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SAN FRANCISCO BAY AREA  
*EARLY MUSIC NEWS*

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JUNE/SUMMER 2003

## Starts with the North Star, Ends with Pomegranates

### A Preview of the SFEMS 2003–2004 Concert Season



Kammen & Azéma

There is no easy way to characterize “early music.” As if that needed proof, next season’s concert series features repertory spanning a millennium—from music older than the dawn of Western mensural notation to newly-inspired works for ancient instruments. The character of the music may be passionate, virtuosic, poignant, searing, elegant, thoughtful or witty. But rarely does it fail to provide listeners with what the late Joseph Spencer called “the thrill of discovery.”

SFEMS takes pride in the quality and variety of its concerts, which showcase the best of what early music can be. The new season is no exception. Performers will come from across the

country, a half-dozen European nations, and Japan. Others are old favorites who stand out among the best of our own internationally-renowned community. We will present young musicians of extraordinary talent and promise, as well as legendary figures of the historical performance movement, who—like SFEMS itself—have devoted the past quarter century to recovering, restoring, and giving back to the world this remarkably rich musical patrimony.

The series opens the weekend of September 19 with “Etoile du Nord” (the North Star). One the Bay Area’s most beloved medievalists, Shira Kammen, vielle and harp, teams with longtime friend and collabo-

rator, French soprano Anne Azéma, in a program of northern French song and dance from the 13th century. The concert will include music of the *jongleurs* (itinerant performers) and *trouvères* (the northern troubadours). Of special interest will be some surprising northern adaptations of the *Cantigas de Santa María*. Kammen and Azéma have been immersed in the Middle Ages for two decades, performing this repertory with many international ensembles (PAN, Hesperion XX, Boston Camerata, and Ensemble Alcatraz, among others); they have developed both deep empathy for the music and strong, distinctive voices.

Ensemble Mirable makes its debut on the SFEMS series the weekend of October 24. Mirable is relatively new to the Bay Area (1998), having been founded by harpsichordist JungHae Kim and cellist Joanna Blendulf while studying at Indiana University’s Early Music Institute. Recognized with an honorable mention in last year’s Dorian/Early Music America International Recording Competition and recipient of a Professional Development Grant from

—continued page 10

*Exiti piscar’*  
next issue  
September, 2003

## News of the Society and Community

### Letters

Dear Editor,

I want to extend my appreciation to the Society and its concert committee for a truly great concert season this year. The quality and variety were exceptional, and I'm enjoying the San Francisco venue (St. Gregory's) more than ever before. There is plenty of parking and the acoustics are perfect for early music ensembles.

It is of the utmost importance that we do not take our Society or the concerts it has provided for over 25 years for granted, especially in these difficult days for arts organizations.

A profound musical experience is priceless, and is "saved," not only in our brains, but in our hearts as well. There were so many of these in the past season which have nourished me. As a musician, listening to the beautiful work of my colleagues is inspiring and instructive; it all goes into my own "reservoir," for me to draw upon in my teaching and practice.

I encourage the membership to subscribe next season in your respective areas, and to get yourselves to these fabulous events which the Society works so very hard to present. Take advantage of the new two-for-one tickets to bring new friends into our audiences; let's keep the concert series

healthy, vibrant and SOLD OUT!

The Society's commitment to showcasing both the brilliant work of our local ensembles and some of the big names from afar, is commendable. If we have increasing financial difficulties, the latter category would be the first to go. Let's not let this happen! Great art is not dispensable.

With heartfelt gratitude,  
Katherine Roberts Perl

### More reader comments on the Newsletter online

Dear Editor,

The membership has interesting opinions regarding putting the *Early Music News* online. But of two facts you may be assured: One: if my wife and I don't receive a physical copy through the slot in our garage door, we won't see it. Two: if we don't see it we won't pay for it (and the corollary: we won't know about upcoming concerts).

Michael O'Quin  
San Francisco

[*This letter is, thus far, the only one on this topic we have not received via email. —ed.*]

Although I enjoy the hard copy version of the newsletter, as a board member of the Monterey Bay Recorder Society, I realize how much of a drain on the limited budget of a small organization a printed newsletter can be.

We have almost completely converted to an online distribution of our newsletter.

I have heard that SFEMS is in financial difficulty. It would be a shame if members didn't support your effort to save valuable funds that could be used to support workshops and concert series. I don't think most people realize how expensive it is to print and mail newsletters. Perhaps you could give them an accounting and

let them know what percent of your budget it is.

I say do whatever is in the best interests of your survival. If you lose a few members because of it, at least you will be around next year for the Dominican workshops and yearly concerts that we all so love.

Bill Lazar

We are in favor of SFEMS saving money, and encourage you to ask individual subscribers if they will forgo the printed version.

I had no problem downloading and printing the HD version. You may take us off the mailing list without further ado.

I suppose you should continue to print and mail the newsletter to those who can't (or won't) print them out or read them online. I suggest you raise the subscription level of those who want the printed version by an approximation of the annual cost to SFEMS of printing and mailing. This should not be a punitive amount.

Nigel & Barbara Renton  
Berkeley

Hi,

I'm sure others have already mentioned it, but I find inconvenient that only the current newsletter is available for view. Often the events and info I wanted to look up are mentioned in the last issue. I'm sure you are already working on it. Once an archive of back issues is available for search, I would be more than happy not to receive hard copy.

Hedy Yuen

### USHERS ARE NEEDED

for next season's concerts at all venues.

If you are interested in volunteering, please send an email to [usher@sfems.org](mailto:usher@sfems.org), or call the SFEMS office, 510-528-1725

### THE SAN FRANCISCO BAY AREA

#### EARLY MUSIC NEWS

Newsletter of the San Francisco Early Music Society, published monthly except July and August.

