

VIOLA DA GAMBA SOCIETY PACIFICA

GAMBA NEWS

Volume 24, No. 3 January 2010

Question and Answer with String Maker Damian Dlugolecki

Likely all of us have made music playing on Damian Dlugolecki strings. Damian enjoys an international reputation as string maker for both period and modern instruments, and his strings can be heard in performance and recording by many of the world's top musicians. He generously spent time with Nelda Smith in preparing answers to our questions.

Damian, how long have you been making strings?

For about thirty years.

How did you choose string making as a business and career?

Thirty years ago I was introduced to the lute by Pat O'Brien in NYC. There was a lot going on at the time in the beginnings of an early music movement in this country and in Europe. As I studied the lute I began to experiment with gut strings and to explore different ways



of enhancing the sound of a string by adding torsion and also by making compound strings by using rope-making technology. I had the philological skills to do the historical research, and engineering sort of runs in my family. I guess a number of skills coalesced in bringing me to my métier.

You have a great deal of expertise in strings—not only how to make them but what to recommend to buyers. How did you acquire this sensitivity to the materials and their use?

Experience. I used to have people come by my apartment in NY and I would help them string their instruments. I learned a lot from this and from the instrument makers I came to know.

Can you tell us in general terms how strings are made—how you get your materials, the steps in the process, the types of animal(s) suited to various instruments?

We start with salted lamb casings. Many of the European makers use beef gut, but I believe that lamb gut has greater elasticity. The casings are re-hydrated, split into left and right side ribbons which are different in size and texture. Right side ribbons are used for smaller, high tension strings like violin e" and a' or gamba d" (tr.) d' (bass) or g' (tenor.) Left side casings are used for mid-range and heavier strings. The ribbons are combined in the numbers needed to make a given size range, and one hopes that the result will be what we are seeking. Sometimes it isn't and the diameters either fall short or are too large. In any case we do not rectify the strings to the desired gauge. The strings prior to rectification are carefully sorted and polished optimally just enough to make the string smooth and uniform in diameter.

What does it mean to "rectify" a string?

When a string has been twisted, stretched and dried, it has a very rough and uneven surface. Sometimes we hand polish strings, but more often we use a machine called a centerless grinder, which is a precision machine which removes a small amount from the surface of the string. When used judiciously it is a superior tool.

(Continued on page 4)

Play Days 2010

Date	Coach
January 16	David Morris (see page 5)
February 13	Stanford Workshop with John Dornenburg, Julie Jeffrey, David Morris, and Elisabeth Reed
March 6	Elisabeth Reed
April 10	Bill Skeen
May 8	Peter Halifax and Julie Jeffrey
June 5	End of year Bash

For Sale

Ask Miss Fret-Knot: A guide to consort manners, by Prudence Fret-Knot and Lyle York, is available for \$14.95 plus shipping from Lazar Early Music: www.LazarsEarlyMusic.com, Bill.Lazar@gmail.com, or (650) 938-5367.

Visit Your Local Viol Builder! 7-string bass, Bertrand model, rich sound. 6-string bass, Jaye model, bright and delightful to play. Treble, Hoskins model. Tenors and other bass models also available. Soft and hard cases custom-fitted to your instrument. Repairs. Come by to try an instrument, take a shop tour and learn about building viols, or for idle chit-chat. **Alexandra Saur**, (510) 558-6927; (510) 559-9563, in Albany.

Bow Repair. Alexandra Saur is now offering rehairing for both modern and early bows. Top quality hair and quick turnaround! (510) 559-9563, bowrehair@alexandrasaur.com.

Bass Viola da Gamba for Sale. Bass viol, Wolfgang Uebel, Germany, 1967. Good condition. 65cm string length. A division viol, nice and small. Comes with hard case and/or padded soft case. \$1,900. May be viewed and played in Berkeley. Contact Joan (707) 546-8505.

Ruby Instruments. The world's first production model of a 7-string solid body electric viola da gamba! Play traditional and crossover music on one instrument! To hear and play the Ruby, contact **Kirby Leong**, (510) 317-0834 or (510) 332-0834 (24-hour message); gambaguy@msn.com.

