the October meeting. She brings “Petite Camusette” by Josquin des Prez (6 parts, 4 pages), “La Gamba” by Ruffo (3 parts, 2 pages), and “Josefin’s Dopvals” by Roger Tallroth (3 parts, 1 page). She will focus on the rhythmic interplay of the more complex pieces, plus musical forms, ensemble skills, ears open and quick, and of course, the pure enjoyment of the music.

When asked about her musical choices, Shira writes, “Petite Camusette” is interesting to me because it is a 6-part piece based on three groupings of imitation—the middle voices are in exact imitation, the top two in close imitation, and likewise the bottom two. It also contains some two-against-three bits, which are always fun. And Josquin of course is a wonderful composer, so it is a satisfying and clever piece.”



*Shira Kammen, internationally known musician, brings her unique musical gifts to the Society's October 19 meeting.*

“The Ruffo is based on the La Gamba tenor, and I am always drawn to pieces with a cantus firmus, or an underlying repeating melody. Here it is exchanged between two of the parts, while the others play rhythmic games around it.”

“Josefin’s Waltz” is a newly-written Swedish waltz that I think is beautiful, and would sound lovely on recorders. Mostly I chose it for its simplicity and sweetness, making it clearer to work on tuning, ensemble, and phrasing.”

### *The Outer Hebrides*

Curious about her recent trip to The Outer Hebrides, to me a mysterious mystical place ever since seeing the movie “The Secret of Roan Inish,” I asked Shira about it and she described what we can imagine only in our dreams—“This trip was a combination of vacation and playing. . . it was a wonderful trip, led by a traditional music group called ‘Men of Worth.’ Celtic harpist Maureen Brennan of Healing Muses had told me about the trip, and that she was going, and suggested I come. There were about 30 of us, and we met in Glasgow, traveling northwest to the ferry launch from Oban to Barra (a tiny dot of an island ) then on to the Outer Hebrides.”

*(continued on page 5)*

### Monthly Meeting

Wednesday, October 19

7:30-9:30 pm

Shira Kammen

Conductor

St. Johns United Church of Christ  
501 Laguna Honda Blvd. (at Woodside)  
San Francisco

Bring music stand and pencil  
Music is provided

INFO and RSVP: Patricia Arack  
415-665-2979 [patricia.arack@att.net](mailto:patricia.arack@att.net)

*[next month: Bob Dawson]*

## Evening and Afternoon Classes for Recorder and Viol by Tish Berlin Offered for November-December

Tish Berlin is offering three different classes for intermediate through advanced recorder and viol players. Classes will be held in Albany, address TBA depending on class size.

### Tuesday Evenings, November 29, December 6, 13, 20

7:00 p.m.- 8:00 p.m.: Johann Sebastian Bach: Keyboard Works in Four-part Arrangements

For upper intermediate to advanced instrumentalists

8:15 p.m. - 9:15 p.m.: It's almost winter, but The Leaves Be Green!

For upper intermediate to advanced instrumentalists

### Sunday afternoons, December 4, 11

1:00 p.m.- 3:00 p.m.: Renaissance Ensemble for Intermediate Recorder Players

#### Class Descriptions

Keyboard Works by Johann Sebastian Bach

We will use my own and others' transcriptions to explore the wonderful contrapuntal world of Bach in his works for organ and for harpsichord. For upper intermediate to advanced instrumentalists

#### The Leaves Be Green

Settings of the famous Browning tune, by Byrd, Bevin, Baldwin, and Stonings. For upper intermediate to advanced instrumentalists

#### Renaissance Ensemble for Intermediate Recorder Players

Play music of Susato, Praetorius, Senfl and others while improving your tone, tonguing, fingers, and rhythm skills

#### Practical Details

Class levels are indicated in each class description. Placement in classes is at the discretion of the instructor.

Place: All classes to be held in Albany, CA, address TBA based on enrollment. Classes need a minimum of 4 to run.

Prices: \$80 per class, \$75 if you take two or more classes

To Register: call (510) 559-4670 or e-mail Tish, and send a check made

out to Tish Berlin to

806 Washington Ave., Albany CA 94706

Letitia Berlin: [tish-feb@mindspring.com](mailto:tish-feb@mindspring.com)

Deadline for registration: November 15

**NOW is the time to join the  
San Francisco Recorder Society**

**Download 2005-06 application form  
from The Windway, page 7**

## *President's Message*

I've been a practitioner of Transcendental Meditation for many years, off and on. It's a form of mantra meditation, where you repeat a certain word or words silently over and over again, trying to keep any other thought or image from entering your mind. There are many other forms of meditation, such as counting one's breaths, looking at a candle, following each train of thought for a few seconds and then letting it go, and so on.

