

VIOLA DA GAMBA SOCIETY PACIFICA GAMBA NEWS

Volume 25, No. 1 October 2010

Two Weeks with a Viol

Joan Lounsbery at the SFEMS Baroque and MedRen Workshops

In January of 1998, I experienced my first viola da gamba workshop. I had started playing gamba under the nurturing wing of Thallis Drake in Milwaukee, WI, where I lived at the time. One day she called me to say that Mary Springfels was conducting a one-day workshop in Chicago, and would I like to go with her?

Me in a workshop with Mary Springfels, one of the world's masters of this instrument I had been playing for eight months? It didn't make sense. Would Pinchas Zukerman let me into a violin workshop of his after I'd played violin for only eight months?

Soon I learned that this is the way with early music. Early on in our playing of this instrument we are given access to some of the finest players in the world. So there I sat in a semi-circle with eight other gamba players, on January 28, 1998, watching every motion made by the

master sitting before us and moving us through exercises and repertoire.

I now fast-forward to the present. In June, I attended both SFEMS workshops at Sonoma State University.

Twelve years later I was sitting in a class with Mary Springfels at the 2010 Baroque Workshop. We had three hours with her every morning for five days. There were four of us: Sally Blaker, Joan Boorstein, Lyle York, and I. Mary moves quickly, and to get us

acquainted with all areas of the fingerboard, started us off on the Simpson D Major scale in which we climb precipitously to the end of the fingerboard and then crawl our way back down to our bottom D string where it's a bit easier to breathe. Simpson aside, the theme for the week was German music, and on Day Two we launched into a reading of a cantata for solo viola da gamba and countertenor, *Jubilate Domino*, by Buxtehude. Then, during the last hour of each morning, we joined baroque cellists Alexa Pilon and Karen Bechtel for work on another Buxtehude gem, *Laudate Pueri Dominum* for 6 strings and 2 sopranos, which we performed at the student concert.

Afternoons were spent in mixed ensembles, and the pre-formed group I played in, Ensemble Sonoma, was coached by Marion Verbrueggen. Not only is she one of the greatest recorder players in the world, she is a masterful and energetic coach.

In all, 50 players attended the workshop. We were treated to a lecture by Jonathan Rhodes Lee on temperament tuning; two faculty concerts; the annual



Play Days 2010 – 2011

Date	Coach
October 9	David Morris, "Voices and Viols"
November 13	Roy Wheldon
December 11	Farley Pearce
January 8	Amy Brodo
February 19	Stanford Workshop with John Dornenburg, Marie Dalby, David Morris and Lisa Terry
March 12	Bill Skeen
April 9	Shira Kammen
May 14	Peter Halifax and Julie Jeffrey
June	End of year Bash
ZION LUTHERAN CHURCH, 5201 Park Blvd-Oakland Please arrive at 9:00. Play Day starts at 9:15.	

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Message from the President

Welcome to a new 2010-2011 season of Viol playing! With a new slate of Pacifica Chapter Officers and Board Members, we embark on a season of new challenges, primary of which is our new board's decision to assume responsibility for the Viols West Workshop in the summer of 2011. Mark your calendars now for a great weeklong workshop of viol playing during the week of August 7 thru 13, 2011 at Cal Poly in San Luis Obispo, CA.

This very popular workshop has been going on now for many years (this will be Viols West Workshop XXXI) during years when the VdGSA's annual conclave is not on the West Coast. In the past, it has been sponsored and run by the southern California Viols West Chapter. This year, the Viols West Chapter has asked our Pacifica Chapter to assume responsibility for this effort and we have accepted the challenge. We would like to express special thanks to the Viols West Chapter for their very long term commitment to maintaining the availability of this valuable resource for the Viol playing community in the United States and other countries.

A particular challenge for this year's workshop is involved with the fact that Cal Poly has "upgraded" the furniture in the dormitories that we usually use in a way that may make them unsuitable for our workshop participants. We are investigating the feasibility of using another set of dormitories which do not have this "furniture upgrade" problem. These alternate accommodations were actually very successfully used for this workshop during the late 1980s and we believe that we can do it again.

Ros Morley has agreed to continue her duties as Music Director for this workshop as she has ably done for many past Viols West Workshops. Alice Renken, who has done an outstanding job as Workshop Coordinator for this workshop for many years is not available for these duties



this year. We are fortunate that Melita Denny, a long time Viols West Workshop attendee who lives in the San Luis Obispo area, has agreed to accept this responsibility for VWW 2011. Alice Renken has volunteered to assist in this endeavor with advice and other resources. Anyone of our members who would like to volunteer assistance

for support of this workshop in any way would be greatly appreciated. Please let Dalton Cantey know.