Lazar's Early Music

Viol, treble, Zuchowicz, 1981, 37.5 cm string length, nice sound, fairly even and strong, good condition, nice carved head, good condition Kingham hard case, \$5000.

Viola da gamba, treble, Uebel, 1966. 36.7 cm string length. Typical Uebel old German heavy viol; well-made; plays well but somewhat slow response. Carved rose and fingerboard. Some finish wear, but generally in good condition. Homemade hard case, new frets, new Gamut strings. \$1250. Price reduced.

Viola da gamba, treble, unknown maker, 37 cm string length, female carved head, antiqued to look like old instrument. Plays nicely, sweet tone. New frets, Gamut strings, soft case. \$1950. Price reduced.

Viola da gamba, 6-string bass, Zuchowicz, 1983, 68 cm string length, new Gamut strings, like-new condition, hard case. New bridge. Plays very nicely. Excellent example of Zuchowicz small bass. \$7000 (new price is \$9200).

Violin, Baroque, Paul Reap, Millom, Cumbria, March 1986, 12 3/4" string length, 14 1/4" body. New bridge, soundpost and strings. Plays very nicely, some light dings in finish, but generally in very good condition. \$2000. Price reduced.

Bow, treble viol, John Brasil, 47 gms, \$300.

Bow, Treble Viol/Baroque Violin, 51 gms, 64.1 cm stick, 53.2 cm free hair, clip-in frog, figured snakewood. \$600 (\$1000 new).

Bow, Tenor/Treble Viol, Stephen Marvin, 59 gms, 71.2 cm stick, 57.2 cm free hair, highly figured snakewood, clip-in frog. \$1200 (\$2000 new).

Bow, bass viol, Arnold Dolmetsch, 78 gms, 62 cm free hair, 74 cm octagonal/fluted stick, ivory frog and button, excellent condition, plays well, \$1800.

GAMA NEWS

Gamba News is published 5 times a year by the Pacifica Chapter of the Viola da Gamba Society

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Contributions Encouraged

We welcome your articles, photos, drawings, and reviews of concerts, CD's, music and books. Send contributions, ideas and suggestions to Peter Brodigan, brodigan@sbcglobal.net.

Send concert listings to Nelda Smith, nelda.h.smith@earthlink.net

For Sale

Bow, bass viol/Baroque cello, Ralph Ashmead, 77 gms, 62 cm free hair, 75 cm ironwood stick, octagonal & fluted, ivory cap with scrimshaw, newly rehaired, excellent condition, plays well, \$1850.

Bow, Bass Viol, William Salchow, 73 gms, 71.7 cm stick, 57.8 cm free hair, snakewood. \$1200

Pictures are available on www.LazarsEarlyMusic.com.

Contact **Bill Lazar**, Bill.Lazar@gmail.com, (650) 938-5367 for more information.

Classified Ads

Short classified advertisements in Gamba News are free to VdGS-Pacifica members. For nonmembers, ads are \$5 per issue. Please mail your check made out to VdGS-Pacifica to Peter Brodigan, Editor, 737 Duncan Street, San Francisco, CA 94131.

Membership

New Members

Peter Brown

1363 Contra Costa Dr.
El Cerrito, CA 94530
pbjec@sbcglobal.net

Renewals: Roy Whelden, Carolyn Butler

Next Board Meeting

Will be held on Tuesday, February 8, 7:30 pm at the home of Ellen Farwell: 1807 Butte Street, Richmond. All are welcome! Cookies, coffee and tea served.

www.pacificaviols.org

Our VdGS-Pacifica chapter website is maintained and regularly updated by Julie Morrisett. It contains the Viol Player's Calendar, along with a list of local teachers, sources for music, supplies, inexpensive viols, repairs, and travel tips. The VdGSA (national) website is www.vdgsa.org.