Jonathan Harris, Managing Editor  
Kathy Clement, Production Editor

#### ADVERTISING RATES

Ads should be sent camera-ready at the proper size, or call the Production Editor at 415-752-6287 for digital specifications. Typesetting and design services are available at extra cost. Prices are for one issue; multiple issues available at reduced cost. Display ads running only in the September and/or February issues will be assessed a 50% surcharge on the rates listed below.

PAGE SIZE	DIMENSIONS	PRICE
Full	7" W x 9 1/2" H	\$250
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*Insert Mailing* is available for \$125 per issue. You print your own 8 1/2 x 11 insert (1000 copies 20# paper), deliver to us, and we fold it in.

*Classified advertising* rate is 50¢ per word/\$10 minimum. Submit ad exactly as you want it to read.

*Calendar* entries are free.

Send all submissions and advertising to:

SFEMS NEWSLETTER  
c/o Jonathan Harris  
1165 McDonald Drive,  
Pinole, CA 94564  
510-724-3212  
[jonathanharris@earthlink.net](mailto:jonathanharris@earthlink.net)

SFEMS: 510-528-1725  
[sfems@sfems.org](mailto:sfems@sfems.org)  
[www.sfems.org](http://www.sfems.org)

**Deadline** for all submissions and advertising for the *Early Music News* is **FIVE WEEKS before the month of publication** (e.g. September 25 for the November issue).



SFEMS gratefully acknowledges the support of the California Arts Council

## July Suzuki Workshops

Wonderful opportunities are offered at the International Suzuki Method Recorder, Flute, Oboe Institute in July. An exceptional faculty will work with students, parents, and teachers. Session 1 runs from July 6–12 and Session 2 from July 12–18. The *Student Workshops* are for Pre-beginners through Advanced, and *Recorder Teacher Training Courses* will be offered as well. Contact the Director or Assistant Director for the location in the San Francisco-San Jose Bay Area.

Student Classes include Master Classes, Group Lessons, Ensembles (with supplementary music), Introduction to Jazz Improvisation, Note Reading, Theory, Musical Stories With Puppets, and of course Performances.

For more information about these motivational, inspirational and FUN events (and registration) visit [www.geocities.com/irmisrecorders/SuzukiRecorderInstitute](http://www.geocities.com/irmisrecorders/SuzukiRecorderInstitute) or [www.suzukiassociation.org](http://www.suzukiassociation.org); or contact Katherine White, Institute Director, SAA Registered Teacher Trainers (415-339-8163; [watertrees3@att.net](mailto:watertrees3@att.net); or [recorderhaven@att.net](mailto:recorderhaven@att.net)) or Mary Peterson Healy, Assistant Director ([marhealy@earthlink.net](mailto:marhealy@earthlink.net); 510-339-6225).

## SFEMS Harpsichord for Rent

At the end of June the SFEMS harpsichord will be available for rent for \$150 per month. This harpsichord is a beautiful, two-manual instrument made by Larry Snyder in 1976, and is a copy of a French instrument made in 1730 by Blanchet. For more information please contact Louise Carslake 510-530-3202 or email [jdrnbg@concentric.net](mailto:jdrnbg@concentric.net).

## ABS Summer in the City

The bad news is that the construction at St. Stephen's Episcopal Church in Belvedere is still not finished, which has prevented American Bach Soloists from holding their annual SummerFest for a second year in a row.

The good news is that ABS, hailed by the *Washington Post* as "the best American specialists in early music," will present an alternate series in San Francisco, its first annual Summer in the City Baroque Music Festival. The four evening concerts of baroque chamber music will be held at San Francisco's magnificent Grace Cathedral from August 26–29.

Modeled after the intimate summer concerts offered at cathedrals throughout Europe, ABS's Summer in the City festival will feature four programs of music by Bach, Handel, Telemann, and Vivaldi, led by Music Director Jeffrey Thomas at the harpsichord. Program details were not available at press time, but featured artists will include Elizabeth Blumenstock, Katherine Kyme, and Lisa Weiss, violin; George Thomson, viola; William Skeen, cello; and Steven Lehning, bass.

Grace Cathedral's intimate Chapel of Grace, with its beautiful woodwork and 15th-century French limestone altar, provides the perfect setting for these period-instrument performances, says ABS spokesman Andrew Morgan.

All concerts will begin at 7:30 P.M. Seats are \$25 (\$20 for students and seniors). To purchase tickets for any of the Summer in the City concerts, call the American Bach Soloists at 415-621-7900, or order on line at [www.americanbach.org](http://www.americanbach.org). Same-day tickets will be available at the Cathedral.

## News of the Society and Community

### New House Manager Needed

SFEMS needs a new House Manager for its concert series next season, owing to the retirement of Rachel Streeter, who has done the job admirably for many years.

The House Manager's job is multifaceted, involving both physical and mental work and totals about 18–20 hours per concert weekend.

Duties include: ticket sales at each concert venue; setting up the performance space before each concert and returning it to its original arrangement afterwards; assistance with instrument (e.g. harpsichord) deliveries; coordination of arrival times

of musicians, recording engineer, church site managers, and instrument deliveries; pick up and distribution of concert programs and other publicity fliers; picking up and setting up refreshments for the Berkeley concert (Saturday only); supervising ushers; and attending to the needs of performers and the individual venues. Pay is negotiable but low. SFEMS pays for refreshments and reimburses the House Manager for all driving expenses.

If you are interested or want more information, please contact us at [sfems@sfems.org](mailto:sfems@sfems.org) or 510-528-1725.

- private Baroque flute instruction
- chamber ensemble coaching
- digital audio editing

(including CD pre-mastering, transfer from cassette to CD, etc.)

