

VIOLA DA GAMBA SOCIETY PACIFICA GAMBA NEWS

Volume 24, No. 4 February 2010

Bridges

The essential bridge—unvarnished, its decorative cut-outs shadowed beneath the span of stings—is a critical but often unacknowledged constituent in the sound and playability of a viol. A poorly made bridge can significantly impair even an excellent instrument. A well crafted bridge, however, sends string vibrations resonantly throughout the instrument's sounding board and allows for precise string crossing. The French builder Francois Bodart reports that Jordi Savall tried upwards of twenty bridges before saying "yes" to one.

For this article, a virtual panel of experts—Wes Brandt, John Dornenburg, John Pringle, and Dominik Zuchowicz—offer insight into bridge design and relationship to tone, historical precedent, and care.

How does the bridge affect the viol's sound? "More than I used to think," says Wes Brandt. Makers agree with John Pringle that "the soundboard (belly) is the most

important single piece in terms of sound production, but the bridge, its fit and shape and density, as well as placement relative to the soundpost, are important also." Dominik Zuchowicz adds: "Any bridge's height has, I think, more effect on tone than cut or stiffness." Wes approaches the bridge as "fine tuning—too massive or stiff of a bridge will definitely affect the sound quality, response and balance."

Hard woods are used, with birch and maple being common. While it is unclear whether cut-outs were driven by acoustical or aesthetic objectives, Dominic Zuchowicz says that "earlier bridges seem to have fewer 'cut-outs' where the later ones can be quite fanciful. I can't help but think the



Wesley Brandt, bridge for 7-string Bass Viol, 2006

decorative element has been as important as the acoustical although it's well known that changes in the character of sound can be made by the further shaping of any bridge." John Dornenburg notes that bridges with many cut-outs, such as produced for many of the modern Chinese viols, "give a faster transfer and brighter sounds; heavier bridges slow the transfer."

Viol makers look to the past for historical insight and precedent. Extant historical bridges are rare—"very few bridges older than the 19th century survive," says John Pringle. Dominic Zuchowicz remembers that "one of the fixtures of the violin shop where I apprenticed was a box on a shelf containing hundreds of discarded bridges dating over its 50+ years of operation. Bridges are the most transient parts, save for strings and frets."

One source for historical precedent is pictures, although the caution is obvious: artists are not reliably accurate.

(Continued on page 4)

Play Days 2010

Date	Coach
February 13	Stanford Workshop with John Dornenburg, Julie Jeffrey, David Morris, and Elisabeth Reed
March 6	Farley Pearce
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 Rehair. Alexandra Saur is now offering rehairing for both modern and early bows. Top quality hair and quick turnaround! (510) 559-9563, bowrehair@alexandrasaur.com.

Violone. 6-string fretted instrument from Charlie Ogle's viol shop. 95 cm string length—suitable for G or D tuning. Case included. \$4000. Contact roywhelden@gmail.com or (510) 601-1370

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

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.

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

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).

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

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

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

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

GAMMA NEWS

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

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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 Peter Brodigan, brodigan@sbcglobal.net.

For Sale

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

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

Next Board Meeting

Will be held on Monday, 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.

Member Profile—Carolyn Butler

In 2005, Carolyn finally started studying the viol. "This is the instrument I want to play. I really love producing sound with a bow, causing a string to vibrate." Her introduction to early music, in a performance of *Richard III* that her aunt took her to when young, was a moment she never forgot: "under the stage were people playing music for Shakespeare – I'd never heard anything



like it." Although she began studying violin in Oakland at age eight, it wasn't until college, when she joined the Collegium at the University of Colorado, that Carolyn was really able to play early music. Majoring in philosophy, she also continued her violin studies and was a violist with the university orchestra. Carolyn moved back

to California to finish her degree, and later became a regular violinist with the Marin and Napa symphonies and chamber groups.

After an injury and a hiatus from playing, Carolyn rented a bass viol and a new direction opened for her. What's it like learning a new instrument after being so proficient on another? "I want to be able to play anything (almost!) that I hear and then reproduce it," Carolyn says. "I think a person can do this when they have been playing an instrument for ages. In my relationship with the viol, I still have to think very much of each hand, each finger. When you know an instrument well, that doesn't happen – it's more about the music."