Rent a Viol

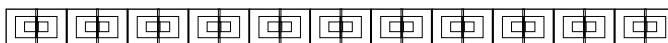
Pacifica has trebles, tenors and basses to rent. Donations of viols and bows to our rental program are extremely welcome—we'll accept them in any condition. Rental fees range from \$15 to \$30 per month. In charge of rentals is John Mark, 10 Holyrood Manor, Oakland, CA 94611; (510) 531-1471; mark_bach8@hotmail.com.

Donating to VdGS-Pacifica

The Pacifica Chapter is an affiliate of the San Francisco Early Music Society (SFEMS), and along with other privileges this affiliation confers, we can receive tax-deductible donations. These include not only cash but viols, bows, musical scores, method books, tuners, stands and other viol paraphernalia.

Especially since we now have a Youth Project working to teach young people the viol, please remember the chapter when you are cleaning out your music room. Cash donations can be used for new rental instruments and bows, new music for the chapter playing library, the Pacifica Youth Project, or our scholarship fund.

To ensure that your donation will be tax-deductible, please make out the check to SFEMS with a note on the lower left corner: "for VdGS-Pacifica." Then send your donation check to Penni Savage, Treasurer, VdGS-Pacifica, 436 Hudson Street, Oakland, CA 94618. She will forward your check to SFEMS. SFEMS will accept and record the donation, then transfer the funds to us. You will receive an acknowledgment letter from SFEMS for your tax records. When you donate a viol or other materials, you will receive a letter citing the estimated value of the instrument or materials for your tax records.



Stanford Viol Workshop

The excellent annual Stanford Viol Workshop directed by John Dornenburg will be held February 13, 2010, from 9:30am-4:30pm at the Braun Music Center (the Music Department) Stanford University.

Classes in technique and specific aspects of the viol literature for all levels. There will be two morning classes, one afternoon class, and a closing gamba orchestra session for all participants.

Members will receive a separate email in January with class and registration information.

You may bring your lunch, or you can eat in the student union or Mexican restaurant which are a 5-minute walk (flat) from the music building.

Parking in the lot adjacent to the music department is free on Saturdays. You should allow for one hour driving time from Oakland/ Berkeley.

Faculty

John Dornenburg, Director
Julie Jeffrey
David Morris

Elisabeth Reed

Tobias Hume, *The First Part of Ayres*, 1605

(Q&A with Damian Dlugolecki, continued from page 1)

What is the purpose of varnishing gut strings?

Varnish is actually a polyurethane coating which protects the string from moisture from the left hand. It will not make a string more stable in an unstable atmosphere or temperature. For people who live in warm humid regions, it can help to prolong the life of a string.

You make covered strings in demi-filee and wound gut.

What metals do you use?

I use sterling silver, silver plate copper, phosphor bronze, brass, and nickel silver wires.

How should we care for our strings?

Keep your left hand dry. Moisture from the left hand will deteriorate a string quickly. I don't recommend using oils of any kind. They don't really do anything to prolong the life of a string and they tend to wander onto the bowing area. If you get oil on your bow hair you are finished.

Is the care for wound strings and plain gut the same?

Yes.

When should one replace strings that have not broken? Or should one?

Pablo Casals played on gut strings and only changed strings when absolutely necessary. He said "A good gut string becomes like an old friend." You can saw through the string with the bow, and if you are fortunate enough to have dry hands, you are likely to have to replace string only when you have sawed through them.

What affects their ability to stay "fresh"?

Extreme humidity will cause the fibers to want to relax or untwist. This only affects strings not under tension. Strings under tension during a spike in humidity, which often occurs during the night, can cause the string to absorb ambient moisture. In doing so, the string becomes considerably more heavy and will rise in pitch and perhaps break. Conversely, under extremely dry conditions, like 20 or 30 % humidity, there is not enough moisture in the air to activate the collagen that gives strings their elasticity, and so they will be difficult to start.

Why does the highest string always pop first?

The top string is normally at a higher tension than the others, and since it is made from fewer ribbons it has a lower tensile strength.

Is it practical to keep a full set of replacements in our instrument cases? How long will they last?