*I was a flute student of Bartok Kujken at the Royal Conservatory in the Hague as a recipient of the Hertz Fellowship from U.C. Berkeley, and have performed and recorded extensively with groups such as Los Arts Florissants, La Chapelle Royale and La Petite Bande. I have taught for thirty years privately and in summer workshops in Europe, and would be pleased to put my experience to work for you or your group*

**Robert Claire**

**(510) 420-0578**  
[rcclaire@sinewave.com](mailto:rcclaire@sinewave.com)

## News of the Society and Community

### Last Words from Workshop Directors

#### Baroque Music and Dance Workshop: June 22–28

As of this printing the preparations for the SFEMS Baroque Workshop are gaining momentum. There is still time to register and join us in a week packed with great music making. Highlights include master classes with a great faculty, coached ensembles, chorus, orchestra, dancing, a “participant concerto evening,” a Big Musical Production, and of course faculty concerts. Many of the evening events are open to the public, so if you cannot make it to the workshop itself, please refer to the listing of workshop events in our summer calendar. For information and questions go to the SFEMS website, [www.sfems.org](http://www.sfems.org), email [phebec@aol.com](mailto:phebec@aol.com), or phone 510-540-7415.

—Phebe Craig

#### Medieval and Renaissance Workshop: July 13–19

Please join us for an exciting week of Medieval and Renaissance music—a week full of singing and playing, a chance to improve your skills, hear wonderful concerts and have a good time. We have a dynamite faculty this year offering great classes!

The schedule includes morning technique classes with intensive work on both individual as well as consort playing technique and repertoire. The all-workshop Collegium (vocal and instrumental) led by David Tayler will offer sacred works by Josquin, Isaac and Byrd. In the afternoon, students may choose from a wide range of classes: “The Play of Daniel” theater project including staged student performance on Friday evening with Daniel Johnson and Robert Mealy. For our singers and lute players we offer an all-afternoon French and English lute song project with Jennifer Lane, Nigel North and David Tayler as well as English Lute Duets c.1590–c.1620, and Oh Henry! Music from the court of Henry VIII is open to all singers and instrumentalists. For our viol players we offer every day all-afternoon viol consorts with John Dornenburg and Julie Jeffrey. For our wind players we offer several tasty topics; Dutch Treats: Ockeghem & Borscht, Schütz & Sweelinck Recorder Consort; Byrd & Co. Recorder Consort; Danse Real; Dances and polyphony from the Royal Wind Band MS of James I; Lassus;

The city of Antwerp and Music from the “Mélange de Chansons” of Leroy and Ballard. Back by popular demand this year is Medieval Harp! Our Special events are open to the public (events are free for workshop participants).

For more information on our curriculum and course descriptions check out our website, [www.sfems.org/medren03.htm](http://www.sfems.org/medren03.htm). You can also call or email Hanneke at [medren@lanset.com](mailto:medren@lanset.com) or phone 510-236-9808. We hope to hear from you soon!

—Hanneke van Proosdij  
and Louise Carslake

#### Recorder Workshop, The Compleat Recorderist: July 20–26

Explore the full range of recorder music from the Middle Ages, Renaissance, and baroque to the 21st century and jazz. Technique sessions, ensemble work, recorder orchestra, and music theory/musician-ship will be taught by specialists. The workshop is intended for the devoted amateur, intermediate to advanced, and participants of all ages are welcome. Classes are small, the atmosphere friendly and intimate. Special events include coached evening ensembles, a special Wednesday afternoon workshop; and concerts by the faculty recorder consort and full recorder orchestra.

This summer’s faculty are Frances Feldon, David Barnett, and Christy Dana, co-directors; Letitia Berlin, Tom Bickley, Clea Galhano, and Tom Zajac.

—Frances Feldon



### OLD BACH still has a few surprises in store!

One of the greatest things about having an interest in old music is the thrill of discovery—whether it’s a new piece or an insight into the provenance of an old favorite. No matter how long we dig, how hard we practice, how intently we listen, there are always discoveries. At The Musical Offering, we understand and share that passion for music. That’s why we set out to create The Musical Offering as a community center and a resource for music lovers in Berkeley. Come share a cup of coffee, some good conversation, and perhaps a meal at this unique Berkeley institution.

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Tel: 510-849-0211

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

### Play of Daniel

Come join the throngs of wicked Babylonians, roaring lions, and virtuous prophets! The SFEMS Medieval/Renaissance Workshop will present the *Ludus Danieli* (c.1230), with festive conductus, mournful laments, and dramatic, action-packed chants.

The major roles will be by audition (Daniel—tenor; Belshazzar—bass; Darius—bass; the Queen—mezzo; and the Angel, the Wizard, the Lawyer—various ranges) contact Hanneke at [medren@lanset.com](mailto:medren@lanset.com) or call 510-236-9808 for more information. All singers and instruments are welcome to participate in the choruses. Lions are also accepted without audition! Our Theater Directors Daniel Johnson and Robert Mealy welcome newcomers and experienced medievalists equally. This class will culminate in a full staged performance at Mission San Raphael Archangel! If you can’t participate, do join us for the performance!

# CALENDAR OF EARLY MUSIC

## IN THE SAN FRANCISCO BAY AREA

### Sunday June 1

**AMERICAN RECORDER ORCHESTRA OF THE WEST (AROW)**, Richard Geisler director, presents "The Spirit of the French," featuring works by Arbeau, Corrette, Charpentier, Mouret, Costeley, Arcadelt, Satie, Poulenc, Debussy, Bizet, Offenbach and Saint-Saens. Davis Community Church, 412 C Street, Davis. 4PM FREE [richgeis@jps.net](mailto:richgeis@jps.net) &

**SOLI DEO GLORIA AND ORCHESTRA GLORIA** present "Bach's Legacy: Sons of Bach," with Allen H Simon, conductor, Jonathan Salzedo, harpsichord, and vocal soloists Chad Runyon, bass and Kevin Gibbs, tenor in choral and instrumental works by J.C. Bach, C.P.E.

### Early Music Radio Programming in the Bay Area

#### KPFA 94.1 FM

Sundays, 5-9AM *A Musical Offering* (music of all kinds, featuring lots of Bach), Mary Berg, host.