Our first play day of the season went off well on Saturday, 9-11-2010 at Zion Lutheran Church. Josh Lee led 14 playing members in warm-up exercises and consort playing during morning sessions. I would like to express special

thanks to Robin Easterbrook for leading a special "easier music" group in a4 music which was well received. In the afternoon, 12 players stayed to enjoy playing a5 and a6 music in two uncoached groups. Josh Lee stayed and gave a private "mini-lesson" to one of our members during this period. At 3:00 pm we conducted our first Pacifica Board Meeting of the season at the Church. Viols West Workshop 2011 was a significant part of this agenda and we were fortunate enough to have Melita Denny give us an oral update on facilities planning and to participate with us during the musical events previously during the day. We managed to adjourn the Board Meeting by about 4:30 pm.

I look forward to our next play day on Saturday, 10-9-2010 at Zion Church. We plan a special event featuring Voices and Viols music with singers from outside of our Pacifica membership which is described elsewhere in this newsletter. Early Vocal Music was a large part of my previous musical life, and I really enjoy singing and playing a viol part at the same time in this great music, but only if I get to play a Tenor part! Hope to see you there.

- Dalton Cantey

Membership

Time to Renew Your Membership

September is membership renewal month for the Pacifica Chapter. Please take a moment to fill out the form on the next page, and send it with your check to Alice Benedict.

New Student Membership Category

The Board approved a new full student membership for \$10 annually. This is a great opportunity for students to join the Chapter, attend play days, and receive the newsletter for a nominal fee. Please encourage students to join. If you know of a student who would like a copy

of the newsletter with the membership form, please send the student's name and email to Peter Brodigan, Brodigan@sbcglobal.net, and the newsletter will be forwarded on.

Checks and Payments

Please send any checks and payments, including rental checks, to the Treasurer, Alice Benedict.

Alice Benedict, Treasurer VdGS – Pacifica
PO Box 9813
Berkeley, CA 94709

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 play days and receive 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.

\$ _____ **Student membership** (\$10). For full-time students. Attend monthly play days and receive email subscription to *Gamba News*.

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

\$ _____ Donation to VdGS-Pacifica 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:

Alice Benedict, Treasurer VdGS – Pacifica
PO Box 9813
Berkeley, CA 94709

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's 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.

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

Ukulele, C.F. Martin & Co., Style 3M. Here is a rare 1940's Martin 3M (Mahogany Model) Soprano Ukulele with original case. Classic mahogany face, back and sides with celluloid binding on top and back. Ebony fretboard with circular position markers (one missing) and C.F. Martin & Co decal on headstock; ivory celluloid binding with w-b-w-b-w-b-w ply binding on front and around soundhole, with w-b-w on back; 17 T-fret ebony fretboard. There is also a C.F. Martin & Co stamp on the inside of the soundhole as well but without the "Made in USA" since it's pre-1960; no whale tail below bridge; no diamond style position markers, no pin-striping down fretboard. Total length: 21 inches; Body length: 9 & 7/16 inches; Body width: 6 & 3/8 inches; Scale length: 13 & 5/8 inches. There are lots of superficial signs of wear, including neck, back and top finish wear, as well as a small fingerboard gouge, but there are no cracks, the neck is straight and the instrument is in excellent playing condition. \$2100.

Lyre Mandolin, Calace, 1899. A highly unusual lyre mandolin in good original condition, dated 1899 and bearing the original signed label: Fratres Calace, Via Quercia 506, Neapoli, Italia. Fecerunt 1899, # 20005. Spruce top edged with ebony, and ivory; soundhole edged in rosewood and decorated with mother of pearl ornaments; nicely shaped tortoise shell scratch plate; two well-turned ivory knobs on the lyre tips; two hollow yokes with metal struts; bowl back of 28 rosewood ribs; good straight rosewood neck; rosewood fingerboard with 22 good brass frets; rosewood head; metal machine heads with ivory tuners; ebony and ivory bridge; ivory nut; original leather case in extremely poor condition; several small (appear stable) cracks as shown in pictures; total length 61 cm, scale 33.7 cm, body width 24.6 cm, depth 13 cm, nut 2.7 cm. \$7000. A similar instrument is displayed in the Royal College of London's early musical instrument collection.

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. \$1750. Price reduced.