With a career teaching English as a Second Language at Santa Rosa Junior College, practice time with her bass viol is a premium. "Julie Jeffrey helped me with short, productive practice sessions. I practice about 20-25 minutes after 9:00, when I get home from work. Then, longer on the weekends. Practicing is the big reward of the day." In addition to joining Play Days when possible, Carolyn attended the 2009 Viols West. "It was my first workshop. I loved every minute of it."



(Bridges, continued from page 1)

What the pictures do show however, is a wide variety in pattern, “clearly the design of each maker,” says Dominic Zuchowicz. He notes, however, a common “rigidity of pattern side to side.” Some early depictions show bridges with a base flat along the instruments face, suggesting that the feet, as well as the lacer cut outs were later developments. Again, however, the images may not tell the story: feet were likely developed early,

as the fluctuations of the belly from temperature would have made it impossible for a flat-lying bridge to stay accurately in place on the curved sounding board.

What the historical depictions also imply—with the lower and thicker bridges—is that sound would have been softer, with more present fundamentals and less of the brightening overtones and partials we are used to hearing today. A flatter curve requires greater precision in string crossing, and this design held on longest in the lyra viol, with its emphasis on chordal playing.

For “the most pertinent” historical source, makers look to Christopher Simpson’s *The Division Viol*, published in London, 1659, 2nd ed., 1667. Simpson’s depicted “curve” for a six-string viol is a starting point for many makers today. John Pringle’s bridge designs are his own, “mostly based on Simpson and other historical patterns,” and Dominik Zuchowicz works similarly, finding that “Simpson’s archings still work well for 6-strings, but 7-strings may require a smaller radius given the same string spacing.”



The Division Viol also depicts a bridge. Both Simpson’s curve and the depiction are unaccredited: Dominik Zuchowicz says “it would be wonderful to know if these were from his own observations or if he consulted a maker (or makers) he knew, and who that might have been. The problem is that we have no direct record of the thinking of known

historical makers; we can only decipher what remains of their work.”

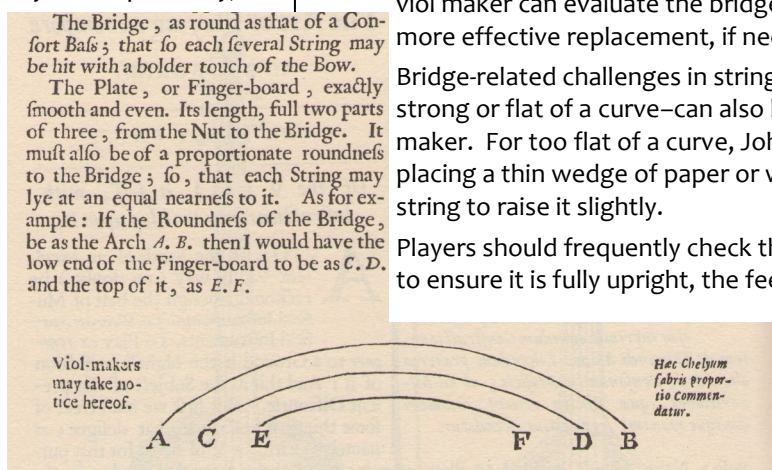
For players, what should guide them today in assessing the effectiveness of a bridge, and in ensuring its regular care?

John Dornenburg believes that the “box” of Chinese viols is often soundly made, but on some the bridge design diminishes the instruments’ musicality. A local viol maker can evaluate the bridge and create a more effective replacement, if needed.

Bridge-related challenges in string crossing—too strong or flat of a curve—can also be adjusted by a maker. For too flat of a curve, John suggests placing a thin wedge of paper or wood under the string to raise it slightly.