#### KUSF 90.3 FM

Wednesdays, 10PM-Midnight. *The Early Music Program*, Chris Salak, host.

#### KUSP 88.9 FM (Santa Cruz)

Wednesdays, 9AM-Noon. *A Musical Offering*. Luciana Lombardi, host.

#### KXPR 90.9 FM (Sacramento)

**KXSR 91.7 FM (Groveland)**  
Sundays, 7-8AM *Harmonia*, Angela Mariani, host

#### KRCB 91.1 FM (Rohnert Park)

Sundays, 8-9PM *Harmonia*, Angela Mariani, host

#### KVPR 89.3 FM (Fresno)

Sundays, Noon-1PM *In The Mode*, Kristina Herrick, host  
Repeated Thursdays, 8PM

Bach, J.C.F. Bach, W.F.E. Bach, and P.D.Q. Bach, featuring a "medium-rare" performance of his *Missa Hilarious*. St. Mark's Episcopal, 600 Colorado, Palo Alto. 3:30PM 415-447-9823 or [www.sdgloria.org](http://www.sdgloria.org) &

### Tuesday, June 3

**SACRAMENTO RECORDER SOCIETY** presents members Play Night, potluck. Music included. Bring instruments and stand. Friends Meeting House, 890 57th St., between H and J, Sacramento. 6:30-10PM 916-451-7614 &

### Wednesday, June 4

**STANFORD MUSIC DEPARTMENT** presents Simon Reiff, piano, performing J.S. Bach's Goldberg Variations. Memorial Church, Stanford University, Palo Alto. 8PM FREE 650-723-2720 or <http://music.stanford.edu> &

### Friday, June 6

**CORO CICONIA**, Peter Fisher director, presents a spring bouquet of late medieval and early Renaissance Italian and Flemish choral music in a candle-lit setting, including songs by Francesco Landini and Jacopo da Bologna, and featuring Johannes Ockeghem's colorful *Missa Caput*. St. Alban's Parish Hall, 1501 Washington St. (at Curtis), Albany. 8PM \$10 510-843-0450

*Eileen Hadidian maintains a comprehensive calendar of all early-music concerts, workshops and related events in the greater Bay Area. For assistance in scheduling your event so as to avoid unnecessary conflicts and maximize attendance, call her at 510-524-5661.*

**EAST BAY CHAPTER, ARS**, monthly meeting, Peter Maund conducting. New members and guests welcome. Choral Room, St. John's Presbyterian Church, 2727 College Ave., Berkeley. 7:15-10PM 510-837-6926. &

**SCHOLA CANTORUM OF ST. DOMINIC'S**, Simon Berry, director, presents a concert of choral music for the Eucharist by Mozart, Byrd, Palestrina, Gregorian chant and others. St. Dominic's Church, 2390 Bush Street (at Steiner), San Francisco. 7:30PM \$10 donation, Free parking. 415-567-7824, [www.stdominics.org](http://www.stdominics.org) &

**VOX POPULI** presents "How Fair Thou Art: Renaissance Songs of Love and Desire," featuring select madrigals from the Italian Renaissance, including masterpieces by Arcadelt, Rore, and Monteverdi. These expressive paeans to earthly desire are complemented by settings of the sensual Biblical Song of Songs by Isaac, Gombert, Clemens, and Palestrina. St John the Evangelist Episcopal Church, 1661 15th St (at Julian), SF 8PM 415-861-1436

### Saturday, June 7

**MARIE CARBONE, HARPSICHORD**, performs works of F. Couperin, Froberger, and J.S. Bach. Fireside Room, St. John's Episcopal Church 14 Lagunitas Rd., Ross. 3PM \$10 415-339-0497 RESERVATIONS REQUIRED

**MULTI-INSTRUMENTALIST TIM RAYBORN** presents "Ajal: A Journey from Medieval Spain to Classical India." Tim Rayborn (ud, psaltery, dvoynka, saz, darbukka, kaval, Persian târ, robâb, sitar) and John Waller (doumbek, tar, davul, darbukka, riqq, zarb, Indian tabla) perform a program of music spanning several centuries and thousands of miles, with a strong emphasis on improvisation. Parish Hall, St. Alban's Church 1501 Washington St. Albany. 8PM \$12/\$10 510-486-2803 or [www.timrayborn.com](http://www.timrayborn.com)

**VOX POPULI** repeats program of June 6. St. Mary's College Chapel, 1928 Saint Mary's Road, Moraga 8PM

### Sunday, June 8

**AMERICAN RECORDER ORCHESTRA OF THE WEST (AROW)**, repeats program of June 1. Zion Lutheran Church, 5201 Park Ave., Oakland. 4PM &

—continued next page

*Calendar deadline is FIVE WEEKS before the month of publication (e.g., September 25 for the November issue). Please note that bulk mail delivery can be unreliable. If your event falls during the first two weeks of the month, consider submitting your listing in time for inclusion in the previous month's calendar. Send listings to Jonathan Harris, 1165 McDonald Drive, Pinole, CA 94564 (email [jonathanharris@earthlink.net](mailto:jonathanharris@earthlink.net)). Please indicate whether your event is wheelchair accessible.*

# CALENDAR

of Early Music in the Bay Area

**WESTMINSTER PRESBYTERIAN CHURCH** presents Sacramento Baroque Soloists (Lisa Marie Lawson, violin; Fred Weyman, recorder; Michael Lawson, cello; Richard Webb, continuo cello; and Ellen Deffner, harpsichord) performing music of Bach, Geminiani, Philidor, Telemann, and Vivaldi. Westminster Presbyterian Church, 13th & N St., Sacramento. 3PM Pre-concert talk by Marta Belén at 2:15PM \$15/\$10 suggested donation. 916-705-3806 or [www.lawsonmusic.com](http://www.lawsonmusic.com)

