

VIOLA DA GAMBA SOCIETY PACIFICA GAMMA NEWS

Volume 24, No. 6 April 2010

PRB Productions

Peter Ballinger and Leslie Gold

The PRB catalog is a foundation of viol music in modern edition, recognized for its editorial authority, careful transcription, and regard for playability. Publishers and owners Peter Ballinger and Leslie Gold took time from their production schedules to share insight into their company and the music they publish.

What inspired you to start PRB Productions?

In my teens I played recorder and clarinet. I copied out, by hand, the clarinet parts to Brahms and Schubert symphonies so I could play along with the recordings. Later, in college, we performed Nicolai's *Merry Wives of Windsor* using parts loaned to us by the old Carl Rosa Opera Company: the clarinet parts were almost unreadable, and many of the numbers were for the now obsolete Clarinet in C. It took a couple of weeks to transpose and copy out the two clarinet parts, but I learned a lot about notation and musical calligraphy.

In the 60's I started a recorder quartet, The Marin Recorder Consort, which played all over the Bay Area. I wrote out the arrangements we used by hand. I still have the Keaton musical typewriter that I bought in the mid-60's; it produced, laboriously, scores and parts on onionskin paper which I then duplicated by the 'blue line' process. This was before Xerox copiers. By the time I retired in 1987, I was ready to find and use a computer program to produce legible music. There were dozens of music programs in the early 90's, most of them

completely inadequate. I chose the best available: Score, a program invented by Prof. Leland Smith (Stanford University), and I still use it for almost all of our publications. Our goal is to produce editions that are reasonably scholarly, attractive, but above all, facilitate performance.

PRB Productions was a one-person operation until 1998, when Peter and Leslie were married. After Leslie joined the business, she took on primary responsibility for administrative tasks including client communications and sales and marketing. A former journalist, she also

typesets several music editions each year and has recently issued her own edition of Thomas Ravenscroft's *Melismata*, a collection of popular rounds, ballad tunes, and theater music from 1611.

What was your first publication?

Maacama Trio, by Ridgway Banks, for ATB recorders. This was a piece that I had often played, always from handwritten copies. I located the composer, who still lives in the Bay Area, and obtained his permission to publish it. Within a

few months it was joined by at least a dozen editions.

What were the mechanics of publishing when you first started out? What are they now?

The Score program I mentioned above ran (and still runs) in DOS. This was a few years before any serious Windows version was available, and Score did not, unfortunately, run on Apple computers.

The essence of the Score program is its algorithm for spacing the notes, chords, etc., at a separation that makes them most easily comprehended by the performer. If you compare, for example, a violin part for a classical string quartet that was hand-engraved 100 years or so ago, with a typical computer generated part produced in the 90's or even today(!), the difference jumps out at you. The computer generated notes are often too widely separated on staves that have as few as three measures per line. This means that the performer's eye has to move much farther in a given time to get from one piece of information to the next. Also, the spacing

(Continued on page 6)



Peter Ballinger and Leslie Gold

Play Days 2010

Date	Coach
April 17	Josh Lee
May 8	Peter Hallifax 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.

Bass Viola da Gamba. 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, tenor, Uebel, 1984, ebony veneer tailpiece/fingerboard, ebony/ivory? pegs, 51.6 cm string length, 55 cm body, plays fairly well, in nice physical condition, \$1200.

Viol bow, John Brasil, treble, 47 gms, \$300.

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, Renaissance, vielle, yew, 45 gms, clip-in frog, Linda Shortridge, \$300.

Bow, Renaissance, snakewood, 72 gms, Linda Shortridge, clip-in frog, \$400.

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.

GAMBA NEWS

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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 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.

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

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.

Message From the President

Happy April! Taxes can be a downer, but nasturtiums in bloom certainly give a person a lift.

This month there's a change in our play day schedule as it was previously announced. We will meet on April 17 instead of April 10, and our coach will be Josh Lee rather than Bill Skeen. Look for details elsewhere in this newsletter, and also watch for Roy Whelden's usual email alert asking you to notify Dalton Cantey whether you can attend.

Also in this newsletter is a summary of a meeting we had recently of the Play Day Committee which was appointed at the last board meeting. The committee was asked to come up with ideas for changes and improvements to our play days. We are going to try some of these ideas at the May 8 play day. And take note: THE POTLUCK LUNCH IS NO MORE, effective immediately, due to low interest and participation. Be sure to bring your lunch if you plan to stay for the uncoached afternoon session.

Our nominating committee (Lyle York, Julie Jeffrey, Mary Elliott) is putting together a slate of candidates for president, vice president, secretary, and treasurer. You'll be asked to vote on it next month. If you would like to volunteer to be a candidate for one of these offices, or would like to nominate someone, please get in touch with Lyle, Julie, or Mary.

There's going to be A LOT happening in early June. We'll elaborate on that in the May newsletter, but here's a "heads up" on some of it:

Our end-of-the year "Bash"—the usual play-in and potluck—is scheduled for Saturday afternoon, June 5, at Zion Lutheran Church in Oakland. If you haven't already done so, it's time to start working on the pieces you want to play for the event. Try to keep it to five minutes for each ensemble or solo "act." Our vice president Ricardo Hofer (may he be rewarded in heaven if not sooner) has agreed to be coordinator for the "Bash."