The main point of meditation is to quiet one's mind, so one can relate to life in a more vibrant and authentic way. Learning to think of one thing at a time also helps one to be more mindful, that is, to be focused on the present and not on the past or future. To be fully present in the moment, and not absent minded. To borrow a phrase, to be here now.

Playing music both furthers meditative goals and reveals how well we are progressing towards those goals. To play music well, we have to be fully present to it, with our minds completely focused on each note and phrase as it passes. If we stop to think about how well or poorly we are playing, then we lose focus and the playing suffers. However, sometimes we can notice our attention drifting away and are able to wrestle it back into focus before our playing falls apart.

Let us play recorders mindfully and enjoy both the music itself and the benefits of our musical meditation.

*Dana Vinicoff*

## Annual SFARS Concert Held October 15; Christmas Concert at St. John's Dec. 3

The San Francisco Society is planning a Christmas Concert at St. John's for Saturday, Dec. 3 at 7 pm, following its October 15<sup>th</sup> concert. All players are invited to participate.

Congratulations and thank you to those who played in the October concert: Director Jack O'Neil, Greta Hryciw, Jay Kreuzer, Danial Soussan, Jana Cole, Mary Carrigan, Mark Reed, Jennifer King, and Dana Vinicoff. Also playing were friends of the chapter Michael Jordin on recorder and PJ Savage on viola da gamba.



*Happy Halloween*



# The Windway

## Sweet, Warm, and Woody

**Frances Feldon**, Bay Area early music performer, teacher, and workshop leader, has written a wonderful article about jazz recordist Terry Kirkman in the September 2005 issue of *American Recorder*, the magazine of the American Recorder Society, which all of you hip, cool recorder players already receive. She interviewed Terry Kirkman, whose name meant nothing to me until I burrowed into the article and found out that he was a member of "The Association," a pop-rock group of the '60's which those of you of a certain age will immediately remember. *Along Came Mary! Cherish! Windy! Recognize those tunes? And this guy played the soprano recorder on all of them!* Who ever said that playing recorder wasn't cool?

Since I know you are now fascinated by this guy, I will let Terry Kirkman of "The Association," as quoted by Frances in her article, tell you about his recorder playing:

Our first hit record, *Along Comes Mary* (1966) featured a recorder instrumental solo, played by me. I was using a simple wooden student-level soprano recorder. The solo and song had a totally unique jazz/rock flavor to it. . . . My setup on stage included 13 instruments: two soprano recorders (which I frequently played harmonies on at the same time), alto and tenor recorder, [and 9 others, too many to list—ed.].

My favorite instrument to play on tunes was, and remains, the soprano recorder. To get into the microphone and keep my fingers clear, I began playing the recorder out of the side of my mouth, sort of like a piccolo, but blowing into the end instead of down into it. What I discovered in this kind of logistical adjustment was that, in doing so, I gained a whole new level of air and sound control I had not known before. . . .

Recorders are so close to the human sound: woody, rich, with just that touch of the primitive/purity of a sound from nature. . . .

I carry it with me in my backpack, or whatever, and it has been fun to whip out in the middle of a party or other place where music is going on.

[To practice recorder in a jazz/pop context] Learn to play the melodies, then learn to play accompaniment lines. Get actual jazz and pop charts, and see what good arrangers have suggested to be played by other instruments. . . . "The Association" albums which have cuts of recorder music are *Windy (the live album version)*, *Along Comes Mary*, *Everything That Touches You*, *No Fair at*