**VOX POPULI** repeats program of June 6. Berkeley Art Museum, 2626 Bancroft Way, Berkeley. 4PM ♿

## Saturday, June 14

**ELIZABETH BLUMENSTOCK, VIOLIN**, Byron Rakitzis, flute, Lynn Tetenbaum, viola da gamba, and Katherine Heater, harpsichord, present "A Musical Offering," with works by J.S. Bach, Telemann, et al. St. Alban's Episcopal Church, 1501 Washington St, Albany. 8PM \$15/\$12. 510-271-8041 ♿

**VIOLA DA GAMBA SOCIETY/PACIFICA** monthly consort playing with visiting coach Elizabeth Reed. Zion Lutheran, 5201 Park Blvd., Piedmont. 9:30-4:00. Players of all levels welcome. Newcomers please phone ahead. 510-531-1471 ♿

## Sunday, June 15

**ELIZABETH BLUMENSTOCK ET AL.** repeat program of June 14. 4PM St. Gregory's Episcopal Church, 500 De Haro, San Francisco. ♿

## Sunday, June 22

**EARLY MUSIC IN MARIN SFEMS** Baroque Workshop faculty concert featuring the faculty in solo performances: Frances Blaker and Marion Verbruggen, recorders, Phebe Craig and Arthur Haas, harpsichord, Sand Dalton, oboe, Anna Carol Dudley and Paul Flight, voice, Kathleen Kraft, traverso, Martha McGaughey, viola da gamba, Michael Sand, violin, and Marc Vanscheeuwijk, cello. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 3:30PM \$15/\$10 510-528-1725 or [www.sfems.org](http://www.sfems.org) ♿

## Monday, June 23

**SFEMS BAROQUE WORKSHOP** presents Angene Feves teaching "Basic Steps to Baroque Dances," a class for musicians. Participants will be introduced to minuet, bourrée, and gavotte steps as they are used in contredances. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 7:30PM \$10/8 510-528-1725 or [www.sfems.org](http://www.sfems.org) ♿

## Tuesday, June 24

**EARLY MUSIC IN MARIN SFEMS** Baroque Workshop presents the faculty (see June 22) in ensemble performances, including a big band piece. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 7:30PM \$15/10 510-528-1725 or [www.sfems.org](http://www.sfems.org) ♿

**VANDERMEER VOICE CENTER** presents a Baroque Performance Practice Masterclass/Workshop for Singers. Skyline Community Church, 12540 Sky-

line Blvd., Oakland. 7:30PM-10PM in Oakland. \$75. 510-534-SING (7464), [VOICenter@aol.com](mailto:VOICenter@aol.com), [www.vandermeervoicecenter.org](http://www.vandermeervoicecenter.org).

## Friday June 27

**CORO HISPANO DE SAN FRANCISCO**, Juan Pedro Gaffney director, performs "¡Fandangos! music and dance of Hispano-Mexican California," with guest folk dance troupe Los Lupeños de San José. Part of the Presidio Trust's 3rd annual Presidios Pasados celebration. Officer's Club, Presidio of San Francisco 50 Moraga Ave. (at Graham), San Francisco. 7PM FREE [www.atthepresidio.org](http://www.atthepresidio.org) 800-965-4827 ♿

## Saturday, June 28

**SFEMS BAROQUE WORKSHOP** presents the final performance of the Baroque Music and Dance Workshop: Antonio Caldara's *Contest of the Gods*. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 3PM FREE 510-528-1725 or [www.sfems.org](http://www.sfems.org) ♿

## Sunday, June 29

**SKYLINE COMMUNITY CHURCH** presents Zoe Vandermeer in her solo program, "Angel's Wine, the Songs of John Dowland," for voice and baroque triple harp. Skyline Community Church, 12540 Skyline Blvd., Oakland. Noon. \$10-\$20 All proceeds benefit the Church Music Fund. 510-531-8212, [skylineucc@earthlink.net](mailto:skylineucc@earthlink.net), or 510-534-7464, [ZoeSings@aol.com](mailto:ZoeSings@aol.com), [www.echoesmuse.com](http://www.echoesmuse.com)

## Sunday, July 13

**SFEMS MEDIEVAL/RENAISSANCE WORKSHOP** presents a Byrd Play-in for all voices and instruments, led by

Louise Carslake and Hanneke van Proosdij. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 7PM \$5 510-528-1725 or [www.sfems.org](http://www.sfems.org) ♿

## Monday, July 14

**SFEMS MEDIEVAL/RENAISSANCE WORKSHOP** presents a lecture by John Dornenburg, followed by playing and singing sessions with Julie Jeffrey, Jennifer Lane, Herb Myers and Dan Stillman. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 7:30PM \$5 510-528-1725 or [www.sfems.org](http://www.sfems.org) ♿

## Tuesday, July 15

**EARLY MUSIC IN MARIN SFEMS** Medieval/Renaissance Workshop presents a recital by lutenist Nigel North, followed by Open Mike. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 7:30PM \$15/\$10 510-528-1725 or [www.sfems.org](http://www.sfems.org) ♿

## Wednesday, July 16

**SFEMS MEDIEVAL/RENAISSANCE WORKSHOP** annual "Incredible Fun Auction," followed by Playing Session with David Tayler. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 7:30PM 510-528-1725 or [www.sfems.org](http://www.sfems.org) ♿

## Thursday, July 17

**EARLY MUSIC IN MARIN SFEMS** Medieval/Renaissance Workshop presents a concert by the workshop faculty (Louise Carslake,

recorder and Renaissance flute; John Dornenburg and Julie Jeffrey viols; Daniel Johnson and Jennifer Lane, voice; Robert Mealy, vielle and violin; Herb Myers; Renaissance reeds and strings; Nigel North, lute; Hanneke van Proosdij, recorder and harpsichord; Elisabeth Reed, viol and cello; Dan Stillman, early reeds and sackbut; David Tayler, lute; Marcia Young, medieval harp and voice; and Tom Zajac, sackbut and Renaissance winds). Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 7:30PM \$15/\$10 510-528-1725 or [www.sfems.org](http://www.sfems.org) ☞