Berkfest! The Berkeley Early Music Festival and Exhibition begins the day after our party, and runs to June 13. Watch for announcements of performance schedules for both the official Festival and the concurrent "Fringe" events. Do plan to give special attention and support to the "Fringe," as many of our local performers, including our own members, usually take part.

Please volunteer for staffing of the VdGSA table at the Exhibition, June 10-12. See the separate article in this newsletter. We're counting on your help.

VdGSA is also sponsoring a master class with Margriet Tindemans Saturday afternoon, June 12, and we have been asked to help with arrangements for it. More information to follow as it develops.

I'm looking forward to seeing you at our two remaining play days, our June "Bash," and the Berkeley Early Music Festival and Exhibition.

~ Ellen Farwell

Member Profile ♦ Joan Lounsbery

After a distinguished lifetime career in arts management, and twelve years after she first picked up a viol, Joan Lounsbery performed in her first public concert in February 2010, playing a Boismortier trio sonata with Ensemble Sonoma. The concert was just one achievement in the robust music life Joan has developed since moving from executive arts positions into project-based arts consulting in 2007.

Joan's relationship with the viol began in the late 90's, while she was Managing Director of Milwaukee's Skylight Opera Theatre. "I'd played cello until I was 25," Joan says, "and wanted to get back to playing." When she heard her friend Thallis Drake play viol with a Renaissance ensemble, Joan decided "the gamba seemed a good choice. I'd been developing an interest in early music. Thallis loaned me an instrument and gave me some lessons." Soon afterward, Thallis took Joan to a Mary Springfels workshop in Chicago. "I was amazed that one of the world's great players would sit with us for two hours. But I've learned that's how it's done in the gamba world. The great players are also teachers and we are fortunate to have access to them. It has been a great thing to work with players such as Mary, Wendy Gillespie, Margriet Tindemans, and Sarah Mead."

After Joan received her degree in music history at UCLA, she moved to New York, where she served as Carnegie Hall's Programming Manager for five years. As her career progressed, she became Executive Director of Milwaukee's Artist Series at the Pabst, and served on numerous arts boards and review panels for the National Endowment for the Arts. She continues to be a regular site visitor for the NEA's opera program. Joan's tenure with the Skylight Opera began in 1992, and on her departure, donors created the Joan Lounsbery Arts Administration Fellowship Program.



Returning to her native California in 1999, Joan became Executive Director of the Santa Rosa Symphony, and served on the board of the Association of California Symphony Orchestras, chairing its Governance Committee.

Joan connected with the Pacifica chapter, Lyle York, John Mark, and John Dornenburg, and got set up with a Uebel bass. "I found my way to Michael Sand in Sonoma, who was my first teacher. From Michael I went to John Dornenburg, who is my teacher now."

Today, Joan balances her time between her consulting work and playing music. Practicing is a regular part of her day. "I love to practice," Joan says.

"Fingering passages, playing slowly when just learning a piece. It's the process that satisfies me, a personal endeavor to get better at something." The gamba has proven to be the perfect instrument for her. "I love playing lower lines, and have never had a desire to play anything but a bass."

Joan's music life includes weekly sight reading with her Sonoma neighbor Robin Easterbrook, as well as regular rehearsals with Ensemble Sonoma. "And I've restarted myself on piano, it's an instrument I love and used to play. My ex-husband is a professional French horn player, and we have been playing Schubert songs arranged for French horn." Joan also plays piano duets with colleagues in her area.

Joan confesses to being "utterly in love with the viol repertoire. I discovered Schenck a few weeks ago, now I want to play every suite he ever wrote. Same with Boismortier!"

Margriet Tindemans Master Class at Berkfest

Internationally known performer and teacher (and Bay Area favorite) Margriet Tindemans will hold a viola da gamba master class on Saturday, June 12, at 1:30 PM at Music Sources, corner of The Alameda and Marin Streets, Berkeley. Open to both players and observers, the class is part of the Berkeley Early Music Festival. Carpools will be offered from the 1st Congregational Church, site of the instruments Exhibition. New bus route information will be available from the Chapter



and on the Early Music America announcement board. If you want to participate by playing, contact Ellen Farwell: Leonardfarwell@comcast.net or (510) 524-3327. For more information, contact Ellen or Lee McRae, lmcr@aol.com or (510) 848-5591.

Josh Lee

April 17 Play Day with Josh Lee

Josh Lee will coach the April 17 Play Day and will take participants through the warm up and technical check-up that he does each day.

Cited for his “stylish and soulful playing,” Josh Lee performs on viols and double bass with some of the world’s leaders in early music. An alum of the Peabody Conservatory and the Longy School of Music, Josh studied double bass with Harold Hall Robinson and viol with Ann Marie Morgan and Jane Hershey. He is the founder of Ostraka, and has most recently performed with Philharmonia Baroque Orchestra, Les Délices, Boston Early Music Festival, Seattle Baroque Orchestra, and the Los Angeles Philharmonic. Josh’s performances have been featured in broadcasts across North America and Europe, including features on Performance Today and Harmonia and Österreichischer Rundfunk. He has recorded for Dorian-Sono Luminus, Reference Recordings, and Koch International. A native of South Carolina and a resident of San Francisco, Josh is director of the Viola da Gamba Society of America Young Players’ Weekend.