## Early Music Calendar

Oct 19 Wednesday 7:30 -9:30	<b>SFARS Monthly Meeting.</b> Shira Kammen conducts. Newcomers Welcome. St. Johns, intersection of Woodside and Laguna Honda Blvd, 501 Laguna Honda Blvd. SF. Info and RSPV: Florence Kress, 415.731.9709; <a href="mailto:fkress@aol.com">fkress@aol.com</a>
Oct 22 Saturday 8 pm	<b>Bach to Bach</b> , and all JS Bach program for baroque flute, viola da gamba, harpsichord, and voice. Frances Feldon, Yuko Tanaka, Roy Whelden, and Karen Clark. St. David of Wales Church, 5641 Esmond Ave., Richmond. Info: contact Frances Feldon, 510-527-9840 or <a href="mailto:franfel@aol.com">franfel@aol.com</a> . \$18/\$15 SFEMS/seniors/students
Oct 22 Saturday 7:30 pm	<b>Sandalwood.</b> Baroque Chamber Music, Tangos, Middle Eastern, Eastern European, Latin Dance music. Hanneke van Proosdij, Wm. Skeen and Peter Maund. St. Albans Episcopal Church, Albany. \$15/Seniors \$10, Children under 18 free.
Oct 30 Saturday 4 pm	"The Passing of the Spirits." Susan Rode Morris, soprano, Shira Kammen, vielle, and Peter Maund, percussion. A medieval exploration of music for the All Hallow'd Eve (Halloween). Benefit for Healing Muses. First concert of series at St. Albans, Albany. Info: 510.524.5661 or <a href="http://www.healingmuses.org">www.healingmuses.org</a> . \$18/\$15. Full series of 4 concerts: \$55.
Nov 13 Sunday 10 am	<b>Music for St. John's Church Service.</b> SF Society Members play for morning service. Players TBA. Contact Dana Vinicoff at <a href="mailto:vinicoff@hotmail.com">vinicoff@hotmail.com</a> or 415-826-1629 to volunteer
Nov 6-12, Nov 13-19 Sunday to Saturday All Day, 1 or 2 week sessions	<b>Early Music Elderhostel</b> at Hidden Valley Institute of the Arts, Carmel Valley, CA, with Margriet Tindemans, viol, and the <b>Farallon Recorder Quartet</b> (Letitia Berlin, Frances Blaker, Louise Carslake, Hanneke van Proosdij) For intermediate to advanced levels. Info: 831-659-3115, To register online go to <a href="http://hiddenvalleymusic.org">hiddenvalleymusic.org</a> and follow the links for Elder Hostel programs, then Schedule of Classes until you come to National Elderhostel Recorder/Early Music Workshop (program number 6254RJ)
Nov 16 Wed 7:30-9:30	<b>SFARS Monthly Meeting.</b> Bob Dawson conducts. Newcomers Welcome. St. Johns, intersection of Woodside and Laguna Honda Blvd, 501 Laguna Honda Blvd. SF. Info and RSPV: Patricia Arack, 415.665.2979. <a href="mailto:patricia.arack@att.net">patricia.arack@att.net</a>
Dec 3 Saturday	<b>SFARS Christmas Benefit Concert.</b> St. John's, 501 Laguna Honda, SF. Details TBA.

*All, Love Affair* (tenor and soprano)—all have featured recorder parts. Terry Kirkman today still writes songs and plays his recorder. His current passion is working with artists who are recovering drug abusers in the LA area, and has a private practice for drug-addicted musicians. Congratulations, Frances, on a great article, one of many you have written for the ARS magazine.

(continued on page 4)

(continued from page 3)

Frances performs with *Flauti Diversi* and *Danza*. She teaches recorder and baroque flute, and conducts at workshops throughout the country and abroad. She is exploring playing jazz on the recorder at the Jazz School in Berkeley and has lectured on American jazz and pop recorder players at the International Congress of Recorder Orchestras in Holland in 2004, where she also conducted her arrangements of Ellington scores. Her next concert with *Flauti Diversi*, "Bach to Bach," will be October 22 at St David of Wales Church in Richmond, CA. See article page 6.

### **We Need ARS National Members!!**

The American Recorder consistently has incredibly interesting articles like the one above, many written by our local musicians. Tish Berlin published a great article last year giving tips on purchasing a tenor recorder. If for nothing else, the \$40 annual membership in the ARS brings this excellent magazine to your door every month. **We need three more members to join so we can maintain our affiliation with the National ARS organization.** Go to the website, <[www/AmericanRecorder.org](http://www/AmericanRecorder.org)> to join. You can also phone 1-800-491-9588 toll free. Please let Florence know if you join ARS.

### **Join SFARS too**

In case you have forgotten, its renewal time again for SFARS membership, or if you are a newbie, its time to join your local society and all your new recorder friends. Please see the membership application on page 4. Thank you to the many who have already sent in your membership fee for this year.