#### Friday, July 18

**SFEMS MEDIEVAL/RENAISSANCE WORKSHOP** presents the 13th-century liturgical drama, *Ludus Danieli* (The Play of Daniel). Workshop student performance, directed by Daniel Johnson and Robert Mealy. Mission San Raphael Arcangel, Fifth Ave. at A St., San Rafael. 7:30PM FREE 510-528-1725 or [www.sfems.org](http://www.sfems.org) ☞

#### Tuesday, July 22

**EARLY MUSIC IN MARIN** SFEMS Recorder Workshop presents Flauti Diversi: Recorder Workshop Faculty, solos, trios, and larger ensembles for recorders, other wind instruments, and continuo; performed by recorder players David Barnett (also playing baroque clarinet), Letitia Berlin, Tom Bickley, Frances Feldon (also playing baroque flute), Clea Galhano, Tom Zajac (also playing bagpipes); Christy Dana, natural trumpet; Katherine

Heater, harpsichord; and Joanna Blendulf, baroque cello. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 8PM \$15/\$10 510-528-1725 or [www.sfems.org](http://www.sfems.org) ☞

#### Wednesday, July 23

**SFEMS RECORDER WORKSHOP** presents "A Medieval and Modal Experience," mini-workshop taught by Shira Kammen. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 2PM-4PM \$15/\$10 510-528-1725 or [www.sfems.org](http://www.sfems.org) ☞

**SFEMS RECORDER WORKSHOP** presents English Country Dancing, taught and called by Lydea Scudder; music provided by Mark Carroll, accordion and David Barnett, recorder. Opportunity to learn English country dance and/or to play in dance band. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 8PM \$8/\$5 510-528-1725 or [www.sfems.org](http://www.sfems.org) ☞

#### Thursday, July 24

**SFEMS RECORDER WORKSHOP** presents a Playing Session, "Jazz for the Recorder," conducted by Christy Dana, jazz trumpeter and UC Berkeley/Jazzschool teacher. Jazz arrangements for recorder ensemble and some basic improv instruction. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 8PM \$8/\$5 510-528-1725 or [www.sfems.org](http://www.sfems.org) ☞

#### Friday, July 25

**SFEMS RECORDER WORKSHOP** concert, featuring the Workshop Faculty Consort (David Barnett, Letitia Berlin, Tom Bickley, Frances Feldon, Clea Galhano, and Tom Zajac) performing music from the Renaissance and 20th century; and the Recorder Workshop Recorder Orchestra, conducted by David Barnett, performing English recorder orchestra repertoire by Baines, Britten, Grainger and others. Meadowlands Assembly Hall, Dominican University of California, 50 Acacia Avenue, San Rafael. 8PM \$8/\$5 510-528-1725 or [www.sfems.org](http://www.sfems.org) ☞

#### Tuesday, August 26

**AMERICAN BACH SOLOISTS**, Jeffrey Thomas director, presents Summer in the City Baroque Music Festival, featuring chamber music by Bach, Handel, Telemann, and Vivaldi. Featured soloists include Elizabeth Blumenstock, Katherine Kyme, and Lisa Weiss, violin; George Thomson, viola; William Skeen, cello; and Steven Lehning, bass. Grace Cathedral Chapel, 1100 California Street at Taylor, San Francisco. 7:30PM \$20-\$25. 415-621-7900 or [www.americanchurch.org](http://www.americanchurch.org) ☞

#### Wednesday, August 27

**AMERICAN BACH SOLOISTS** Summer in the City series continues. See August 26 ☞

#### Thursday, August 28

**AMERICAN BACH SOLOISTS** Summer in the City series continues. See August 26 ☞

#### Friday, August 29

**AMERICAN BACH SOLOISTS** Summer in the City series concludes. See August 26 ☞

## CALENDAR

of Early Music in the Bay Area

### Classified Advertising

HARPSICHORD CLEARING HOUSE/GLENN GIUTTARI. Builders and national brokers of Early Keyboard instruments: harpsichords, clavichords, fortepianos, and continuo organs. Gallery and full technical staff. 800-252-4304. [WWW.HARPSICHORD.COM](http://WWW.HARPSICHORD.COM)

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[WWW.HARPSICHORD.COM](http://WWW.HARPSICHORD.COM) Our complete gallery and national listing is now available on line. Also up-coming events and workshops for early keyboard. Glenn Giuttari, Historical Keyboard Instruments.

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HARPSICHORDISTS: Your "Guide to Expressivity" is on line at [www.rcip.com/musi\\_cadulce](http://www.rcip.com/musi_cadulce). Also recordings and "7 Wonders of Baroque Music."

THE VANDERMEER VOICE CENTER is giving a Baroque Performance Practice Masterclass/Workshop for Singers on Tuesday, June 24 from 7:30-10PM at Skyline Community Church, 12540 Skyline Blvd., Oakland. \$75. 510-534-SING (7464), [VOICenter@aol.com](mailto:VOICenter@aol.com), [www.vandermeervoicecenter.org](http://www.vandermeervoicecenter.org).