The Daily Warm Up—Josh Lee

Concluding from the February and March issues, *The Gamba News* presents the daily warm up by some of the pros in our neighborhood.

Josh Lee: Warming up is time well invested and helps ensure you get better and more positive results from your practice session. Not only does a warm up routine get your muscles and joints moving, but it can be a great opportunity to spend time on technical aspects of playing we’d all prefer to ignore.

Personally I like to spend my warm up session split between playing open strings and scales in front of a mirror. After tuning (and tuning, and tuning some more!) I will set my metronome to 60 beats per minute and start by playing whole notes on my middle two strings—C and E on my bass viol. I choose these as they are in a more neutral position for the right arm and the viol—no worrying about getting just the right bow angle on my high D or worrying about pushing my viol out to get to my low A. By giving myself an easy starting place I can concentrate on my technical agenda: bow angle, placement on the string, relaxed right arm, shoulder, hand and fingers, as well as tone. At first I’ll play a few push and pull strokes on each string, always watching for a consistent bow speed and angle in the mirror. Once I feel like I’m getting the results I want, I start moving to

other strings, all the while going through my check list to make sure I’m spending my time well. As I move to higher and lower strings I make doubly sure to watch for a proper bow angle in the mirror—especially as I head up to the high D. Often I find that we can all start doing strange things with our shoulders and elbows as we climb higher, so I put extra attention to how my right arm is impacting my bow angle and placement.



Remember—relaxed is best, but often difficult to achieve. In all seriousness, I have to make sure I’m breathing during this whole process. I find that as I increase my focus to finer and finer details I’ll start holding my breath which in turn leads to tension—so BREATHE AWAY!

Once I feel that my right hand is relaxed and can be left on it’s own for a while, I turn my attention to scales. At first I start with a simple one octave C major scale, again for it’s neutral starting and finishing position as well as for it’s simplicity. I can play the scale on just a few strings, in one position and without any extensions. This all goes with my belief that an easy

starting place is the best starting place for your daily practice—don’t make it a negative experience right from the start by playing 4 octave scales with arpeggios at 200 BPM—no one will give you a sticker for your hard work!

Anyway, as I play though the scale I turn almost all of my focus to my left hand, watching for curvature of each finger, how much pressure and active muscle I’m using to put each finger down, how much pressure I’m using to keep that same finger down once I place it on the fingerboard, as well as the position of my thumb and the angle and position of my left arm, elbow and wrist. Again I always have to watch out for my left shoulder—often it can reflect any tension or nasty feelings I might be having towards the results I’m seeing and hearing. As before, I try to make sure I’m always breathing and staying as relaxed as possible, always reminding myself that if this first or fifth scale isn’t up to snuff the next one will be better.

Once I feel like I’ve loosened up and feel like the scale sounds good and my left hand is wide awake, I’ll move on to additional scales, adding more octaves as I progress. I also make sure to mix up how I play each scale, often electing to use less conventional fingerings that put me

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(PRB Productions, continued from page 1)

between the notes is often more ‘clunky’ than in a good hand-engraved part or score. As you know, long notes such as half-notes should not have exactly twice the separation as quarters, or four times the separation as eighth-notes; the separation is calculated by a subtle algorithm that assigns proportionately more space after the shorter notes. This has to apply whether the staff is more or less crowded, so the “justification” of the notes is a complex process. In my opinion, Score still does this process better than any of its rivals.

In the early 90’s, there were two kinds of printers for computers: the dot matrix type, and the photographic imagesetters, such as the Linotronic, which had a resolution of over 2000 dpi. I couldn’t afford the latter, and the dot-matrix types were too crude to be used for music, in my opinion. Until I

acquired my first Laser printer (the famous Apple Laserwriter), I would produce computer files of my scores and parts, put them on disk and drive over to a place at the top of University Avenue, hunt for a parking spot, and have the files printed on their Linotronic. Usually there were typos, so I often had to make this tedious journey several times.

I then took the master copies to the local CopyMat, where they printed a number of copies on their 11x17 (“tabloid”) printer. The Apple LaserWriter could only print on letter size paper, so there had to be a good deal of pasting up. My first printer that could handle tabloid paper, a LaserMaster, cost \$15,000!—and it still printed only on one side. If I expected an edition to sell enough copies, I would take the masters to a printing establishment. One of these, Publications Ink in Berkeley, was run by two enterprising young women. Among the editions produced there was the first of the Educational Series, Margaret Panofsky’s *Bass Viol Technique*. During the final production, there was a heat wave in Berkeley, and the photographic inserts, which were actual b/w images glued to the master pages, started to slide around in the camera, involving an

expensive international phone call from London, where I was at the time. Many of our printed editions were produced by Giant Horse Printers, in South San Francisco. Since 2000 we have been printing, stapling and trimming our editions at home, on our own machines, “on demand.” Ironically, the most up-to-date printers are not necessarily the best. Those made by Xerox and HP ten years ago are superior to the current models; in fact it is difficult now to find a high quality laser printer that will accept tabloid or 12x18 paper. And we still use Score (version 4.1) for our editions; fortunately Windows can still run in DOS mode.

