

fred & beverly dukes...

were philanthropists whose service to their community was ongoing through all the years of their marriage. They dedicated their talents and energy to the welfare of others, working constantly for good. Many students in need of funds, both at CSU-Bakersfield and Bakersfield College, benefited from their giving spirit. They endowed scholarships to be awarded in perpetuity at both schools and also through the California Retired Teachers Association where they were active supporters.

Fred and Beverly served their churches, College Heights Congregational and First Congregational, in multiple and varied ways. Their church endowment included the funding of this concert series, which will consist of five musical events every year, to be enjoyed without charge by music lovers in the Bakersfield community.

We have been enriched by their generosity, and we will remember them with gratitude.



FRED DUKES (1920-2005) & BEVERLY DAVIS DUKES (1930-2005)

FRED & BEVERLY DUKES MEMORIAL CONCERT SERIES 2007-2008 CONCERT SEASON:

SEPTEMBER 9, 2007 - SANCTUARY JAZZ ENSEMBLE
OCTOBER 28, 2007 - JIM PAGE & JEAN CAUGHELL, HARP & PIANO
NOVEMBER 18, 2007 - BANSHEE IN THE KITCHEN (CELTIC MUSIC)
FEBRUARY 10, 2008 - THE SMITH BROTHERS PIANO DUO
MARCH 30, 2008 - THE KERN RIVER TRIO

DONATIONS TO THE FIRST CONGREGATIONAL CHURCH VESPERS CONCERTS
WILL BE GRATEFULLY ACCEPTED. ALL DONATIONS ARE FULLY TAX-DEDUCTIBLE.

THIS CONCERT SERIES IS SUPPORTED IN PART BY VALLEY PUBLIC RADIO.



THE FRED & BEVERLY DUKES MEMORIAL CONCERT SERIES

PRESENTS



banshee in the kitchen

MARY TULIN
·
BRENDA HUNTER
·
JILL EGLAND

FIRST CONGREGATIONAL CHURCH
5 REAL ROAD, BAKERSFIELD, CALIFORNIA
SUNDAY, NOVEMBER 18, 4 PM

about the artists ...

Mary Tulin was born in Los Altos, California, the youngest of seven. She learned music while singing with her family, listening to records, and playing along on guitar. Years of school choir helped, too, while honing her ability to sing and dance to 70's pop songs simultaneously. She strove for fame as a teenage folkie in Berkeley, twice opening for Jerry Garcia. Years later, as a doctoral student in Boston, Irish music stole her heart, but only via her stereo. She married into Bakersfield, and met Jill, who got her to play the stuff. Mary manages the band's website as well as her own Speirbhean Studio.

In her previous life, Dr. Mary Fewel Tulin consulted to groups and organizations in the areas of collaborative planning, work design, and group dialogue. Now, she plays her guitars, does this website and Brenda's, works in her home recording studio, does a bit of real estate investment. And is a good wife to Kip Tulin.

Jill Eglund was born and raised in Bakersfield. In college, she studied music, photography and creative writing before embarking on a career in international development. (Being a Pisces, she didn't find her career choice the least bit baffling.) She lived for many years in Southeast Asia, Europe, and eventually, New York's Lower East Side. She returned to Bakersfield with her daughter, and was playing in a community orchestra when she was recruited to the all-women Celtic/Klezmer band out of which, several iterations later, Banshee in the Kitchen was born.

Jill is also mom of 11-year old Amelia, education researcher, Arts Council denizen, community activist, partner in the hot new Celtic duo **A Far Cry** with David Nigel Lloyd.

Brenda Hunter was born in Whittier, California, and grew up singing four-part harmonies with her family. She studied several instruments and voice, graduating with honors in music education. Brenda is a veteran of numerous ensembles, from Renaissance to rock, and legend has it she once wore a tiger-striped dress while playing 'Tequila' on her saxophone at a gig. She discovered the hammered dulcimer in 1993, while living in Indonesia with her husband and children, and three years later won the National Championship on that instrument. Equally accomplished as a fiddler and composer, at this writing Brenda has submitted a book of arrangements of Irish tunes for hammered dulcimer for Mel Bay Publications.

Brenda is also a local high school music teacher: piano and choir. And after all that discipline and sheet music, she is soooo ready to get folky and funky with the band.

celtic music

Celtic music is a utilitarian term embracing the musical traditions of several distinctive cultural groupings. The music of Banshee in the Kitchen, however, revolves primarily around the dance traditions of Ireland and Scotland.

Irish and Scottish dance tunes fall into the strict meter of jigs and reels, slides, hornpipes, strathspeys, marches and polkas. Each embraces an overarching rhythmic emphasis with supporting sub-rhythms. "Tunes" are built upon an AB or an ABC pattern, each section consisting of eight measures repeated once (AABB or AABBCC). This larger pattern is then repeated as a whole two or three more times. But be forewarned—the exceptions, known as "crooked" tunes, are nearly as plentiful as the "straight" ones. A set consists of two or three tunes linked together to create a single musical experience. At a céilí (KAY-lee), dancers rely on sets to be rhythmically consistent. In a concert setting, however, sets will often morph from the lilting 6/8 of a jig to the driving 2/4 of a reel.

Celtic music is the product of a living oral tradition that spans centuries. Written collections do exist, thanks in part to scholarly non-Celts who went into the countryside in the late 1800s—early 1900s and wrote down what they heard. The tunes appear quite simple on paper, but learning a Celtic tune from written music is an exercise in frustration: Unfamiliar with the complex rhythms and modalities underlying the melody line, and not understanding the role of variation and ornamentation, early scholars mistakenly assumed these "simple" tunes were consistently played, based on a 12-tone scale and in either a major or minor key!

Harmony in Celtic music is a modern invention. Because tunes are monophonic, or single-line oriented, there is unlimited room for harmonic interpretation—and Banshee in the Kitchen takes particular pleasure in creating counter-melodies and switching modalities mid-stream! "But can they do that?" you might ask. Of course! Music journalist Tom Hanway offers this explanation: "The dynamic interplay of continuity and change, repetition and variation, lies at the heart of all Celtic artistic traditions, as in all living tradition."

Slainte (slawn-CHA)—Cheers!



*First Congregational Church is proud to host the Dukes Concert Series
continuing the church's tradition of support for musical excellence in the community.*