### **Check out <[musictheory.net](http://musictheory.net)>**

**Al Miller**, a member of SFARS, shared a great website with me recently. This site is especially great for those of us who would like to study music theory, but don't have time/money/energy. You can now do that on line at [www.musictheory.net](http://www.musictheory.net). This is an interactive site, with sound, where you can navigate to 37 different lessons, plus train your eye and ear to notes, keys, intervals, triads, scales, and chords. It is truly amazing, and covers aspects of music theory that I have never heard of (which is about everything).

The site was started by Ricci Adams, a young genius from Cupertino. His on-site biography states, " Ricci Adams first envisioned Musictheory.net during his senior year of high school. Soon afterwards, he created his first lesson: The Staff, Clefs, and Ledger Lines. The Interval Ear Trainer was developed a few weeks later and the site officially launched on January 1, 2000.

"Since that date, he has authored over thirty new lessons and several new trainers. In May of 2004, Adams graduated magna cum laude from Millikin University with a Bachelor of Science degree in Computer Science. He

currently lives and works in Cupertino, CA as a Software Engineer."

### **Playing at St. Johns**

Sunday, October 9, Jana Cole, honorary member of SFARS, and myself played for the Sunday service at St. John's, fulfilling the October slot for our ongoing free use of the church for our meetings. Jana and I played three tunes—a lovely duet of "There is a Balm in Gilead," Beethoven's "Ode to Joy" (short version) and "Gratvalsen," a pretty Swedish waltz we learned from Eileen Hadidian.

In December, Greta, Jay, and Nancy are scheduled to play, but at this date we don't have anyone for November. Dana has volunteered, but perhaps those of you who haven't played for church in a while may wish to volunteer for the November 14 slot. We also need someone for January, 2006.

David Rhodes, music director for St. Johns, recently emailed a reminder of what he would like us to do on our playing Sunday.

"Here is what would be ideal. Three pieces total—one for the prelude, the offering and one for the postlude. I'd also like it to be a *fast—slow—fast* set so we have an upbeat prelude, reflective offertory, and lively postlude. Let me know if you have any other questions about that. Thanks again for the time you spend on your music to play in our services."

It's a great way to perform, very low stress, and a very friendly and appreciative audience. Pastor Kyle Lovett's sermons are interesting and succinct. Recommended!

*Patricia Arack*

## **The Windway**

*The Windway* is published each month for the SFARS Chapter members and the community. SFARS is affiliated with San Francisco Early Music Society and the American Recorder Society. Meetings are once a month every third Wednesday from 7:30 pm to 9:30 pm at St. Johns United Church of Christ, 510 Laguna Honda Blvd, San Francisco. Newcomers are welcome. ☺

For more info and to RSVP, contact Florence Kress, 415-731-9709, or [fkress@aol.com](mailto:fkress@aol.com). Annual Dues are \$40.00 a year from September to August. You may also pay \$10 for each meeting until you have made total payment of \$40. If you have news for an issue or want to be on the mailing list, contact the editor at [patricia.arack@att.net](mailto:patricia.arack@att.net).

### **Executive Board for 2005-2006**

President, Webmaster	Dana Vinicoff	<a href="mailto:vinicoff@hotmail.com">vinicoff@hotmail.com</a>
Vice-President	Emily Perkins	<a href="mailto:ejperk@yahoo.com">ejperk@yahoo.com</a>
Treasurer	Florence Kress	<a href="mailto:fkress@aol.com">fkress@aol.com</a>
Secretary, Windway Editor	Patricia Arack	<a href="mailto:patricia.arack@att.net">patricia.arack@att.net</a>
President Emeritus	Jack O'Neill	<a href="mailto:jandmemoneil@hotmail.com">jandmemoneil@hotmail.com</a>

(Shira Kammen continued from page 1)

“The tour, in addition to castle and museum visits, created opportunities for playing music nearly every night, sometimes concerts, sometimes dances, often with local musicians. On the ferry to the Barra Island we played for nearly four hours, joined by Scottish musicians who happened to be on the boat. On Barra and South Uist [a neighboring larger island to the north] we had guides who told us about life on the island, and we also played musical sessions with people both from the trip and who happened by. The islands were beautiful, the weather blustery and changeable (I have never seen so many rainbows), the music spirited and soulful, and the whole experience was quite amazing.” Shira doesn’t recall seeing any selkies cavorting in the water, but surely they were there. . . enjoying her wonderful music.