(continued on page 5)

GAMBA NEWS

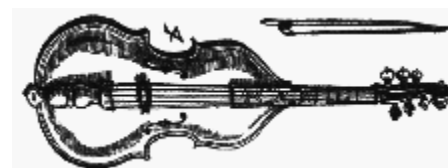
Gamba News is published by the Pacifica Chapter of the Viola da Gamba Society

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(For Sale, continued from page 4)

Viol, treble, Michael Plant, Sheffield, 1985. 36 cm free string length, plays quite nicely with sweet tone, very nice condition, Savage & Hoy hard case in very nice condition, \$4500.

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

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. \$6800 (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.

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.

Pictures are available on www.LazarsEarlyMusic.com.

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

Short-term Sublet Wanted

Member Joan Sprinson is remodeling her house and is looking for a furnished place to sublet, share, or house-sit for 3-4 months (minimum 2-4 weeks). Construction will begin in 3-4 weeks, around October 17 or 25. "I am very flexible about the details with the exception needing a place without cats (I'm allergic). Please call me at (510) 524-9909 or email me (jsprinson@comcast.net) if you'd like more information, have questions, suggestions, etc. Thanks, Joan Sprinson"

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.

www.bayareaviols.org

Our VdGS-Pacifica chapter website is in the process of being newly launched by our Webmaster, Julie Morrisett. Check back soon! 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 Alice Benedict, Treasurer, VdGS-Pacifica, P.O. Box 9813, Berkeley, CA 94709. 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.



Archetti Baroque String Ensemble will present a program of works by Locatelli, Vivaldi, Corelli, Geminiani, and Handel's *Organ Concerto in F*, "*The Cuckoo and the Nightingale*," featuring Davitt Moroney. Berkeley and Palo Alto.

See concert listings for October 23 and 24 for details.

Facebook: Archetti Baroque Strings



(Continued from page 1)

concerto evening, always one of the highlights of the workshop; a student concert; and a performance of a short opera, *The Card Game*, by Antonio Caldara. The depth of talent in Christine Brandes' voice class was considerable, and four of those singers were tapped for this amusing little dramatic piece, with able accompaniment by Michael Sands' student orchestra.

With the workshop concluding on Saturday morning, I spent a day at home re-tuning my viol to 440 and returned for week 2 of the SFEMS workshop feast, this time to delve into Medieval and Renaissance viol repertoire under the watchful eye of Margriet Tindemanns and the joyous presence of Julie Jeffrey. There were 10 gambists in all: Joan Boorstein; Mary Ellen Iverson; Kit Robberson; Peter Brodigan; Pj Savage; Linda Skory; Martha Bixler; switch hitters Sally Blaker and Alexa Pilon, who laid down their Baroque cellos from Week One and picked up viols for Med/Ren; and Yours Truly. The morning technique class was split into two sections, and I ended up in Margriet's section. Each morning she warmed us up for 45 minutes and the time absolutely flew. Why doesn't that happen at home? For one thing, she is constantly inventing new riffs on basic exercises so that our minds have to work very hard to keep up. In this class, Margriet had us extemporize a short pattern based on a particular scale or mode, which the other players would pick up and play, too. After warm-up



exercises, we went to Diego Ortiz and *Trattado de glosas*, his 1553 magnum opus on printed ornamentation for string players, and spent the rest of the morning there. On Day

Two of our five days with Margriet, we began dipping our toe in the sometimes murky waters of improvisation, and by week's end we had each written our own little improves and played them at the student concert, accompanied by our viol colleagues playing an Ortiz *Passamezzo Antico*.

Then, in the afternoon, I took a class with Julie Jeffrey focused on Pavaues and Galliards through the Renaissance and early Baroque eras. There were three recorder players in the class, so we spent a lot of time on five-part pieces, with Julie picking up the fifth part.

Among my favorites, music of Holborne, Susato, Schein, and Dowland. It was a privilege to

be able to play with Julie. Since it was a reading class, we probably went through 50 pavaues and galliards, and I now have the tactus and style of those two forms permanently embedded in the "dance" part of my brain. Julie was an absolute genius at finding all this fantastic rep for us to play. I saved many of them and will copy them so that I can continue to play them with my colleagues.

Med/Ren was not all about gambas. I played in the Renaissance Band, conducted by Workshop Director Tom Zajac, and I think we had the best group of "louds" I have ever heard at a workshop. In all, 50 people attended this workshop as well, and there was a magnificent mix of singers, recorders, shawms, cornettos, sacbuts, doucenne, dulcienne, and curtal. The theme was dance, and guest artist and dancer Anna Mansbridge from Seattle warmed us up every morning with simple dance steps. At week's end, she and Grant Herreid directed a *Masque of the Four Elements*, which involved many of my fellow workshop participants, including SFEMS President and soprano Meryl Sacks as Air.

