

VIOLA DA GAMBA SOCIETY PACIFICA

GAMMA NEWS

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A Way to Practice

Peter Hallifax

This article describes one way to practice a piece of music. It's a methodical approach, and it depends absolutely on slow and careful repetition and focus. You can already see that this isn't for everyone.

Some people don't practice the music much, because they thrive on sight reading in performance. Some spend more time on exercises and studies than pieces, and others prefer working on style and interpretation to polishing notes. Clearly, there are as many ways into the music as there are types of people, but what I'm going to talk about works for a lot of us.

Some of you will find this stuff very obvious and unnecessarily slow, and in some ways it is, but I am always surprised by how many people find such a blow-by-blow account really useful, and besides I just like working slowly. I'll start with the assumption that you have very little time to spare and want to make the best of it.

Chose the Right Piece

This should be obvious, but we often get this wrong. Pick your battles, as the saying goes. No piece is too easy, because you can always find something to improve. However, if you work like a dog for a year and the result is less than wonderful because you started out with something with too many challenges, you may regret the choice.

On the other hand, sometimes we work on a piece that is way out of our depth on purpose, just to take another layer off the monster, and then lay it aside for a year or so until the next encounter. Choose carefully.

Set the Schedule

Estimate how much time you have each day, how many days a week, and for how many weeks or months. Be as realistic as you can, although you'll adjust your expectations in a week or so.

Even if you are not going to perform the piece, you should have an end point in mind, such as the start of the summer or Labor Day, or when you go on vacation. That way, you will be able to pace your work and orient it towards letting go of the piece, although it is equally

important to remember that you're going to come back to this piece some day, so work with care because what you're putting into it will be there next time you pull the piece out.

Just by way of example, I'm going to assume you have 15 minutes a day, 5 days a week, and we have 10 weeks to work. It's arbitrary, but typical enough.

Starting: Find a Way into the Piece

You've warmed up, you've got all the scales and exercises, sight reading, repertoire

exploration, string changing, pencil sharpening, and peg doping out of your system that you need to, and you're ready to get to work. Now it's time put the bow on the string and keep it there (or close by it) for your daily 15 minutes.

To start: pick a passage that you will live with for a week. It should be a typical bit, not be the hardest finger bender in the piece, but with some challenges. Most importantly, it shouldn't be too long. It's really hard to focus on more than a few measures at a time, and sometimes just one measure is enough. It's really easy to enlarge the chosen passage if it's not long enough to fill the practice time,



Play Days 2010

Date	Coach
May 8	Peter Hallifax and Julie Jeffrey
June 5	End of year Bash

(Continued on page 5)

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. 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 rehaired, 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.

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.

GAMMA NEWS

Gamba News is published 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 Peter Brodigan, brodigan@sbcglobal.net.

For Sale

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

Greetings and a Farewell of Sorts from Your President

May will be my last month as president of the Pacifica Chapter. I'm retiring after six years and three terms in that office, preceded by one term as vice president. It's been a rather wild ride at times, but I've enjoyed working with you all. I especially want everyone to know what a terrific board you have. I may have given a few kicks and pokes here and there and tugged some on the reins, but it's the other board members who have done most of the



A windswept Madame President

hard work to keep the chapter going. Such an able and dedicated bunch!

We have our election of officers in May. Two other officers are also retiring (treasurer Pj Savage and secretary Joan Lounsbery), so starting in June we will have a mostly new set of officers, though I anticipate that the majority of board members (including myself) will remain on the board. I'm sure that you'll want to give the new

officers and continuing board members the same magnificent support that you've given me during the past several years.

Before I hand over the presidency, I'd like to remind you of some of the remaining events of the season and urge you to participate:

Our last coached play day of the season on May 8, with Julie Jeffrey and Peter Hallifax; our year-end "Bash" June 5; the Berkeley Early Music Festival and Exhibition plus "Fringe" June 6-13; and an Early Music America (EMA) conference, "400 years of Vespers," June 10-12. Do let Ricardo Hofer know what pieces your group is planning to play for the "Bash." And don't forget to let Robin Easterbrook know that you're available to take a shift at the VdGSA table at the Exhibition June 10-12. One more thing: At this writing, we can still accommodate one or two more players or groups (consorts welcome) at Margriet Tindemans' master class June 12. (Let me know if you'd like to participate.) The master class is a cost-free event to both participants and auditors, as VdGSA is generously covering all expenses.