Although gut will last indefinitely if kept from high humidity and moisture, I don't think it's necessary to keep an entire set of spares. I believe it's a good idea to order strings in well coordinated sets, and for this you can rely on my insight and experience. But I think to be safe, you might order some extra first and second strings with the set.

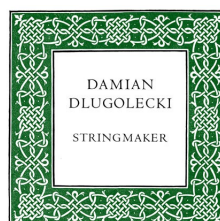
Is there a way to protect this more fragile string—as in loosening it when transporting an instrument in the summer heat?

Not a bad idea during the summer, when the humidity spikes during the evening.

Tell us a little about your background—where you grew up, what interested you as a child, how you came to settle in Troutdale, what prepared you to be such an expert.

I grew up in a town in upstate NY, Utica, known for its brewery. The Adirondack preserve was to the north and there were a number of trout streams within a bike ride of home. So I became interested in fly fishing at an early age. Fishing has been an abiding passion in my life and I fish as often as I can for steelhead, mostly. [Note: if you Google images for Damian you'll find pictures of his success as an angler.]

Utica also had a vibrant music culture, and this town of less than 100,000 produced some very fine musicians. One in particular, JR Monterose, one of the all time great



tenor saxophone players of the bebop era, was a close friend and a wonderful teacher. When I got to know him he was semi-retired and we used to spend afternoons together, playing standards, me accompanying him on acoustic guitar. We would talk about music.

When you hear his playing on the numerous records he made, you know instantly that he was a genius. He always emphasized the importance of producing a good tone, and this Dionysian aspect of the pure joy in the sound has always stayed with me, and is I suppose, a reason why I devote my life to producing great sounding strings.

After 12 years in NYC I was ready to make a change and at this time I met my wife Zofia. She is Polish, and grew up in Warsaw. When our daughter was on the way we had to scramble to find a place to start our family.

My long time fishing partner Scott Ripley had moved to Oregon and I also knew David Kerr who even at that time had a violin shop in Portland. They encouraged me to come out and look. Not that I was a stranger to Oregon. I had already thoroughly explored the rivers and mountains of nearly every part of the state. But now I was married and I needed a house with enough room to get up and running. We were lucky to be looking in the right place at the right time. Boom had gone bust back East, but Oregon was just emerging from a 10 year recession. So that's how we found our way here.

We have expanded the house several times. I use the lower level for the work. One large room for inventory and processing orders. A spiral staircase leads upstairs to the office. Next to the order room is the machine room where the winding machines and the centerless grinder are housed. The garage houses the wet room where the

gut is split and processed and twisted and stretched until the strings are ready for polishing.

You are thinking of retiring in the next few years. What sort of person do you think might be interested in continuing your business?

This summer I took each of our kids through the entire process from beginning to end. The process is about ten days from beginning to end. Maia is quite the violinist and her set-up is like Heifetz; gut a' and d' steel e" and silver wound g. She takes great pride in playing on strings she has had a hand in making. My son Tadzio is 13 but he is very capable. I don't know if they will take over the business, but it is theirs if either of them chooses to continue.

Damian Dlugolecki strings can be ordered online at www.damianstrings.com

January 16 Play Day with David Morris

Our coach for the January Pacifica Play Day is David Morris, and he will be presenting music of John Blow.

Trained at UC Berkeley, David performs on gamba and baroque cello (among other instruments) and is also a teacher. The list of well regarded ensembles in which he plays or has played is seemingly endless and he appears

on the faculty of most important workshops and festivals.



David's great love is opera. He founded and directed the Bay Area baroque opera ensemble Teatro Bacchino and has directed operas for the Berkeley Early Music Festival and San Francisco Early Music Society.

Among English composers he has a particular fascination with

John Blow. Blow and Purcell both enriched and reshaped the English idiom by incorporating stylistic features of French dance music and Italianate vocal writing. Besides having a common interest in cosmopolitan composition, the two followed each other in music circles: Blow took over Purcell's organ bench at Westminster Abbey and then Purcell took it back again when Blow died.