Players should frequently check the bridge angle to ensure it is fully upright, the feet flat on the

surface of the belly. Tuning encourages the bridge to angle, which diminishes surface contact



Christopher Simpson, *The Division Viol*

and can result in the feet digging into the sounding board. In worst case, the bridge can topple over or snap. To correct the angle, coax the bridge upright by placing fingers between the strings, pulling the top of the bridge softly toward the tail piece. Work in small even pulls, and for larger adjustments, alternate the ends, rather than fully leveling one end before the next. “The little creaking sounds will tell you the bridge is moving back in a controlled way,” says Dominik Zuchowicz. He also advises that “bridges that begin to curve due to uneven pressure are on their way to collapse and should be replaced asap.”

To help reduce tension as strings move along the bridge, put graphite in the string notches (pencil lead works fine). John Dornenburg also recommends that the string notches be examined for appropriate size: The trough should be wide enough that the string can vibrate freely with the string mostly above the bridge, with its bottom only touching the trough. A change in string gauges is always a time to reexamine this placement.

And finally, it’s worth experimenting with the density of your bridge. John’s students are familiar with his technique to adjust the resonance of the top string by placing a small dab of earthquake putty just below it on the bridge surface.

Further information on bridge care can be found on the VdGSA website, including a video by John Pringle. An historical perspective is presented in *A Bridge to the Past: Investigating an Old Viol Bridge at Haddon Hall*, by Michael Fleming, in *Early Music*, May 1999.

The Daily Warm Up

Clara Schumann read her correspondence as she played scales; Casals warmed up with the Bach cello suites. How do some of the Bay Area professionals start their day with the viol? Over the next few issues, *The Gamba News* will present the daily warm up by some of the pros in our neighborhood.



Marie Dalby

First of all, no matter what size of viol I'm playing, I do a couple of scales. Really and truly, I find that this is the best way to get my left hand relaxed (especially if I've just wrestled a bass in tune) and to get my bow arm moving in a way that feels good. I just pick a couple of scales and go up as many octaves as I feel like that day; then come back down, maybe switching how many notes I

do per bow, or doing some different rhythms. If I'm feeling especially virtuous, then I'll do the scale in broken thirds too.

Then I pick just one exercise to use as a warm-up—if I'm on bass, it's often the first division from Simpson's Division Viol. Just kind of bash through it at first, then pick one or two chunks of it to play through a few times until I'm pleased with what I hear. If not Simpson, I use one of the exercises from Grace Feldman's Golden Viol series (book 9 is especially good for bass exercises that bounce all over the instrument but aren't "hard").

If I'm on treble, I like to use something from G. Rooda's Method for Recorder—these aren't hard until you try to play them very fast and very cleanly. Then they're HARD! So I pick one and play it a few times, each time faster, trying to focus on clean string crossings, etc. Another exercise possibility is one of the Van Eyck divisions (Doen Daphne is a lovely one).

If I'm on tenor, I like Marshall Barron's "Preludes and Involuntaries" for tenor viol.

What all of these help me do is get the whole instrument SOUNDING—the times where I'm rushed and just immediately start working on whatever hard bit in a piece that I need to learn because I have a rehearsal really soon, I feel like I get sort of tightly focused on only one part of the instrument, and whatever I "learn" doesn't work very well in context later. So by first reacquainting myself with the pressure, speed, and type of contact that I need to make a good sound (just a few notes with the scales), I can then move on to something that uses a bit more of my brain, but still continues the

muscle awakening that I need (exercises that are familiar to me).



Peter Halifax

Daily warm up is mostly open strings, and mostly top d. First very long, then different shapes, then string crossing, then fast notes. Finally some scales in all keys starting and ending at the top, then scales in thirds and sixths, then trill things, then breakfast.

Rebekah Ahrendt

My daily warm-up generally consists of the following:

1. Stretch. Breathe. Get out the viol. Sit down with it.



Hold the viol, breathe, and contemplate for about 5 minutes.

2. Scales and arpeggios. Whatever keys I'm working in at the moment, plus one or two less common scales for practice, all the while trying to stay relaxed. 10 minutes.

3. Bowing exercises, usually from the Biordi/Ghielmi books, usually related to whatever repertoire I'm working on

at the time. Relaxed. 10 minutes.