Well! There's nothing like going out with a bang. The last few weeks have been pretty frenzied, but I'm looking forward to seeing it all come together at these exciting events that are happening soon. I'm especially looking forward to seeing as many of you as can make it there. And I know that we'll all continue to enjoy each other as

friends and musical companions long after I've left the Pacifica presidency.

~ Ellen Farwell

Nominees for New Chapter Officers Coming Soon

As Gamba News went to press, the Nominating Committee charged with soliciting candidates for Pacifica Chapter offices had attained a partial slate of nominees, but was still negotiating the final list. The committee (Julie Jeffrey, Mary Elliott, and Lyle York) will announce the nominees for President, Vice-President, Secretary and Treasurer to the membership via email as soon as it has a complete slate.

Member Profile ❖ David Morris

"People know I'm an eccentric," David Morris says, speaking of his interests, which cover an eclectic range from comparative religion, botany, gardening, languages (he speaks French, Italian, and Hebrew well) and more. In music, however, David might be recognized for his focus—a natural, expressive musicality in performance coupled with insight and sensitivity as a teacher and a coach. While concentrating on early music, and as a member of Musica Pacifica, The King's Noyse, Sex Chordae Consort of Viols, and NYS Baroque, David will still foray into classical and contemporary with his modern cello—"I like being forced out of my shell." He plays with Parlor Tango and recently recorded on Joanna Newsom's new CD, *Have One on Me*.

David grew up in Southern California, Irvine—"behind the Orange Curtain"—where he began playing cello at 13. "In spite of it being a planned community," David says, "Irvine was a college town, and it had a great public library, which was one of my early influences." Although New York Pro Musica and Judith Davidoff performed in Irvine, early music concerts were rare, and it was the library and its record collection that gave David the chance to hear the music that became a natural gravitation. "When I first really heard a recording of early music, at about age ten, it was immediately clear to me that this was 'my' music, as pop music was for many of my friends...it felt like I had just discovered my own native language."

His first viol came from a Southern California repair shop, and David figured out the strings and frets and taught



himself. But it was the modern cello that was David's access to performing music, in spite of his high school orchestra teacher being downright contemptuous of the *Concentus Musicus Wien* record David brought in to show the other kids another way to approach a Bach cantata they were working on. "I was quickly discovering that there was a great deal of animus directed against this kind of performance practice by the Southern California musical establishment, especially in the '70s."

Leaving Orange County and its attitudes towards early music behind, David enrolled in UC Berkeley where he earned his bachelor of music, and a masters in music history. He borrowed a viol from the University, and later took lessons with Peter Hallifax, "getting my technical stuff down." A junior year abroad in Jerusalem gave him opportunities to perform on cello, and brought him into contact with traveling viol players, including Susie Napper and Alison Crum, with whom he was able to take lessons. And it was thanks to Susie Napper that David "lucked out" by getting the viol he plays today, a copy of an Edward Lewis bass c. 1690 made by Canadian luthier Philip Davis in 1978.

After finishing at UC Berkeley, David went into children's education. "Teaching was great while getting my performing career going. I liked it, and it left the nights open." David taught different levels at various schools, and at The Crowden School, he corrected the music theory homework of the young Marie Dalby. The experience of teaching at Step One Nursery School, in particular, turned out to be a valuable resource as David's career developed, as "there no better prep for running an opera company than being a preschool teacher."