### ***The vielle is her instrument. . .***

Shira’s primary instrument is the vielle, but she also plays the violin, viola, basic viola da gamba, medieval harp and piano, and singing. She played recorder years ago when performing at the Oregon Shakespeare Festival, but it is not her primary instrument. Her vielle and violin playing have been heard in countless performances both in the US and abroad, and her artistry has been recorded on numerous CD’s.

### ***East coast, left coast. . .***

Shira Kammen was born in New Haven, CT, but moved with her family to the Bay Area when she was three. She grew up in a musical family, with Dad singing in choruses and Mom playing classical violin. She started playing violin and piano about the seventh grade, and has focused on the stringed instrument since then, and voice, and fell in love with early music in high school.

Shira went to UC Berkeley for her bachelors in music, then started taking workshops in early and traditional music. She recalls, “In addition to early music, focusing on medieval and renaissance music studies, I also took and continue to take workshops and classes in various kinds of traditional music and in music theory, including courses in Nova Scotia for Cape Breton fiddling, studies in counterpoint, Scottish, French, Breton, Swedish, and Balkan music, little flirtations with Middle Eastern and Klezmer styles, and other courses which inform music-making—acting, stage combat, languages. This summer I went to river guide school on the Salmon River in Idaho.”

Shira has recorded a CD, *Music of Waters: A Celebration of the Grand Canyon and the Colorado River*, (Bright Angel Records, 2002) which captures her love of music which echoes the wild nature of the raging rivers that she has rafted.

### ***Performing, Teaching, Rafting?***

Her work with Margriet Tindemans and the ensemble *Sequentia* was extremely influential on her development as a musician. She has played in countless other ensembles, ranging from College Collegium, a Bulgarian Rock and Roll Band (playing a green electric violin), Ensemble Alcatraz, *Sequentia*, *Hesperion XX*, the Boston Camerata, the vocal group *Kitka*, the Oregon, California, and San Francisco Shakespeare Festivals, *Fortune’s Wheel*, a new group *Ephemeris*, an ethnic band *Panacea*, collaborations with performers such as storyteller/harpist Patrick Ball, television and movie soundtracks, and finally to her own ensemble, *Class V Music*, dedicated to performance on river rafting trips which Shira takes every summer. She has performed in the US, Canada, Mexico, Europe, Israel, Morocco, and Japan, and on the Colorado, Rogue, and Klamath Rivers. She is active on the Bay Area Dance Society’s music circuit. The strangest place Shira has played is in the elephant pit of the Jerusalem Zoo, and she hopes to spend more time playing music of all kinds in the wilderness.

### ***Excellent teaching, here and everywhere***

Shira has taught at Longy School of Music in Cambridge, MA, and at workshops Pinewood Early Music, English American dance weeks, Port Townsend, Northwest Center for Early Music Studies (Margriet Tindemans’ organization), Lark in the Morning World Music camps, Vancouver Medieval Programme, Lo Gai Saver workshop (or call it Troubadour Camp) in the Maritime Alps, France, and brief teaching stints at various universities, including UC Berkeley, Yale, Case Western, and the Schola Cantorum Basilienses in Basel, Switzerland. She is well-known to society members for her local performances and her many excellent private workshops. (*Her current private offerings are reprinted on page 8 of this newsletter.*) She also participates in SFEMS’s workshops and those of the local recorder societies. I have taken many of her classes, and I must say that just about everything I know about music theory I have learned from her. She is such an excellent teacher about this difficult subject that I am actually an beginning to “get it” and hope to take her music theory class in January because I know it will be outstanding, as all her classes are.

Shira has an extensive discography which you can view at her website at [www.shirakammen.com](http://www.shirakammen.com). I am familiar with her recordings, having purchased many, including the *Kitka* recordings on which she performs with Ensemble Alcatraz with Peter Maund, who conducted for the society in September. She also has many recordings with other groups and those on which she is sole performer.

(continued on page 6)

(Shira Kammen continued from page 5)

Last summer Shira published her first book, *Music in a Circle, Vol. I*. Several members snapped up this songbook at her August workshop at the home of Florence Kress for a hospital-playing music group headed by Jana Cole. She enjoyed putting it together so much that *Vol. II* is not far behind. She is also working on an exercise book, *Practical Music Theory and Musicianship for Early and Traditional Western Music*, and a collection of British Isles ballads.