What are your editorial standards/practices?

We send a page of “Editorial Guidelines” to composers and editors. We rarely try to influence our contributors as far as preface, commentary etc. are concerned, although they are expected to provide some information about the composer and the context of the music. We favor a commentary that lists the changes, or alternative readings, while leaving the actual music free of footnotes, asterisks and so on.

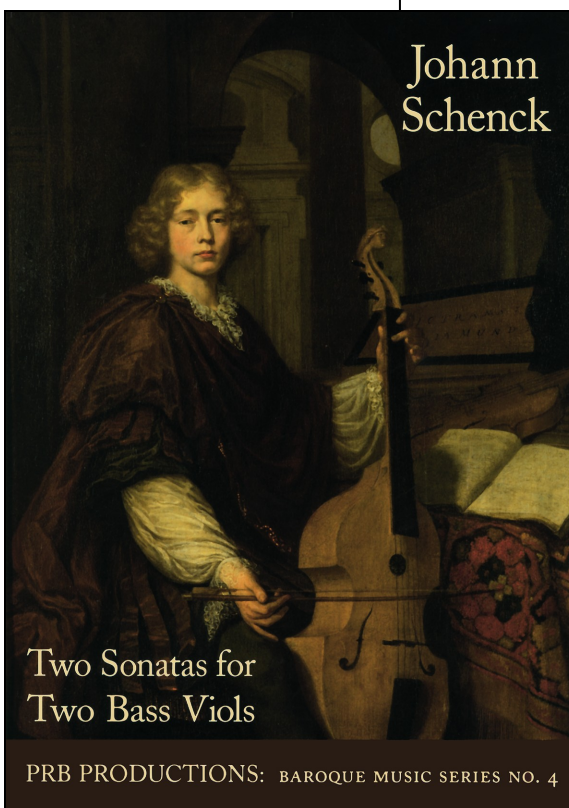
What are your best-selling titles?

Our Educational Series includes the four best-sellers: Frances Blaker’s *Recorder Player’s Companion*, Margaret Panofsky’s *Bass Viol Technique*, and Carol Herman’s

two contributions: *Alphabet Soup* (a primer on viol tablature), and her *Twenty-five Easy Etudes*, for viol with teacher’s accompaniment. Among the editions for viols, Schenck’s *Sonatas* (edited by François Pierre Goy) and Ives’ *Nine Ayres* (ed. Gordon Sanford), both for two bass viols, and the four editions of Ward’s consorts for four viols stand out. The latter were all published in the 90’s and we expect our more recent editions to catch up in due course.

How do you select what you are going to publish? How do you select your editors? What’s the nature of relationship between publisher and editor?

In many cases, an editor or composer initiates contact with one (or more) publishers, and the publisher decides whether to publish. Except in the case of established best-selling authors, I imagine a similar process occurs in book publishing. Publishers may contact other scholars for guidance in their decisions. Our relationships with editors, composers, and arrangers are always cordial; our advice is usually limited to ensuring a reasonable degree of uniformity in the formatting of commentaries, indexes, and so on. We may sometimes add purely



cosmetic features, such as (additional) cues, pitch range (at the beginning of each part), etc.

Tell about one of your partnerships with an ensemble.

Sex Chordae Consort of Viols wanted to record a CD of Monteverdi's Book 3 madrigals, and needed a set of instrument parts. The tessitura of the entire 5 parts was too high for viols. This was particularly a problem for the bass, which often did not pass below the C below middle c, resulting in a lack of low sonority that did not sound well on viol consort. I was asked to transpose the parts a fourth lower: it was not unusual to sing them at that lower pitch in Monteverdi's day. So I

thought, why not publish all 20 in an edition for voices and viols: Richard Charteris was very willing to take on the editorship, and we published one of our last editions to be commercially printed in quantity. *Sex Chordae* produced an excellent CD of the madrigals, and we received a glowing review in the Music Library Association's "Notes."

You have some first publications and first modern editions — how did you get those opportunities?

The largest example of this is our seven volume edition of Telemann's *Fortsetzung des Harmonischen Gottesdienstes*. Louise Carslake, well aware of the composer's famous *Harmonische Gottesdienst*, a collection of 72 cantatas for voice, one instrument and continuo (1726: modern edition by Bärenreiter), was intrigued by an entry in Grove, listing the *Fortsetzung* (for voice, two

instruments, and continuo), but with no source or modern publisher. She and her husband, John Dornenburg, managed to locate the source which was partially (score) in the Bodleian Library and partially (parts) in the Royal Danish Library. Naturally, the cantatas involving the flute or recorder were of most interest to her, but I decided to publish the entire work: after more than ten years, and three different printers, it was complete. Our editor, Jeanne Swack, was suggested to me by John Butt. In the meantime, another complete copy of the source was returned to Germany by the Russians, who had spirited it away at the conclusion of WWII.