See you all again next year.

Joan Lounsbery

O tu chara science mie musica,

Giovanni da Firenze (flourished 1329-1351)

~ submitted by Lee McRae

O Music, dear science of mine,
O sweet melody, which, through lovely songs,
makes lovers renew their love.
And I, who as a string in your consonance,
Used to recreate your beautiful inventiveness:
I am now your proxy and your advocate.
That's why I return to you, dear Music,
because every fine deed of love is learned from you.



David Morris Presents “Voices and Viols” at October 9 Play Day

David Morris will lead a play day of Italian and English music for Voices and Viols. Departing from our regular program of consort playing, coaching, and a group event, the October play day will be group ensemble playing throughout the morning, with singers invited from



various local ensembles.

David's program will be:

Carlo Gesualdo, *Io pur respire*, SATTB

John Dowland, *Come away, come sweet love*, SATB

Sigismondo d'India, *Crud' Amarilli*, SATTB

Claudio Merulo, *Ero così dicea* from *L'amorosa*
Ero, SATB

William White, verse anthems. *Bend down, O Lord, Thy Gracious Eyes*, 2S, 2A or T, TB

Singer participation will need to be limited to approximately 19, and David would like them (or you) to let him know ahead of time that they will be attending. Please email David at mahlsdorf@earthlink.net.

David Morris is a member of Musica Pacifica, The King's Noyse, the Galax Quartet, Quicksilver, the Sex Chordae

Consort of Viols, Parlor Tango and NYS Baroque. 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 received his B.A. and M.A. in Music from U.C. Berkeley, 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. He has recorded for Harmonia Mundi, New Albion, Dorian, New World Records, Drag City Records (with Joanna Newsom), and New Line Cinema.



Mark Your Calendar

Friday, October 8

Magnificat presents *Venus & Adonis* by John Blow. A re-telling of the classical myth from a distinctly feminist perspective, John Blow's *Venus & Adonis* is the earliest surviving English opera. Combining elements of the English masque and the French *tragedie lyrique*, it was performed “for the entertainment of the King” in 1683 and later revised for a second production. For this modern premier of the second version, produced in collaboration with the Purcell Society and Stainer & Bell, Magnificat will be joined by members of the San Francisco Girls Chorus. 8:00 PM. St. Patrick's Seminary, 320 Middlefield Road, Menlo Park. \$35, \$28 seniors, \$12 students. www.magnificatbaroque.com

MusicSources presents *Italian Cantatas, Sonatas, and Arias*. Brian Asawa, countertenor; Josephine Van Lier, baroque cello; and Gilbert Martinez, harpsichord in a program featuring Vivaldi's cantata *Cessate, Omai Cessate* RV 684, and woks by Handel and Geminiani. 7:00 PM.

Most Holy Redeemer Church, 100 Diamond St., San Francisco. \$20 non-members, \$15 members, seniors, and students. www.musicsources.org.

Saturday, October 9

Magnificat repeats program of October 8. 8:00 PM. St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley. \$35, \$28 seniors, \$12 students. www.magnificatbaroque.com

Sunday, October 10

Magnificat repeats program of October 8. 4:00 PM. St. Luke's Lutheran Church, 1111 O'Farrell St., San Francisco. \$35, \$28 seniors, \$12 students. www.magnificatbaroque.com

Friday, October 15

Philharmonia Baroque presents an all-Bach program, including *Orchestral Suite No. 1 in C major*, BWV 1066, *Concerto for Harpsichord in D minor*, BWV 1052, *Weichet nur, betrübte Schatten* (*The Wedding Cantata*), BWV 202,

and Concerto for Harpsichord in D major, BWV 1054. Featuring guest conductor and harpsichordist Lars Ulrik Mortensen and Swedish soprano Maria Keohane. 8:00 PM. Herbst Theater, 401 Van Ness Avenue, San Francisco. \$25-\$85. www.philharmonia.org

Saturday, October 16

Philharmonia Baroque repeats program of October 15. 8:00 PM. First Congregational Church, 2345 Channing Way, Berkeley. \$25-\$85. www.philharmonia.org

Sunday, October 17

Philharmonia Baroque repeats program of October 15. 7:30 PM. First Congregational Church, 2345 Channing Way, Berkeley. \$25-\$85. www.philharmonia.org