David feels that the amount by which Purcell outdistances Blow in recognition and popularity is not justified, nor is the great difference between the number of performances of *Dido and Aeneas* compared with Blow's *Venus and Adonis* [note: Mr. Blow did not contribute financially to this article]. David will illustrate by sharing some of Blow's music with us at his group presentation following coached consort playing.



Getting Acquainted with Dalton Cantey

Dalton Cantey is a founding member of the Pacifica VdGSA chapter and our new arranger of consort ensembles for play days.

Dalton has been involved with music since beginning piano at the age of six. Inspired and encouraged by school music teachers, he branched out into singing and



wind instruments in elementary school and in junior high he had a profound introduction to Palestrina.

At college, LSU in Baton Rouge, he majored in physics but

otherwise you'd find him making music: school marching and symphonic bands, university chorus and a cappella choir, and gigs on clarinet and sax with New Orleans and Acadian dance and jazz bands.

In 1956 he made his way to the West Coast, pursuing graduate work in applied physics at UCLA. His love of music continued, and he met his future wife Marilyn while singing in the UCLA University Chorus. As a member of the Roger Wagner Chorale, he sang in the Rite of Spring conducted by Igor Stravinsky. Dalton purchased his first recorder during this period, and became aware of the gamba through Ruth Adams' performance in a Bach oratorio.

In the years after school, Dalton kept up his vocal music with a church choir and a madrigal group, and still found time for his day job at Lockheed Propulsion Company, where he researched and developed the solid propellant rocket motors that became the space shuttle booster motors. He started playing with area recorder players, including Ellen Farwell, and became acquainted with the Southern California viol players, who included Carol Herman, Mary Springfels (then a student at UCLA) and Walter Unterberg. And in 1973, the cross over finally happened: Marilyn bought him his first bass viol.

With a move to Northern California in 1974, Dalton continued his music while at Lockheed he was programming mathematical computer simulations of physical processes in combustion, propulsion, detonation physics, aerodynamics and flight mechanics. He was now expanding into early reeds, as well as the cornetto, which he called a "difficult and rewarding" eight-year relationship. A treble viol joined his collection, and while a crack in his bass was being mended by Herb Myers, Dalton bought his first viol kit. Ron Cook and Lyn Elder

(Continued on page 6)

he built the bass he still plays today. He began studying viol with Margaret Panofsky, and later with John Dornenburg.

In November of 1987, together with fellow players including Todd Wetherwax, Dalton helped form the Pacifica chapter of the Viola da Gamba Society.

Moving to Florida in 1990, Dalton kept up his love of the viol and consort music, traveling across the state to play with the scattered viol community. In 2002 he returned to California. Today, Dalton stays busy with horses, regularly meeting with friends in the Palo Alto area to play music, attending summer workshops, and now, organizing the Pacifica monthly play days.

1686: The Year in History

Marin Marais published his *Pièces à une et à Deux Violes* in Paris, 1686. Also in 1686:



World Events

1st volume of Isaac Newton's *Principia* published.

New York City and Albany, New York are granted city charters by the colonial governor.

Giovanni Domenico Cassini reports seeing a satellite orbiting Venus.

Robinson Crusoe leaves his island after 28 years.

The Dominion of New England is formed.

In Music

Jean Baptiste Lully's opera *Armide*, premieres in Paris.

Alessandro Scarlatti's second edition of *Dal male il bene* firmly establishes the "Italian overture," abandoning the ground bass and the binary form air in two stanzas in favor of the ternary form or da capo type of air.

Alessandro Scarlatti's operas *Clearco in Negroponte* and *La Rosmene, o vero L'infedeltà fedele* premiere.

Carolus Hacquart's *Chelys, op. 3* is published, containing 12 suites for viola da gamba and figured bass.

Jakob Kremberg's *Musicalische Gemüths Ergotzung* is published, containing 40 accompanied songs and pieces for viol in 10 tunings and lute tablature.

Giuseppe Torelli's *10 Sonate a 3, with Basso Continuo, op. 1* is published.