Another purloined work that was similarly reinstated was a collection of motets by Johann Christian, a son of Johann Sebastian Bach. He was known as "The London Bach," but these works were composed early in his life, when he lived in Italy. Most of them were already known and present in the collected works (edited by Warburton), but two of them had been listed as "lost." Another of our prolific

editors, Richard Charteris, found the source as soon as it was returned from Armenia to Hamburg, and recommended that we publish it, which we did (*Domine ad adjuvandum*, and *Laudate pueri* in E major). While we were about it, we also published the G major *Laudate pueri* in its first performing edition, which was used in the production of a CD including the work, with Emma Kirkby.

As for contemporary music, we have enjoyed publishing new works for viols by Martha Bishop, David Loeb, Will Ayton and Peter Seibert—to name a few. We also managed to secure some early works by San Francisco composer Nathaniel Stookey, including his two string

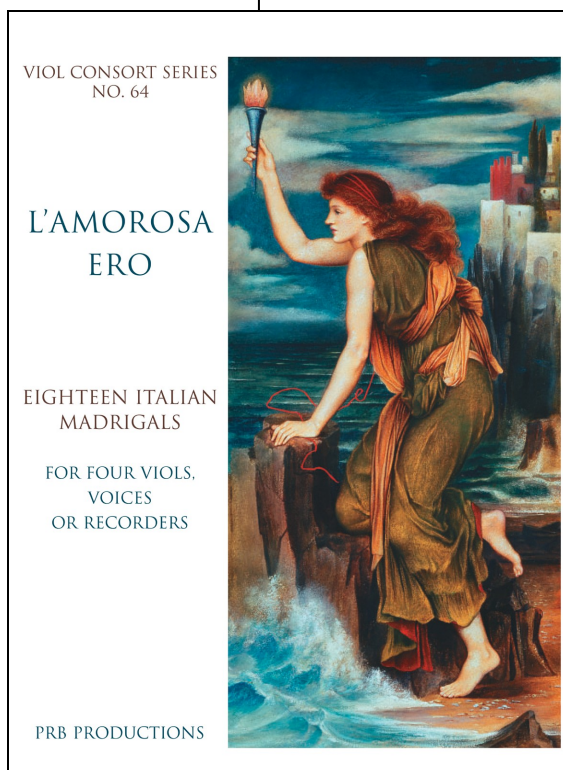
quartets. This was possible because Nat and Peter had been members of the UC Chamber Chorus a few years before Nat's career took off. Sheli Nan, another local composer, had been self-publishing until we took on a number of her pieces for keyboard, voices, strings. Belinda Reynolds, also of San Francisco, has one of her works, *Envision*, for string quartet with bass viol instead of viola; shortly we'll publish her *CIRCA*, for baroque flute, violin, gamba, and harpsichord, and her series of piano duets for beginning pianists.

Do you research for works that are not in publications or are out of copyright?

We do: often we are helped by unofficial "scouts" who notice a work that has been published many years ago, or an early work that has a recent, but incomplete, non-performing or sometimes defective modern edition. One example was our edition of *L'Amorosa Ero*: this was spotted by Julie Jeffrey in a small format edition, transposed out of the original key, with added editorial slurs, incorrect *ficta* and mistakes in the text. With permission from the holder of the printed source (Vatican Library), we asked Richard Charteris to edit it.

The result is a remarkable collection of 18 madrigals, all to the same text, which deal with Hero's love for her doomed Leander, who drowned in the Hellespont while trying to swim to her. Each madrigal is by a different composer—all living in northern Italy in the late 16th century, a period of remarkable ferment in music history. These can be sung and/or played by voices and viols or other instruments.

Another, forthcoming, edition originated in Peter's perusal of a biography of Chopin, where mention is made of one



August Klengel (1783-1852), who tried to interest Chopin in his monumental *48 Canons and Fugues in all Keys*, for piano. Composed as a very early homage to J.S. Bach's "48," the fugues are of high quality, without challenging the originality of Bach's fugues. But the canons (for as many as four voices, often at unusual intervals) are quite remarkable in that they are strictly imitative and yet the result is delightfully free, melodious and often dramatic.

After Klengel's death, a friend brought out the first edition, published two years later. Published at a period when music engraving was of very high quality, it seemed pointless to reissue these remarkable pieces in a modern, computer-engraved, edition, which could not surpass the original. We now have permission from a holder of the original edition (UC Berkeley Music Library) to publish a facsimile. Apart from a second publication later in the 19th century, these pieces have never been re-published. Many of them sound great on viols or recorders, and we'll provide a number of derivative editions for recorder and for viol consorts.

You have pieces by Carl Nielsen — what prompted you to arrange them for viols? Are there other composers' works that you feel would make great viol consort pieces?

Being fortunate to possess a small positif organ, I am always on the lookout for organ music that I can attempt to play, and which doesn't need pedals. Carl Nielsen, towards the end of his life, began, like many composers at that point, to interest himself in music of earlier periods. These "small preludes" were the result. Although the keyboard scores were published in the USA, there is no USA copyright, and, as the organ texture is often readily translatable to the viol consort, I decided to publish a selection of the pieces. Apart from their poignant beauty, they provide an excellent approach to "modern" music for viol players, whose major reason for playing the viol is often based on a rooted antipathy to modern sonorities. I also arranged a number of pieces by the 20th Century German composer Ernst Pepping, from his *Little Organ Book* for recorder quartet, for the same reason.