4. Sight reading. Relaxed! 10 minutes.

Calling for: websites for the viol

Have you found sites for

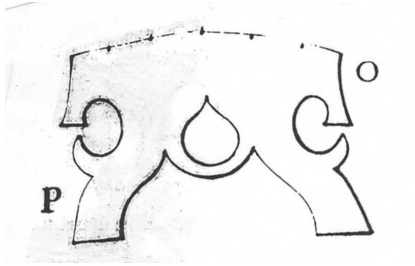
- Free viol music to print
- Sources for ordering music
- Technique
- Viol history, composers
- Viol pictures
- Other sites of interest?

If so, please send the address (and short description, if possible) to Peter Brodigan at:

Brodigan@sbcglobal.net

I'd like to list favorite resources in an upcoming issue.

Celebrating Bridges



This image of a bridge appeared in *Harmonicorum libri*, 1636. Solve the clues below to spell the treatise's author. Place the first letter of the answer in the box and the remaining letters on the lines.

"Bridge on the River Kwai" composer ____ Arnold

_ _ _ _ _

"A Bridge Too Far" director Richard ____

_ _ _ _ _

Jimi Hendrix's "____ Bridge"

_ _ _ _ _

"We build too many walls and not enough bridges,"
____ Newton

_ _ _ _ _

Actor who played Mr. Bridge, Paul ____

_ _ _ _ _

Iowa County of Clint and Meryl's bridges

_ _ _ _ _

Curve on the Bay Bridge

_ _

One of "the other" Bay bridges

_ _ _ _ _

Bridge locale of Wilder's Pulitzer prize novel

_ _ _ _ _

Pooh mistook ____ for a stick when he floated out
under the bridge

_ _ _ _ _

Don Johnson character, ____ Bridges

_ _ _

Golden Gate Bride destination (2 words)

_ _ _ _ _

Frank Bridge orchestral work, "____ Spring"

_ _ _ _ _

Concert Review

French Music for Multiple Viols

Hallifax & Jeffrey, with Marie Dalby and Josh Lee, viols, and John Lenti, theorbo

This concert was part of the series put on by Barefoot Chamber Concerts, the brainchild of Julie Jeffrey and Peter Hallifax, both of whom played joined by Marie Dalby, Josh Lee on viols and John Lenti on theorbo. It took place last January 22 in Berkeley.

It was most gratifying to see an overflowing house on a blustery Friday evening. A cynic might say that this large audience came for the free wine, bread and olives (the distinctive mark of Barefoot), a view belied by the rapt attention and enthusiastic applause given these stellar performers.

Four of the works offered were from the 17th century (Louis and Francois Couperin, Marais and Sainte-Colombe) and two from the 18th (Forcroy and Corette). Two for 2 basses, one for 3 basses, one for 4 basses and two for 2 basses and 2 trebles; all but one with theorbo on continuo.

The concert started with a Pavane by Louis Couperin, the house plunged into darkness by Peter's adroit throwing of a switch. The darkness was a very apposite state for the plaintiveness of the treble lines on the dark pedal of the basses and the deliciously wrenching dissonances in

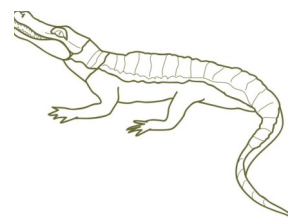
the piece. While the lights went on for the rest of the concert, the playing continued at a very high level: very fine technique in the service of making music rather than displaying showy virtuosity.

The one quibble I had was on the issue of tonal balance. When three or four basses were playing, the balance was best among the viols and theorbo. Two basses and two trebles, however, while not unknown in the literature, is not a common ensemble. Here, the trebles blended less felicitously with the basses, leaving their tone to occasionally sound thin, and the theorbo projected too loud, something of a surprise to me as I frequently feel that this instrument is played not loud enough.

Please note the word 'quibble' in the previous paragraph. Overall, this was an excellent and most satisfying concert. If Barefoot Chamber Concerts maintains this level of quality they may have to obtain much larger venues.