Today, David is active as a full-time performer on viol and cello, as well as lirone and bass violin. He has performed with The Boston Early Music Festival Orchestra, Tragicomedia, Tafelmusik, Philharmonia Baroque Orchestra, American Bach Soloists, Musica Angelica, Seattle Baroque

Orchestra, the Mark Morris Dance Company, and Pacific Opera Works (Seattle). He was the founder and musical director of the Bay Area baroque opera ensemble Teatro Bacchino, and has produced operas for the Berkeley Early Music Festival and the San Francisco Early Music Society series. David has recorded on a number of labels, and has been a guest instructor in early music performance-practice at UC Berkeley, UC Santa Cruz, the San Francisco Conservatory of Music, Mills College, Oberlin College, the Madison Early Music Festival and Cornell University. David also teaches privately and this summer he is on the faculty of the SFEMS Baroque Workshop and the VdGSA Conclave.

(A Way to Practice, continued from page 1)

but very hard to abandon part of it once you've opened the box. So let's say 3 measures maximum.

What you're going to do now is the heart of the matter. You're going to play it slowly, and carefully. The slower you go, the more you can hear, and the bigger the gaps, slides, finger glitches, bad intonation, bow grunts, wheezes, gasps, whistles, etc. will seem. Like Gulliver in the land of the

Brobdignagians, everything shows, and it's not pretty. Don't worry, just keep on playing it slowly until you can hear exactly what the problem is. As with most things, once you've figured out what the problem is, you're halfway there.

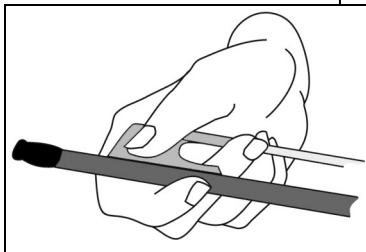
The fact is that when we play the passage up to speed, we scarcely hear the problem, let alone be able to pin down what it is. We may hear that it sounds uneven, or that the line has a gap, but to be able to fix it we need much more detail, that we can only get from slowing it down. Remember that very often the right hand behaves badly to draw attention away from a problem in the left hand, and vice versa. I don't know why, but it is so. Often, you will have to separate them to find out what's actually going on (play the passage on open strings, or play it with different bowings).

Now you know what's causing the distraction, figure out how to cure it. If you can't figure it out yourself, take it to someone else. People love to work on other people's problems; you'll get all the input you want if you just ask.

About speed. Playing it slower than 1/2 speed doesn't seem to work, unless you're really onto something complex in the way of a problem. Playing it over 80% speed (unless you're in the final stretch of working it up for concert) doesn't really do much either. So, work within those guidelines.

Okay, that's it, really, just play it slowly, listen carefully, then make everything clearer by taking out all the distracting noises. Take out one blemish at a time, which may take a few minutes, or as much as an hour. Once you've isolated the problem, and figured out how to fix it, then play it slowly again and again in the corrected version. The repetition trains the muscles, and you need to hear that it is now working. As soon as it sounds and feels fixed, move on to the next distracting sound. Simple, and actually you knew this all along, but it's always surprising how much work there is to be done when we really start to listen.

Do this every day for one 5-day week.



Keep Going

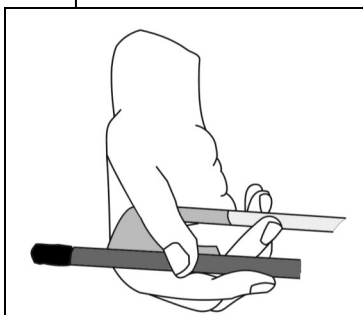
Now just ration out the piece and tackle a new passage every week or so. We're still talking about 1-3 measures at a time, and I can't emphasize enough that choosing a passage too short is easily fixed, but choosing a passage too long is a disaster. There is simply a limit to how many notes you can focus on at one time.

As for the number of weeks for each passage: less than a week achieves very little, and over a month risks getting stale.

Don't play through the bits you've worked on more than you have to (especially not up to speed), there's no reason to. Most people, including me, can't resist playing through the stuff they've already worked on at least once each practice session, just to set the scene for the bit they are going to focus on, but actually, I'm not sure this isn't a timewaster. Just work steadily until you've covered the entire piece. This is a plateau, so enjoy it. You'll be there awhile.