Tuesday, October 19

Philharmonia Baroque repeats program of October 15. 8:00 PM. Center for Performing Arts, Menlo-Atherton High School, 555 Middlefield Road, Atherton. \$25-\$85. www.philharmonia.org

Friday, October 22

California Bach Society presents *Hail! Bright Cecilia and Acis and Galatea*, music by Purcell and Handel. Purcell pays homage to St. Cecilia, the patron saint of music, with his glorious *Hail! Bright Cecilia*, written in 1692. Paired with this masterwork is Handel's *Acis and Galatea*, an oft-performed work of the early 1700s. Bay Area tenor Brian Thorsett and soprano Ann Moss portray the lovers, and bass Jeffrey Fields, the comical one-eyed giant Polyphemus. A baroque string orchestra with flutes, oboes, timpani, and trumpets accompanies the chorus. 8:00 PM. St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco. \$25, \$18 seniors, \$15 students. www.calbach.org

Saturday, October 23

Archetti Baroque String Ensemble presents a program of works by Locatelli, Vivaldi, Corelli, Geminiani, and Handel's *Organ Concerto in F, "The Cuckoo and the Nightingale,"* featuring Davitt Moroney. Carla Moore, Kati Kyme, David Wilson, and Alicia Yang, violins; Anthony Martin, viola; Elisabeth Reed, cello; John Dornenburg, violone, and Davitt Moroney, harpsichord. 8:00 PM. St. Mary Magdalen Church, 2005 Berryman St., Berkeley. \$25, \$22 SFEMS, \$10 students with ID, children under 16 free. www.brownpapertickets.com. Facebook: Archetti Baroque Strings

California Bach Society repeats program of October 22. 8:00 PM. St. Patrick's Seminary, 320 Middlefield Road, Menlo Park. \$25, \$18 seniors, \$15 students. www.calbach.org

Sunday, October 24

Archetti Baroque String Ensemble repeats program of October 23. 3:00 PM. All Saints Episcopal Church, 555 Waverly St., Palo Alto. \$25, \$22 SFEMS, \$10 students with

ID, children under 16 free. www.brownpapertickets.com. Facebook: Archetti Baroque Strings

California Bach Society repeats program of October 22. 4:00 PM. St. John's Presbyterian Church, 2727 College Avenue, Berkeley. \$25, \$18 seniors, \$15 students. www.calbach.org

Tuesday, October 26

Beowulf—The Epic in Performance by Benjamin Bagby. Medievalist and early music specialist Benjamin Bagby brings one of literature's great sagas to life. The celebrated tale of King Hrothgar, the monster Grendel, and the hero Beowulf unfolds in the epic poem, sung and recited in the original Anglo-Saxon (with modern day supertitles), while Bagby accompanies himself on the medieval six-string lyre. 8:00 PM. Zellerbach Hall, Berkeley. Prices start at \$40. www.calperformances.org

Wednesday, October 27

Beowulf—The Epic in Performance by Benjamin Bagby. See Tuesday, October 26 program. 8:00 PM. Zellerbach Hall, Berkeley. Prices start at \$40. www.calperformances.org

Friday, October 29

SFEMS presents *Musica Pacifica, Ritratti Dell'Amore – Portraits of Love*. Judith Linsberg, director, Dominique Labelle, soprano. Program of baroque vocal and instrumental music depicting the variety of passions inspired by love. Program includes Handel, *Mi palpita il cor*, Scarlatti, *Quella pace gradita*, arias by J.S. Bach, and music by Couperin, Caldara, Locatelli, and others. 8:00 PM. First Lutheran Church, 600 Homer at Webster, Palo Alto. \$28, \$25 for SFEMS members and seniors. www.sfems.org

Beowulf—The Epic in Performance by Benjamin Bagby. See Tuesday, October 26 program. 8:00 PM. Zellerbach Hall, Berkeley. Prices start at \$40. www.calperformances.org

Saturday, October 30

SFEMS repeats program of October 29. 7:30 PM. St. John's Presbyterian Church, 2727 College at Garber, Berkeley. \$28, \$25 for SFEMS members and seniors. www.sfems.org

Beowulf—The Epic in Performance by Benjamin Bagby. See Tuesday, October 26 program. 8:00 PM. Zellerbach Hall, Berkeley. Prices start at \$40. www.calperformances.org

Sunday, October 31

SFEMS repeats program of October 29. 4:00 PM. St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco. \$28, \$25 for SFEMS members and seniors. www.sfems.org