(For a listing of the other concerts planned by Barefoot, go to www.BarefootChamberConcerts.com)

~ The Smiling Crocodile



Mark Your Calendar

Monday, Feb 1

American Bach Soloists, final performance of Monteverdi's Vespers of 1610. Mondavi Center, Davis, 8:00 PM, lecture before. \$18-\$60

Saturday, February 6

Foothill Presbyterian Church Music Series presents recorder and mixed ensembles featuring Ensemble Sonoma performing Sonata in e minor by Joseph Boismortier. Joan Lounsbery and Robin Easterbrook, bass gambas; Isabel Wundsam, tenor recorder; Judy Walker, harpsichord. Foothill Presbyterian Community Church, 301 McKee Rd., San Jose, 3:00 PM

New Esterhazy Quartet presents "Extras and Encores," St. Mark's Lutheran Church, 1111 O'Farrell St, SF, 4PM. \$25,\$20,\$10.

Ávila, Musicians and Mystics from Sixteenth Century Spain, with Amy Schaner, voice; Dominic Schaner, lute & vihuela. Ávila springs forth from the confluence of two great mystics, Saint Teresa of Ávila and Saint John of the Cross. Featuring music from sixteenth century Spanish sources, bilingual meditations from mystical writings and

newly composed works, Ávila illuminates the vibrant time surrounding these spiritual mystics. Come and enjoy an evening of music from the Golden Age of Spain! Luys de Narváez (fl 1526-49) *Los seys libros del Delphín* (1538); Alonso Mudarra (1510-80) *Libros de musica para vihuela* (1546); Enríquez de Valderrábano (?-?) *Silva de Sirenas* (1547); Diego Pisador (b 1509/10-?) *Libro de música de vihuela* (1552); Miguel de Fuenllana (fl 1553-78) *Orphenica lyra* (1554). Trinity Chamber Concerts, Trinity Chapel, 2320 Dana Street, Berkeley, California 8:00 PM. \$12 general/\$8 senior, disabled, student, no one will be turned away for lack of funds.

www.trinitychamberconcerts.com

Sunday, February 7

New Esterhazy Quartet repeats "Extras and Encores," All Saints Episcopal Church, 555 Waverly, Palo Alto, 7:30 PM. \$25,\$20,\$10.

Friday, Feb 12

Magnificat Baroque performs Celeste Fiori, sacred and secular love songs by Alessandro Grandi. First Lutheran

Church, Homer at Webster, Palo Alto, 8:00 PM. Tickets \$12-\$35.

Saturday, Feb 13

Magnificat Baroque repeats Feb 12 program at St. Mark's Church, Ellsworth at Bancroft, Berkeley, 8:00 PM.

Sunday, Feb 14

Magnificat Baroque repeats Feb 12 program at St. Mark's Lutheran Church, 1111 O'Farrell St, San Francisco, 8:00 PM.

Friday, Feb 19

SFEMS presents Capella Artemisia, the Canticum Canticorum in the Convents, First Lutheran Church, Homer at Webster, Palo Alto, 8:00 PM, \$25/\$22.

Barefoot Chamber Concerts presents Cynthia Freivogel, solo violin. St. Mark's Parish Hall, Ellsworth and Bancroft, Berkeley, 6:00 PM. Tickets at the door \$15; discounts for seniors, SFEMS and online purchase; under 18 free.

Saturday, Feb 20

Capella Artemisia repeats Feb 19 program, St. Mark's Presbyterian Church, 272 7 College Ave, Berkeley, 8:00 PM.

Sunday, Feb 21

Capella Artemisia repeats Feb 19 program, St. Mark's Lutheran Church, 1111 O'Farrell St, San Francisco, 4:00 PM.

Friday, Feb 26

American Bach Soloists, Bach's St. John Passion, St. Stephen's Church, 3 Bayview Ave, Belvedere, 8:00 PM, lecture one hour before. \$18-\$45.

Saturday, Feb 27

American Bach Soloists repeat performance of Feb 26; First Congregational Church, Channing at Durant, Berkeley, 8:00 PM, lecture one hour before. \$18-\$45.