Adjusting the Schedule

After working through a few passages, (but not until then), you'll have figured out how much more or less



time you have set aside than you need, so now is the time to adjust the schedule. Based on our arbitrary 3 measures a week, we'll have a typical short movement in some kind of shape in our arbitrary 10 week period, but maybe you've found you can work comfortably on about 5 measures each week, so you'll be done earlier, or you can

only spare 10 minutes a day and it's taking 2 weeks to polish each 3 measure fragment. Or maybe you can't resist spending an hour a day on this piece.

Every piece is different, but now you have an idea of what you need to do to become familiar with the piece. You can see the far side of the plateau, somewhere in the measurable distance.

Keep Going

Again.

Free Gift Inside the Box

Finally, something for free: because most pieces have musical material repeated, but with different notes, you'll find solutions you have worked out for some passages will work directly with other passages. This means you don't have to figure out what the problem is when you get to the repeated material, although you'll still have to play it over slowly repeatedly to fix it, because the notes are different, and different muscles are involved.

Finally

You've spent time on every 3 measure fragment, you've made it. Phew. Now you can put the piece together. Keep the piece still under speed. Many teachers say you should never play up to speed until the performance, but for most of us the temptation is too great. Just remember, it doesn't do anything for you or the piece to just play through it, and I'm still assuming your time is limited. Just put it all together somehow, and I know you'll enjoy it. Usually, this process takes no more than a week or two, but some movements, like chaconnes, have transitions that you need to think about.

When You Come Back to the Piece

This is best part, coming back to a piece you've already worked on. It's a little frustrating because the piece often sounds horrible at first. Don't worry, it goes from zero to pretty good faster than an Italian sports car (and twice as reliably), and then you can start where you left off and add another layer of detail and love to the piece.

Now, coming back to a piece for the 3rd or 4th time, or even better, the 20th time, that's what gets some of us out of bed in the morning. I do hope you get to do this, and enjoy it as much as I do. ❖ ❖



Mark Your Calendar

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>

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>

Workshops

East Bay Recorder Society Marin Headlands Recorder and Viol Workshop. May 14-16, 2010.

A glorious and brilliant spring has arrived in the Bay Area, and that means the annual Marin Headlands Recorder and Viol Workshop is just around the corner. Sponsored by the East Bay Recorder Society, the workshop will take place May 14th to 16th at the Point Bonita YMCA in the Marin Headlands, among breathtaking views of the Pacific and the Bay Area. This year's esteemed faculty will include Annette Bauer, Cindy Beitman, Tish Berlin, Frances Blaker, Louise Carlsake, Frances Feldon, Eileen Hadidian, Fred Palmer, and Tim Rayborn.

Musical offerings will be appropriate for intermediate and advanced players and will range from easily playable to challenging. Topics and composers will include Italian Mannerist music, Flemish motets, music of Renaissance Spain, 17th century dramatic music, Bach and Bach-inspired compositions, Italian canzoni, Orlando Gibbons,

Holborne and Holst, Byrd and Britten, Portuguese polyphony, music along the Danube, Corelli Concerto Grosso, Medieval dance music, early music percussion, Lassus, Palestrina, and Victoria. What a rich and fascinating variety!

The website with schedule, directions, more details and registration form is available at <http://www.symbolicsolutions.com/ebrs/headlands.html>. Click to see session details, faculty bios, and photos from previous Headlands experiences. Download and send in the registration form, plus a Headlands t-shirt! Please register by May 1, 2010.

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, and 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; pnworkshop10@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



Summer

Back in the Fall

The regular editions of the Gamba News with articles will return again after summer starting with the October issue.

Based on news items that collect in May, a short update may be published for June.

Thanks to the many people who wrote and participated in the articles. If you have an idea for an article, or would like to write one, well, don't hold back.

Enjoy the summer.

~ Peter



Fall

VdGS-Pacific Membership

Join the Chapter or renew your membership

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

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\$ _____ **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

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