Please welcome Shira Kammen. We are fortunate to have her share her talent and skill with us October 19.



### The Mid-Peninsula Recorder Orchestra Presents "The Wedding of Duke Wilhelm V of Bavaria and Renée of Lorraine: A Workshop by Cindy Beitmen

The workshop will focus on the elaborate celebrations that took place during Duke Wilhelm's wedding at the Bavarian Court in 1568. These were organized principally by Massimo Troiano, an Italian poet, singer, and composer, and included processions, feasts, games of skill, dancing, theatrical performances, and fire-works.

The music was composed largely by Kapellmeister **Orlande de Lassus**, who directed the vocal and instrumental ensembles, and is said to have had a performing role in the Italian comedies presented. This workshop will present music written for the wedding by Lassus as well as composers Ciprano de Rore, Alessandro Striggio, and Annibale Padovano. Through the music, copies of paintings, and readings from Troiano's accounts, the workshop will be a small re-creation of this very spectacular and extravagant event.

Cindy Beitmen began her career singing opera in Washington, D.C. She received her Master of Music degree in vocal performance from the University of Washington, during which time she performed as soloist with the Vancouver Early Music Festival. Performance opportunities led her to New York City where she became a member of the New York Ensemble for Early Music and performed in the Resurrection Play of Tours at the New York Cloisters. She taught voice and vocal diction at Northern Arizona University and currently conducts early vocal ensembles at Mills College.

#### Dates and Location for Workshop:

Saturday, October 22, 2005, 9:30 am to 4:30 pm. Union Church of Cupertino, 20900 Stevens Creek Boulevard

For more information about the workshop fees and other items or MPRO membership, phone Mary at (415) 664-9050 or visit our website at [www.sfems.org/mpro](http://www.sfems.org/mpro).



## Phil Robbins to Open "A Cheerfull Noyse" in Early November

Society member **Phil Robbin's** long anticipated and sorely needed East Bay music store, **A Cheerfull Noyse**, will open during the first week in November.

It will be a complete music store specializing in Classical, folk and early music. He will carry instruments, sheet music, accessories and gifts.

Tentative hours:

Mon-Sat: 10 AM - 7 PM

Sun: 11AM - 6 PM

Special features Phil is planning include a special play area for children's music, sales of local musicians' CDs, periodic workshops, and rehearsal space made available at no charge for amateur musicians who play for the love of music. Tentatively, there will be once a month Sunday Soirees where people may gather to talk about music and hear musicians perform. Way to go, Phil!! He will tell us more about his venture in the November issue of *The Windway*.

**A Cheerfull Noyse**

1228 Solano Ave.

Albany, CA 94706

Phone/Fax: 510-524-0411

Toll Free: 877-524-0411

[www.acheerfullnoyse.com](http://www.acheerfullnoyse.com)

[info@acheerfullnoyse.com](mailto:info@acheerfullnoyse.com)

### Flauti Diversi Presents "Bach to Bach"

On Saturday, October 22, 2005 at 8pm, Flauti Diversi presents an all-JS Bach program for baroque flute, viola da gamba, harpsichord and voice. Artists are Frances Feldon, baroque flute; Roy Whelden, viola da gamba; Yuko Tanaka, harpsichord; and Karen Clark, contralto. We will be performing the JS Bach G Minor sonata for viola da gamba, the B Minor sonata for flute and harpsichord, the G Major trio sonata for flute and viol, Prelude and Fugue in A Minor for solo harpsichord, and two lovely alto arias from cantatas 79 and 94. "Bach to Bach" will take place at St David of Wales Church, 5641 Esmond Ave, Richmond. Individual tickets are \$18 general and \$15 SFEMS members/seniors/students. Telephone (510)527-9840 for information, directions, and reservations.

# American Recorder Society San Francisco Chapter

## Membership Application New/Renewal

*We have great conductors scheduled for our Wednesday night meetings from 7:30 to 9:30. Playing starts at 7:30 with a 10 minute break.*

St John's United Church of Christ  
501 Laguna Honda Blvd. (at Woodside)  
San Francisco, CA. ♿

Website: [arssanfrancisco.org](http://arssanfrancisco.org)  
for more information call Patricia Arack  
415.665.2979 or [patricia.arack@att.net](mailto:patricia.arack@att.net)

Dues for September 2005 through August 2006 are \$40.00 for the year or \$10.00 per meeting until total is paid. Please fill out this form and return it with your check to Treasurer Florence Kress at the address below.