Sunday, Feb 28

American Bach Soloists repeat Feb 26 program, St. Mark's Lutheran Church, San Francisco, 7:00 PM, lecture one hour before. \$18-\$45.

Music Sources presents Ron McFarlane, baroque lute, 5:00 PM, 1000 The Alameda, Berkeley, \$20/\$25.

Monday, March 1

American Bach Soloists repeat Feb 26 program, Davis Community Church, Davis, 8:00 PM, lecture one hour before. \$18-\$45.

FEBRUARY WORKSHOPS

Saturday, Feb 13

Viola da Gamba Stanford Workshop, led by John Dornenburg. Presented by the Pacifica Chapter, Viola da Gamba Society. With co-faculty Julie Jeffrey, David Morris and Elisabeth Reed. Braun Music Center, Stanford University, 9:30-4:30. \$50. See flyer and sign-up information at the end of this *Gamba News*.

Saturday, February 13

East Bay Recorder Society presents Renaissance Chamber Music for Recorders and Viols, 9:30-4:00 workshop with John Tyson, reading of unbarred music in modern and old notation. St. John's UCC, 501 Laguna Honda Blvd, San Francisco. \$50 all day; \$30 for either morning or afternoon session. Morning: unbarred music in modern notes; afternoon: unbarred music in original notation.

Saturday, February 27

A Musical Tour of Colonial Latin America led by Tom Zajac.

SFEMS Medieval & Renaissance Workshop presents a daylong collegium for singers, recorders, viols and other soft instruments. Explore the fascinating world of villancicos, motets, mass movements and instrumental works by Spanish and native New World composers. The rhythms are catchy, the harmonies luxurious and the



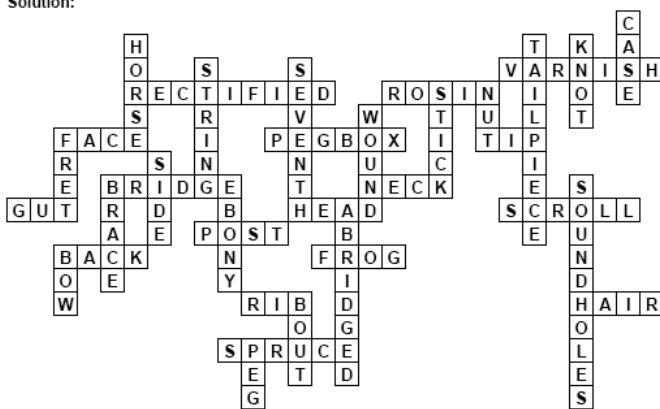
melodies knock-dead gorgeous, all presented in director Tom Zajac's own legible and user-friendly editions and arrangements. This collegium day raises scholarship funds to help SFEMS bring talented students to the summer Medieval & Renaissance Workshop. Tom is donating his services toward this purpose. Zion Lutheran Church, 5201 Park Boulevard, Oakland, 9:30 a.m. to 4:00 p.m. Potluck lunch. See flyer and sign-up information at the end of this *Gamba News*.

Solution to the January Crossword

"The De-parted Viol"

Need a clue? Look to your instrument!

Solution:



Stanford Viol Workshop

Saturday, February 13, 2010

The VdGSA Pacifica Chapter will host a day-long workshop on Feb. 13, 2010 at the Braun Music Center (the music building) on the Stanford University campus. Parking in the nearby lot off Mayfield Ave. (and all university lots) is free on Saturdays. Participants may bring a lunch, or purchase lunch in the nearby student cafe or Mexican restaurant (about 150 yards from Braun). The Braun Music Center is very close to Tressider Union and Dinkelspiel Auditorium. For a map, go to <http://campus-map.stanford.edu/>

Faculty

John Dornenburg, workshop director

Julie Jeffrey

David Morris

Elisabeth Reed

Schedule

9:00 Meet at the Braun Music Center in the Rehearsal Hall (located in the wing opposite the office, but still on the ground floor).