# SAN FRANCISCO EARLY MUSIC SOCIETY

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OCTOBER 24/25/26 — *Ensemble Mirabile*

NOVEMBER 14/15/16 — *The Mozartean Players*

DECEMBER 12/13/14 — *The Concord Ensemble*

JANUARY 23/24/25 — *American Baroque*

FEBRUARY 20/21/22 — *Parnassus Avenue*

MARCH 26/27/28 — *Yukimi Kambe Viol Consort*

APRIL 30/MAY 1/2 — *Mala Punica*

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## School Programs Bring Early Music to Life



His Majestie's Musicians, a local consort which performs early-music-in-history programs for schools, has had a successful series of concerts in the wider Bay Area this spring. Since many schools have limited discretionary sources, funding for these programs was obtained through grants from the Berkeley Civic Arts Commission, the Living History Centre, and the Singers' Retreat. These grants enabled the group to serve three Berkeley Middle Schools and three schools in Oakland. In addition, His Majestie's Musicians also perform in schools such as Sunnyvale, Monroe and Westborough Middle Schools that have Medieval/Renaissance fairs and have regularly booked HMM over the years. In this way HMM bring early music to hundreds of students currently studying the Middle Ages and the Renaissance. It may be the only time that these students have the opportunity to hear this music. The correlation of providing early music in the context of their History/Social Studies curriculum is the key, as teachers are reluctant to take

class time away from the huge amount of history that is supposed to be covered in the 7th grade.

Since local funding sources are to be severely cut next season His Majestie's Musicians may be sending out an appeal to keep this highly evaluated program available to schools. We know the power of early music to move us in ways that contemporary music cannot. This was expressed by a teacher at a recent concert at his school who said: "The music seemed to touch me right here," pointing to his heart.

The final program of this season will be given in the Longfellow School of the Arts and Technology, on June 4. It is the one school which has a very supportive orchestra and band teacher who has been eager to collaborate with HMM. As a result the Longfellow band and orchestra are part of the program playing a Renaissance pavanne as well as a branle (music provided by HMM). If anyone is interested in seeing this program, please call Lee McRae, administrator (510-848-5591), for time and address.

## *News of the Society and Community*

### Vandermeer Voice Workshops

Beginning Tuesday, June 10, the Vandermeer Voice Center is holding workshops at the Skyline Community Church in Oakland from 7:30–10:00 P.M. We have several guest presenters on a variety of topics: "The Voice," with speech pathologist Tamara Muhler; "Acting for Singers," with theatre director Katja Rivera; "Baroque Performance Practice," with Zoe Vandermeer; "The Body and the Voice," with Alexander Technique expert Rosemary Ehrle; "Introduction to Songwriting, Part One," with songwriter/recording artist Ilene Adar; "The Art of Performance," with vocal coach and conductor James Meredith; and "Introduction to Songwriting, Part Two," with recording artist Noah Singer and music supervisor Terri D'Ambrosio.

A Musicianship/Music Theory class also will be held at the Skyline Community Church on Tuesday evenings from 6:00–7:20 P.M.

Additional class, choir, stage production, private lessons, Singer's Certificate Program information, tuition and enrollment information can be found at: [www.vandermeervoicecenter.org](http://www.vandermeervoicecenter.org), or by calling 510-534-SING (7464).

### MO Launches New Web Site

The Musical Offering has completely redesigned its web page. The new and improved site now has CD reviews and picks, the daily menu of the store's café, and other neat stuff. New features, including a complete inventory, will be added in the coming months. Our favorite statement: "We emphasize Early Music and strive to have the best collection of Early Music on the planet" (it may already). Check it out sometime: [www.musicaloffering.com](http://www.musicaloffering.com).

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## Concert Series

—from page 1

EMA, the group is emerging an important exponent of 18th-century music. Their SFEMS concert, “Shepherds, Sonatas, and Suites,” will be a mixed program from the French and Italian baroque, with two pastoral cantatas by Giovanni Bononcini, trio sonatas by Corelli and Turini, and a suite by Gaspard de la Roux.

Countertenor Jay White will sing the Bononcini cantatas, and the ensemble will be joined for the instrumental works by distinguished Bay Area violinists Elizabeth Blumenstock and Katherine Kyme.

November’s program, “Classics of the Salon,” offers a delightfully fresh perspective on the concept of *Hausmusik*. Most of us would agree that one of early music’s happiest virtues is an accessibility that encourages amateurs to get together for informal music making as well as listening. But what happens when the “amateurs” are also the greatest composers of their age? The Mozartean Players (Steven Lubin, fortepiano; Stanley Ritchie, violin; and Myron Lutzke, cello) will be here the weekend of November 14 to share a little of what Mozart and Haydn played for and with each other when they got together for informal jam sessions. Don’t miss this chance to eavesdrop on their “reading group.”

SFEMS’s holiday concert, “This Endris Night” (December 12–14) brings music from Christmases past and present. The Concord Ensemble



Mirabile

(countertenor Paul Flight; tenors Pablo Cora, N. Lincoln Hanks and Daniel Carberg; baritone Paul Cummings; and bass Jinyoung Jang) will perform works of poignancy, joy, and beauty, including Gregorian chant, Renaissance motets and noëls, and carols from the Middle Ages through the 20th century. Featured composers will include, Dunstable, Josquin, Byrd, La Rue, and Holst. A reviewer for the *Cleveland Plain Dealer* praised Concord for their impeccable intonation, blend, balance and detail, and the facility with which they move from genre to genre, making everything sound spontaneous and natural.

The new year starts with some new, and newly discovered music. SFEMS affiliate American Baroque returns to the series January 23–25 with “Uncommon Grounds,” an innovative program of music built upon repeating bass lines. These will include some classics of the idiom, such as Marais’s “Sonnerie,” obsessively crafted over a three-note bass, and one of Rameau’s great chaconnes, as well as a rare performance of Bach’s “Goldberg Canons,” fourteen

small jewels discovered only a few decades ago. American Baroque (Gonzalo Ruiz, oboe; Elizabeth Blumenstock, violin; Steven Schultz, flute; Katherine Shao, harpsichord; Joanna Blendulf, cello; and Roy Whelden, gamba) has been an important part of the Bay Area’s early music scene since the late 1980s, remem-

bered for their groundbreaking recordings of Telemann quartets and a whole range of other, late baroque music. They are also at the forefront of a movement to expand the range and repertory of historical instruments through the performance of newly-commissioned works. The January concert will include several examples, of which perhaps the most intriguing is gambist Whelden’s “She’s So



Roy Whelden

Heavy,” based on the classic 10-bar ground from the Beatles’ *Abbey Road*.