So far, few viol players have taken advantage of our edition of viol transcriptions of Brahms' late organ music. These include 11 chorale preludes; one factor in the edition's disfavor may be that they are for different numbers of viols, some for four, some for five, and one each for three and six viols. But, in my opinion, they could

sound at their best on viols, because of the control over the dynamic of the individual parts, which is difficult to achieve on the organ. The music, while Baroque in its settings, is "modern" in its harmony, a contradiction which is borne out, I think, by the fact that there is no satisfactory recording of the pieces played on the organ (and Peter has at least a dozen recordings).

Another modern composer, Shostakovich, wrote 24 preludes and fugues for piano after he returned to the USSR from a visit to the 1950 bicentennial of J.S. Bach. Among these are several preludes and fugues that I think are ideal for viols. Unfortunately, their US publisher has denied us permission to publish them. Our catalog has a number of other "modern" pieces arranged for viols.

How well does your contemporary list sell? How do you choose your print run? Who is your core customer base?

Sales are very variable; from a handful, to a few dozen, to nearly 200. The percentage of early music devotees who also enjoy contemporary music, let alone play contemporary music, is quite low.

Recently we have begun to publish contemporary music for modern instruments; this is in its early stages, and the market is not easy to penetrate. As explained above, we now print only "on demand," so the print "run" depends on how many copies are ordered. Formerly, as with any publisher, the print run was arrived at as a gambler's compromise between one's most realistic (read, *pessimistic*) estimate of sales and the lowest price per copy achievable by increasing it. "On demand" printing enables us to publish challenging and interesting new works that may not be "commercial."

We have supplied music to individual and commercial clients in 27 countries in North America, Europe, and the Pacific Rim countries, including Japan, Australia and New Zealand.

What is the "art" in publishing?

We try to achieve a layout that will encourage the customer to play the music. Factors include layout design (number of systems per page, size of staff, population of notes), font selection, style of cover (border, typography, artwork if used). ❖



(Josh Lee, continued from page 5)

in higher, less-often used positions. This is taking Christopher Simpson's own advice when he reminds us that "the same Notes may be play'd upon different Strings." Knowing some alternate fingerings has gotten me out of some sticky situations, so it is time well spent. All the while I'm playing these scales I frequently check in with my bow to make sure everything is working as well as it was while I was playing open strings. I have found in my own practice as well as with my students that as the left hand encounters trouble, the right hand immediately reflects that. If you find that to be the case, step back, simplify your practice by slowing down or simplifying your activity (i.e. try one octave instead of two). Just by keeping things simple and relaxed you can make more progress quickly than if you load up on the most difficult exercises right out of the gate.

Playing Around with Play Day

In mid-March, a committee of six (Ellen Farwell, Ricardo Hofer, Pj Savage, Julie Jeffrey, Robin Easterbrook, Joan Lounsbery) met at Robin's house in Sonoma to talk about our monthly play days and how we might try to change or improve them. Here are some ideas that we came up with:

In an effort to encourage beginners to attend play days, we will try out a special beginners' group for the May 8 play day.

To encourage more "seasoned" players to come to play days, we will try out another special group for May 8,

who will play consorts by more challenging composers such as Jenkins, Lawes, and Purcell.

In our letter to coaches, we will include voices and viols as an option for group presentations, and will also encourage coaches, if they have any questions or concerns about their responsibilities, to contact Dalton Cantey or any board member or participating member for more information.

The new policy for lunchtime is: BROWN BAG IT. Effective with the April meeting, we will not plan on any more potlucks.

One option for coaches will be to have the group presentation first, before the coached ensembles. We will try this out also at the May 8 play day.

We will expand our potential coaches list to include several out-of-town teachers who might be passing through the Bay Area, in the hope that we might "piggyback" on their visits. We might also offer to set up a private lesson schedule for them at that time. Some names that were suggested are: Pat O'Scannell, Lisa Terry, Margriet Tindemans, Mary Springfels, Brent Wissick.

At our May board meeting, we will discuss the possibility of "doubling up" on coaches—having two coaches on play day instead of one, so that groups get more coaching time in the morning.

These ideas came from a recent survey which many of you participated in, as well as brainstorming at the meeting. Let's give them a try and see what you think.

~ Ellen Farwell

Mark Your Calendar

Friday, April 16

American Bach Soloists presents *Bach, Handel, and Vivaldi*. Bach: *Concerto in A Minor for Violin, Concerto in D Minor for Harpsichord*, Handel: *Delirio amoroso*, and Vivaldi: *In furore iustissimae irae*. Two of Bach's most brilliant concertos will feature violinist Johanna Novom (winner of ABS' 2008 Young Artists Competition) and harpsichordist Corey Jamason. Mary Wilson, whose exquisite standing ovation performances with ABS are unforgettable, will perform Handel's delightful solo cantata, *Delirio amoroso*, about a lover's delirium, and Vivaldi's extraordinarily pyrotechnical motet for soprano, *In furore iustissimae irae*. Free pre-concert lectures begin one hour prior to each performance. St. Stephen's Church, 3 Bay View Avenue, Belvedere, 8:00 PM. \$18/\$45.