9:30-10:45 First class

11:00-12:15 Second class

12:15-1:30 Lunch

1:30-3:00 Third Class

3:15-4:30 "Gambas in the round;" group play

Class Topics

Please rank four class choices, with 1 being your highest priority. Nine of the following classes will be offered. It is possible that fewer than nine topics will be offered if some are popular enough to demand multiple sections.

- | | |
|--|---|
| <input type="checkbox"/> Shifting techniques and exercises for basses and tenors | <input type="checkbox"/> Work through a Simpson Division (basses) |
| <input type="checkbox"/> Treble high-note techniques and fingering practice | <input type="checkbox"/> Intro to French solo music |
| <input type="checkbox"/> Challenging consort parts for tenors | <input type="checkbox"/> Making sense of continuo bass lines |
| <input type="checkbox"/> Bowing technique on all sizes (improve your sound!) | <input type="checkbox"/> Easier solo music: learn a solo Ricercada by Ortiz |
| <input type="checkbox"/> Basics of expressive polyphony: shape, cadences, rhythm | <input type="checkbox"/> Intermediate bass viol duet: Couperin G Major |
| <input type="checkbox"/> Left hand independence exercises | <input type="checkbox"/> Advanced bass viol solo: |
| <input type="checkbox"/> Intro to tablature | <input type="checkbox"/> St. Colombe Chaconne in D Minor |
| <input type="checkbox"/> Inventing chordal accompaniments to simple songs | |

Name: _____

Contact information (phone and/or email, if we have a question about your registration):

Fee: \$50 Make check payable to VdGS-Pacifica

Send this form and payment to: Ricardo Hofer

370 63rd St. Oakland, CA 94618

Deadline is February 6, 2010

For any questions regarding the workshop, please contact John Dornenburg at jdac@got.net

Please list the instruments

(sizes) you will bring and your level on each (Beginner, Intermediate, Upper Intermediate, Advanced)



SFEMS Medieval & Renaissance Workshop presents a daylong collegium
for singers, recorders, viols and other soft instruments

A Musical Tour of Colonial Latin America

led by Tom Zajac

February 27, from 9:30 a.m. to 4:00 p.m.

Zion Lutheran Church
5201 Park Boulevard, Oakland, CA

~ Potluck lunch ~

*Explore the fascinating world of villancicos, motets, mass movements and
instrumental works by Spanish and native New World composers.*

*The rhythms are catchy, the harmonies luxurious and the melodies knock-dead gorgeous,
all presented in director Tom Zajac's own legible and user-friendly editions and arrangements.*



*This collegium day raises scholarship funds to help SFEMS bring
talented students to the summer Medieval & Renaissance Workshop.
Tom is donating his services toward this purpose.*

✂ Please complete and detach the registration form below and mail it with your check by February 15.

Name _____ Instrument _____

E-mail _____ Telephone _____

Mailing address _____

Enclosed: \$50 (full day) 

\$30 morning session  \$30 afternoon session 

Please write check to SFEMS

Mail to: Greta Haug-Hryciw – PO Box 370069, Montara, CA 94037-0069

For information: 617/323-0617 or medrenmail@gmail.com



VdGS-Pacific Membership

Join the Chapter or renew your membership

First and last name _____

Mailing address _____

City, State, Zip _____

Email _____

Note: Email is required to receive the Gamba News, our Chapter newsletter. The Gamba News is distributed in PDF by email only.

Phone number with area code (_____)_____

\$_____ **Playing Member** (35\$). Attend monthly consort meetings for free; plus receive free email subscription to Gamba News.

\$_____ **Two-person membership** (\$45). Two playing members in the same household. You share all the rights and privileges of a Playing Member.

\$_____ **Newsletter-Only Membership** (\$10). Receive the email subscription to Gamba News.

\$_____ Donation to VdGS-Pacific will help us buy sheet music and rental instruments and grow our scholarship fund. May we acknowledge your donation in the newsletter?

☐ Yes

☐ No

\$_____ **Total Enclosed**

Make out check to VdGS- Pacifica

Mail with this form to:

Penni (Pj) Savage, Treasurer VdGS – Pacifica
436 Hudson Street
Oakland, CA 94618