The San Francisco Recorder Society is affiliated with SFEMS and the American Recorder Society. Date \_\_\_\_\_ Check # \_\_\_\_\_



Keep top part for your records.

Date \_\_\_\_\_ Cash \$ \_\_\_\_\_ Check # \_\_\_\_\_ (payable to Florence Kress)

Name \_\_\_\_\_

Address \_\_\_\_\_

City, State, Zip \_\_\_\_\_ Phone \_\_\_\_\_

Email \_\_\_\_\_

- |   | YES                      | NO                       |
|---|--------------------------|--------------------------|
| Are you a member of San Francisco Early Music Society?                    | <input type="checkbox"/> | <input type="checkbox"/> |
| Are you a member of the national American Recorder Society?               | <input type="checkbox"/> | <input type="checkbox"/> |
| Would you like to receive copies of emails regarding chapter business?    | <input type="checkbox"/> | <input type="checkbox"/> |
| Would you like to volunteer to help with SFARS chapter business?          | <input type="checkbox"/> | <input type="checkbox"/> |
| Would you like to perform in chapter concerts or on Sunday at St. John's? | <input type="checkbox"/> | <input type="checkbox"/> |

**Florence Kress**  
**ARS-SF Treasurer**  
**34 San Andreas Way**  
**San Francisco, CA 94127**

## EPIC ADVENTURES IN EARLY MUSIC 2005-2006

A series of courses and workshops in Medieval, Renaissance, and Traditional Music  
taught by Shira Kammen

### Classes for Winter/Spring 2005-2006

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#### INTRODUCTION TO THE MUSIC OF GUILLAUME DUFAY & THE 15<sup>th</sup> century BURGUNDIAN COURTS FOR VOICES AND INSTRUMENTS.

Nov.16-17 (7:15 - 9:30 pm), and

Nov.19-20 (10:30 -12:30 ) (Wed., Thurs., Sat. Sun.)

Fee \$120

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#### PRACTICAL MUSIC THEORY & MUSICIANSHIP

This class is designed as a musical workout - using the music of the Medieval & Renaissance periods, as well as other modal music such as Celtic, Eastern European and other traditional styles - to exercise and strengthen our musical language and experience. We'll have adventures with pitch and rhythm, modes, beginning improvisation, intervals, ensemble techniques, music theory. The class is geared towards people who have music in their lives (at any level) but wish to delve in deeper.

FOR VOICES AND INSTRUMENTS.

7—9 pm

January 4, 11, 18, February 8, 15, March 1, 8, 15

Fee \$150

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#### MUSIC IN A CIRCLE

Explore rounds, canons, catches, and other forms using musical imitation from the 12th to 17th centuries. The music will range from the simple and sweet to the complex and rich. For anyone who likes to sing, experienced and otherwise. Voices.

7-8:45, the following 8 Tuesday evenings:

FALL SESSION: October 4, 18, November 1, 15, 22, 29, December. 13, 20

WINTER SESSION: January 3, 10, 17, February 7, 14, 28, and March 7, 14

Fee \$120 each session

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#### INTRODUCTION TO MEDIEVAL MONOPHONIC SONG and ACCOMPANIMENT

This class will focus on the challenges of performing monophonic song styles of the Ars Antiqua- music of the Troubadours, Trouveres, Minnesanger, Cantigas, Laude, and English song. We'll explore the art of interpretation, accompaniment, improvisation, different genres and styles, presentation.

FOR VOICES AND INSTRUMENTS

3 Saturday Mornings & 1 Sunday Morning from 10:30-12:30:

Sat., March 11, March 25, April 1, Sun. April 2

Fee \$120

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#### A WEEKEND WORKSHOP EXPLORING THE CARMINA BURANA

Songs of love, fate, political complaint, springtime, drinking, and more comprise this workshop delving into the music of this important medieval manuscript.

FOR VOICES AND INSTRUMENTS

Fri. March 10, 7-9, Sat March 11, 1-5,

Sun. March. 12, 10-1

Fee \$120

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**All classes taught by Shira Kammen**

Please phone at 510-524-7952 or email [sheenagqj@earthlink.net](mailto:sheenagqj@earthlink.net) for more information.

Classes need a minimum of 5 to run, and will be held, depending on enrollment size, at either a private home or parish hall in the East Bay.