Saturday, April 17

American Bach Soloists repeat program of April 16. First Congregational Church, 2345 Channing Way, Berkeley. 8:00 PM. \$18/\$45.

Sunday, April 18

American Bach Soloists repeat program of April 16. St. Mark's Lutheran Church, 1111 O'Farrell St., S.F. 8:00 PM. \$18/\$45.

Monday, April 19

American Bach Soloists repeat program of April 16. Davis Community Church, 412 C St., Davis. 8:00 PM. \$18/\$45.

Friday, April 23

Barefoot Concerts presents English Music by Simpson, Locke, and Jenkins. Hallifax & Jeffrey (Peter Hallifax and Julie Jeffrey, viols) with Gilbert Martinez, chamber organ, playing a concert of English music for 2 viols. Violists Hallifax & Jeffrey are well known for their performances of French high baroque music. In this program, they explore a new and rarely-heard repertoire, the virtuoso chamber music of the English composers of the mid 17th century. John Jenkins, Matthew Locke, and Christopher Simpson were household names in their time. However, their music is not so often heard today partly because

they wrote more for viols than violins or cellos. The music is rich, complex, and varied. It combines the ornamented virtuoso “division” writing style with the melodic style of dance movements and also pure counterpoint from the Renaissance. At this period in history composers were still experimenting with instrumental chamber music. The results are as varied as they are masterly. The Tudor courts had given rise to a rich tradition of music composition and performance, and subsequently England in the 17th century became the international center for viol making, playing, and composition. In the perfect wooden acoustic of St. Mark’s Episcopal Church Parish Hall, this music will open your ears to a new world of sound. St Mark’s Episcopal Church, Parish Hall, 2300 Bancroft Way, Berkeley, 6:00 PM. \$15 at the door (students, seniors and SFEMS members \$13), 18 and under admitted free. \$3 discount for online orders, go to www.BrownPaperTickets.com/event/80804

Magnificat Baroque performs *Vespro della Beata Vergine* (1610) by Claudio Monteverdi. In his famous Vespers collection of 1610 Monteverdi consciously melded the competing styles of old and new that fueled the great musical debate of the new century. Based on ancient psalm tones, the polyphonic settings of the Vespers offer a kaleidoscopic tour through the new musical styles that were evolving at the time. Magnificat will be joined by early wind ensemble The Whole Noyse in these performances marking the 400th anniversary of the publication of this remarkable music. St. Patrick’s Seminary, 320 Middlefield, Menlo Park, 8:00 PM. \$12/\$35.

Saturday, April 24

Magnificat Baroque repeats program of April 23. St. Mark’s Episcopal Church, 2300 Bancroft Way, Berkeley, 8:00 PM. \$12/\$35.

The New Esterhazy Quartet presents *Dedicated to Haydn*, quartets by various composers honoring the work of Haydn, including Mozart’s *Quartet in G, K 387*. St. Mark’s Lutheran Church, 1111 O’Farrell St, S.F. 4:00 PM. \$25,\$20,\$10.

Sunday, April 25

Magnificat Baroque repeats program of April 23. Grace Cathedral, 1100 California St., S.F., 3:00 PM. NB: the Sunday concert will begin at 3:00 rather than the usual 4:00 time. \$12/\$35.

New Esterhazy Quartet repeats *Dedicated to Haydn*, All Saints Episcopal Church, 555 Waverly, Palo Alto, 4:00 PM. \$25,\$20,\$10.

Sunday, May 9

The Archetti Baroque String Ensemble performs J.S. Bach’s *Brandenburg Concerti Nos. 6 and 3*, Biber’s *Battalia*,

and violin concerti by Vivaldi and Handel. Herbst Theater, San Francisco. 3:00 PM.

<http://www.chambermusicSF.org>

Workshops

Berkeley Early Music Festival and Exhibition. June 6-13. Full information on events and concerts is available at www.sfems.org/bfx10.shtml.

Summer workshops are opening for registration

VdGSA Conlave. July 25-August 1. Pacific University, Forest Grove, OR. Faculty: Martha Bishop, Marie Dalby, John Dornenburg, Wendy Gillespie, Jane Hershey, Julie Jeffrey, Lawrence Lipnik, Catharina Meints, Sarah Mead, Rosamund Morely, David Morris, John Mark Rozendaal, Mary Springfels, Margriet Tindemans, Brent Wissick, Shanon Zusman. www.vdgsa.org.

SFEMS Baroque Music & Dance Workshop. June 20-26. Sonoma State University, Rohnert Park, CA. Faculty includes David Morris (cello) and Mary Springfels (viola da gamba). www.sfems.org.

SFEMS Medieval and Renaissance Workshop. June 27-July 3. Sonoma State University, Rohnert Park, CA. Faculty includes Julie Jeffrey (viola da gamba) and Margriet Tindemans (viola da gamba and medieval strings). www.sfems.org.

Pacific Northwest Viol Workshop. July 11-17. Bastyr University Conference and Retreat Center, Kenmore, WA. Faculty: Jack Ashworth, John Dornenburg, Ann Marie Morgan, Rosamund Morley, and Margriet Tindemans. www.pnviols.org; pnvworkshop10@gmail.com.