Births

May 24 – Gabriel Fahrenheit, German physicist and inventor (d. 1736)

July 31 (or August 1) – Benedetto Marcello, Italian composer (d. 1739)

August 19 – Nicola Porpora, Italian composer (d. 1768)

Deaths

January 31 – Jean Mairet, French dramatist (b. 1604)

John Playford, English music publisher (b. 1623)

Mark Your Calendar

Friday, January 8

SFEMS presents the New Esterhazy Quartet (Kyme, Weiss, Martin, Skeen) with Elizabeth LeGuin (cello) playing string quintets by Boccherini. First Lutheran Church, 600 Homer Ave., Palo Alto, 8PM.

Saturday, January 9

Esterhazy Quartet repeats January 8 program at St. John's Presbyterian Church, 2727 College Ave., Berkeley, 7:30PM.

Sacramento Recorder Society Winter Party "Soupe and Musick." Program by members, 6:30-9:30, \$4 to cover party costs. Friends Meeting House, 890 57th Street, Sacramento.

Sunday, January 10

Esterhazy Quartet repeats January 8 program at St. Mark's Lutheran Church, 1111 O'Farrell St, SF, 4PM.

Friday, January 15

Archetti Baroque String Ensemble plays string concerti by Torelli, Handel, Purcell, Hellendaal, Vivaldi and Bach. St. Mary Magdalen Church, 2005 Berryman St (between

Milvia and Shattuck), Berkeley. \$20, \$18 seniors, \$10 students, under 16 free. Info: (510) 530-3202.

Friday, January 22

Barefoot Chamber Concerts presents music for multiple viols. Parish Hall of St. Mark's Episcopal Church, Bancroft and Ellsworth, Berkeley. 6PM. \$15, \$13 seniors, under 18 free; discount of \$3 per ticket if bought on line at www.barefootchamberconcerts.org.

Friday, January 29

John Dornenburg, viola da gamba, with Yuko Tanaka, harpsichord. Program includes Johann Schenck: *Sontata in A minor* for unaccompanied viol, Marin Marais: *Pieces de Viole in G Major*, including *Le jeu du volant*, and François Couperin: *Pieces de Viole in A Major*. Memorial Church Chapel, Stanford Campus, Palo Alto. \$10, \$9 seniors, \$5 students available at the door.

Workshops

Saturday, January 23

Mid-Peninsula Recorder Orchestra Winter Workshop will feature a new set of Renaissance dances, a Mozart

serenade and an early jazz standard, *That's a Plenty*. 9:30AM-4:30 PM. Ken Andresen, the workshop leader, will be available to coach consorts on Saturday for \$50/hour. Pre-arrangements should be made at KAndresen@aol.com. Advance registration is also encouraged for the workshop. MPRO and SFEMS \$40; non-members \$42. Half day \$25. Bring lunch and music stand. Snacks and beverages provided.

Saturday, February 13

Pacifica gamba society Stanford Viol Workshop, directed by John Dornenburg with co-faculty Julie Jeffrey, David Morris, and Elisabeth Reed. Aspects of viols literature and technique for all levels. Two morning classes beginning at 9:15 AM, 1 afternoon class followed by a group playing session. Bring lunch or buy on campus. Details with registration materials.

Early Music Playing Opportunities

Tuesday, January 5

Regular meeting, Sacramento Recorder Society, all early instruments welcome. 6:45-9:30, Friends Meeting House, 890 57th Street, Sacramento.

Saturday, January 16

Regular meeting, Pacifica chapter of the VdGSA, David Morris presenting. 9:15, Zion Lutheran Church, 5201 Park Blvd, Piedmont/Oakland, CA.

Esterhazy Quartet

The Esterhazy Quartet playing Boccherini's quintets for two violins, viola and two cellos promises interesting programs as Ms. Le Guin, who is joining as the fifth member of the ensemble, has just published an unusual book, *Boccherini's Body, An Essay in Carnal Musicology*. Her expertise on Boccherini will no doubt translate into a very informed performance. The concerts will feature both types of Boccherini concerti, "small" works with two or three movements and "big" works with four or five movements.