Since we are featuring Bononcini in October, it seems only fair to give equal time to his main rival, George Frideric Handel—at a safe distance of course. “Handel’s Great London Adventure”

(February 20–22) presents the composer's sonatas and those of contemporaries, and sometimes rivals, Barsanti and Paisable, plus a few rowdy tunes from English waterfront pubs and inns of the time (not intended to arouse partisans to rumble after the show, we hope). A special treat will be rarely-heard music by Handel's Swedish student, Helmich Roman. But it is probably the other Swede on the program who will inspire the most



Dan Laurin

excitement. That would be Dan Laurin, acknowledged as one of the world's great recorder virtuosos. Collaborators, performing together as Parnassus Avenue, will be well-known Bay Area musicians Hanneke van Proosdij, a superb recorder player in her own right, lutenist David Tayler, and cellist Tanya Tomkins.

The weekend of March 22, SFEMS welcomes the acclaimed Yukimi Kambe Viol Consort (Yukimi Kambe, Eriko Ozawa, Maki Noguchi, and Kaori Hashizume). Ms Kambe formed the consort in 1983, and its current members have played together for the past 10 years, achieving a sense of unity and blend

gambist Ellen Seibert called "extraordinary, as precise and singularly intentioned as the best of a modern string quartet." Writing in these pages last year, Seibert praised the grace and delicacy of their music ("their pizzicatos were worthy of ballet choreography") and described them as unlike any viol consort she had ever heard. Like American Baroque, the four women of Kambe have sought actively to extend both the repertory and technique of their instruments, especially through engagement with their own cultural tradition. Ms Kambe herself has done important research into an authentic, Japanese tradition of gamba playing during the 16th and early 17th centuries (Portuguese missionaries introduced viols to Japan to accompany the Mass). Their SFEMS program, "Renaissance Roots, Global Flowerings," will take us from the music of Ortiz, Purcell, and Bach to the now-legendary "Suite for Noble Cats" by contemporary Japanese composer Ryohei Hirose.

The season returns to the late Middle Ages for its conclusion the weekend of April 30 with the SFEMS debut of Mala Punica, another legendary ensemble. Winner of over 30 international awards, Mala Punica combines erudition and musicological research with audacious means of musical expression: virtuoso solo playing and singing, rich contrapuntal diminutions and improvisation, poetry and theatricality. The ensemble, whose name is Latin for pomegranate, was founded in 1987 by recorder player Pedro

Memelsdorff. The very mixed vocal-instrumental sextet (other members are Tina Aagaard, soprano; Alessandro Carmignani, countertenor; Angeliqhe Mauillon, harp; Fahmi Alqhai, vielle; and Pablo Kornfeld, echequier and organ) is devoted to music of Gothic Italy—the Trecento and Ars Subtilior. Sometimes described as the decadent end of the Ars Nova, this corpus from the 14th and early 15th centuries was medieval Europe's avant-garde, a musical language of great sophistication, filled with cryptic notation, extreme chromaticism, word play, and coloratura. Next spring's program focuses on the work of the great Francesco Landini and his successors Paolo de Firenze and Matteo da Perugia.

#### **Tickets, Fees and Special Offers**

As those who have checked the new brochure may have noticed, SFEMS has found it necessary to raise ticket prices by \$3 per concert next season. While board members were reluctant to take this action, they concluded it was the least unpalatable option in the face of current financial realities. Since our last price increase in 1999, the costs of bringing you these concerts—publicity, facilities rental, and artists' fees—have risen substantially.

Of special importance are payments to artists, which we have increased by 33%. Please understand we did so advisedly, recognizing both the value of the work our performers do and the difficulty they face making a

living as full-time practitioners of early music. In other words, we believe supporting early music means supporting those who perform it, and these are world-class artists who deserve our utmost support.

Also consider that even with the coming 15% increase, our tickets are less expensive than those of other Bay Area chamber or early music series of comparable quality. Moreover, despite the need to raise prices overall, SFEMS maintains its commitment to expanding our audiences and bringing music to new listeners and those who can least afford it. Our student discounts remain extremely generous, and children under 12 pay just a token amount (\$1 per ticket).

A season subscription remains a bargain for the serious early music fan, an even better deal than in previous years. Besides saving 15% off door prices, subscribers receive priority seating and are entitled to exchanges as available. This year, for the first time, we are offering an added bonus in the form two, two-for-one coupons free to full season subscribers. Patrons may exchange single tickets to any performance for a pair of tickets to the same performance. Turn a friend or two on to early music! We hope to see many new faces at our concerts next year, and we hope as many of you as possible will subscribe to this wonderful series.

For tickets or information, go to [www.sfems.org](http://www.sfems.org), use the order form in your season brochure, or phone 510-528-1725.

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## Become a member of SFEMS or renew your membership!

Check your mailing label to verify your membership status and to see if your expiration date is coming up.

The San Francisco Early Music Society is a community-based organization dedicated to supporting the study and performance of medieval, Renaissance and baroque music by both amateurs and professionals in Northern California. For the past 25 years SFEMS has worked to increase public awareness of the richness and variety of classical music before 1750, to create opportunities for its performance, and to educate musicians of all backgrounds, ages, and abilities in the techniques appropriate to early music.

Benefits of membership in SFEMS include discounts at concerts and workshops as well as at local stores and services; a monthly newsletter with the only comprehensive calendar of early music events in Northern California; a 100-page Directory of local performers, teachers, instrument makers, publishers, stores, concert series, workshops, and other early music resources; and the knowledge that as a member of SFEMS, you are also supporting 33 other affiliate early music organizations in the Bay Area.

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