Staffing the VdGSA Table at the Berkfest Exhibition: Please Help

The Viola da Gamba Society of America has again asked us to staff their table at the Exhibition associated with the Berkeley Festival, and we’re going to need your help. The Exhibition will be at the First Congregational Church in Berkeley from Thursday, June 10, to Saturday, June 12. Robin Easterbrook has agreed (*Thank You Robin!*) to coordinate this effort. We will need people to volunteer at the table maybe two or three hours at a time, noon to 6:00 p.m. on Thursday, 10:00 a.m. to 6:00 p.m. on Friday, and 10:00 a.m. to noon on Saturday.

Volunteers will distribute literature (including some of our own), answer questions, maybe demonstrate how to hold the viol or the bow, just generally be friendly to anyone who comes up to the table and is curious. You’ll see a lot of people you know. There will be great opportunities to meet other exhibitors and examine the instruments of the various vendors.

It’s a bit early to schedule actual shifts right now, but we can at least let Robin know that we’ll be available. Once we know what performances we want to attend and

when we'll be free, Robin will be able to plan things more precisely, but please contact her now so that she can put your name on the list. She's at reasterbrook@mac.com, (707) 939-6605 or cell: (510) 390-2003.

We've also been asked to take part in an instrument "petting zoo" sponsored by Early Musc America on Saturday morning, June 12, from 10:00 a.m. to noon, at the First Congregational Church. The public will be invited to examine and try out all kinds of instruments, including viols. We'll need a few volunteers there to demonstrate how to hold the instrument and bow, and how it's played. I'm hoping that we can borrow instruments from some of the vendors so that we don't have to haul our own viols to the church.

~ Ellen Farwell

Music's Re-creation at the Berkeley Festival

Music's Recreation will present one of the Festival's "main stage" concerts at 5 p.m. on Saturday June 12. The program will include fantasias and suites for violin, bass viol, and organ/harpsichord by the great **Early English Baroque Masters**. The music of William Lawes, John Jenkins, Christopher Simpson, and Matthew Locke occupy a special place between the Golden Age of the English Renaissance fantasia and the new Baroque genres of the suite and sonata. Swift Italianate virtuosity is set to the particularly poignant English harmonic language, resulting in music that is both emotionally charged and unlike any other style.

Classic Net writes that Music's Re-creation's performance of Jenkins and Locke is "varied, subtle, gentle, and exciting music for strings and keyboard by practitioners who play with great insight and sensitivity."

England's Early Music Review writes of Music's Re-creation's Lawes performance: "The playing is delightfully expressive, fully encompassing the switchback moods of Lawes—mostly cavalier, even droll, then suddenly poignant and passionate. The players are beautifully balanced, the violin never shrill, the viol clear and articulate. I recommend it highly. It is brilliantly played, and I defy anyone not to be moved by it."

Music's Re-creation: Carla Moore, violin; John Dornenburg, bass viol; Lorna Peters, organ/harpsichord. First Congregational Church, Dana and Durant Streets, Berkeley. June 12, 5:00 PM. <http://bfx.berkeley.edu>

Review

Quaver Viol Consort: *Yesterday's Tomorrow: Music of Six Centuries*—Barefoot Chamber Concert of March 19, 2010

In previous reviews I have praised Barefoot Chamber Concerts for the consistently good choices of performers and the relaxed and convivial atmosphere of the concerts. Today I raise my glass to them for being so intent on presenting young, up-and-coming, performers.

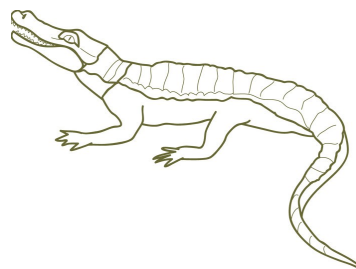
The concert's name, *Yesterday's Tomorrow: Music of Six Centuries*, was a great teaser as well as eloquent. While the "Six Centuries" was somewhat misleading (the music spanned six centuries, but it focused on two, the 17th and the 20th, with a single foray into the 14th and the 21st. This is but a playful quibble; the important thing is the aptness of the first half of the title. The Quaver Viol Consort (Marie Dalby, Brady Lanier, Loren Ludwig, and Toby Szuts) truly and most honorably embodies the future of viol playing. Most of them in their thirties, they displayed a seriousness and versatility in their choice of music and musicianship and a dazzling technical polish that were breathtaking. It was also apparent that they were having a very good time playing and feeling the music, and this was clearly picked up by the audience, who responded with thunderous applause more than once.

As befits young people, their choice of music ranged from Machaut, a logical choice considering how "modernist" his music sounds to ears raised with 20th century music, to hip-hop, pop, and Roma fusion. In between they played classical viol consort music and 20th century music, both written specifically for viols as well as works transcribed for viols.

The same very tight ensemble playing characterized it all.

As I said, a group like this settles all doubts one may have harbored about the future viability of viol playing. In addition, the very existence of a group like this should be an incentive for composers to use this medium. This is a situation in which one can say "Oh, brave new world" without the customary irony.

The happily smiling crocodile



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