Archetti Baroque String Ensemble

Archetti Baroque String Ensemble debuts January 15 (see calendar). Formed by John Dornenburg and Carla Moore The Archetti will present the baroque concerto and ensemble repertory without conductor. Core members are Carla Moore, Cynthia Freivogel, David Wilson, and Alicia Yang, violins; Anthony Martin, viola; Tanya Tomkins, cello; John Dornenburg, violone; and Davitt Moroney, harpsichord.

Carla Moore is concertmaster of the Portland Baroque Orchestra and frequently a soloist or concertmaster of Philharmonia Baroque and American Bach Soloists. She has played or recorded with many of the baroque ensembles in the United States and under Roger Norrington in England. She and John are a logical partnership, having worked together from time to time

since 1986. While John is best known as a gamba soloist, he has also directed large-scale productions such as the Monteverdi *Vespers of 1610*, *L'incoronazione di Poppea* and *Dido and Aeneas*, and has recorded with various ensembles playing violone.



Not the Archetti Baroque String Ensemble

The ensemble without conductor is better represented in Europe, and the Archetti Baroque String Ensemble is welcome addition to the Bay Area. The Archetti chose its Italian name in recognition of the prominence of Italian composers in the repertory.

The January 15 program will open with Giuseppe Torelli's

Concerto in A minor for four violins. Torelli, a virtuoso violinist himself, is known for advancing the concerto form by having a soloist play against a group. Concluding the evening will be Antonio Vivaldi's *Concerto in E minor* for four violins from *L'Estro Armonico*. Also on the program will be GF Handel's *Concerto Grosso Opus 6, Number 5* in D major and JS Bach's *Harpsichord Concerto in A Major*, featuring Davitt Moroney. David has recorded over 50 CDs of keyboard music as soloist, chamber player, or concerto soloist, a number of which have won awards. He has recorded the Bach harpsichord concerti with the Brandywine Baroque ensemble under the direction of Carla Moore, making this performance a special reunion.

Barefoot Chamber Concert Series

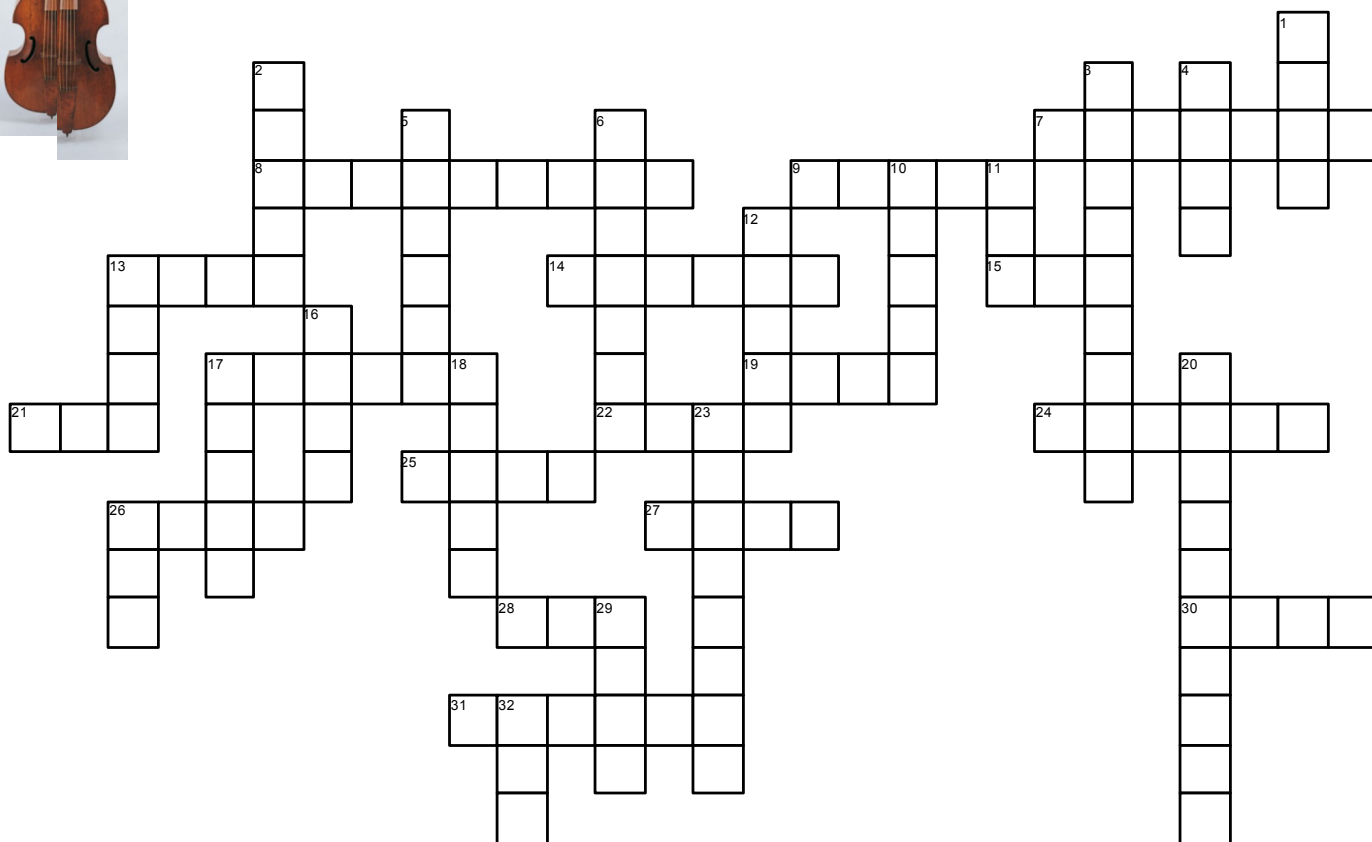
Founded by the viol duo Hallifax and Jeffrey (Peter Hallifax and Julie Jeffrey) the Barefoot Chamber series aims to help you unwind from the stress of the week with fine music and refreshments before going on to the evening's or weekend's activities. The unusual hour (6PM), the location (close to the Berkeley campus and downtown), the format of the programs (60-75 minutes without intermission) and the food are all designed to create a pleasant "attitude adjustment hour" at the end of the work week. The spacious wooden acoustical space of St. Mark's Parish Hall is ideally suitable.

This series was started by request. Peter and Julie played morning fringe concerts with coffee and doughnuts in this same St. Mark's Parish Hall during the 2008 Berkeley Festival. Many asked that similar relaxed programs become a permanent event. Diverse high quality and stimulating early music is offered approximately once a month. The January 22 program will be the third in this year's inaugural series of six. Joining Hallifax and Jeffrey will be Marie Dalby and Josh Lee as they explore the repertory for three and four bass viols.



"The De-parted Viol"

Need a clue? Look to your instrument!



ACROSS

- 7 Glossy exterior
- 8 Fixed
- 9 Pitch
- 13 With "it": admit
- 14 Seats for Peggy and her pals at the opera?
- 15 A pointer
- 17 The other 55% of Stock at Arlo's arrest
- 19 Kiss
- 21 Strip out
- 22 A type of honcho
- 24 The most popular bar on the computer?
- 25 Mail
- 26 Give one's support
- 27 Dowland's "French" galliard
- 28 Tease
- 30 The biting dog's prescription?
- 31 Freshen (up)

DOWN

- 1 Scope out a joint
- 2 Mr. Ed
- 3 Coda?
- 4 Tie
- 5 Continuum or series
- 6 Ste. Colombe's string
- 10 Adhere
- 11 Threaded fastener
- 12 With up, excited
- 13 Worry
- 16 "Darling, make me another ___ car"
- 17 Pair, as a ___ of birds
- 18 A wood that sinks
- 20 Back-to-back C's
- 23 The Readers Digest version for strings?
- 26 Homonym for an Amoureux
- 29 A ___ : regarding
- 32 Pete's leg (Disney)

Answers will be published in the February *Gamba News* or you can email me at brodigan@sbcglobal.net and I'll send you a solutions page

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