

# VIOLA DA GAMBA SOCIETY PACIFICA

# GAMMA NEWS

Volume 25, No. 5 March 2011

## Peter Hallifax and Julie Jeffery

**A conversation about their upcoming concert “The Monthes” and Other Fantasies by Simpson, Locke and Jenkins**

**The program is called “The Monthes” and other Fantasies by Simpson and his**

**Contemporaries. How did it come about?**

It really started when Marie Dalby moved to the Bay Area. We’d always wanted to play the Monthes, and had tried them with violin, and it was great. However when Marie arrived, here was a real live fabulous treble viol player living right here, and, unsurprisingly we do have a predilection for viol. Treble viol is a high tariff occupation: many are called but few are chosen. Marie is one of those select few. So, her arrival absolutely made this program possible. We then chose other pieces from that curious time in English history to go along with the Monthes, and we ended up with a sort of snapshot program of music from the 1650’s.

**What’s the historical significance of that time? Why is it “curious”?**

It was in the middle of the Commonwealth, a time when public music was largely banned. For 100 years, from the time of Henry VII through the Stuart monarchy in the early years of the 17th century, England had become the European center of viol making, viol playing, and

composition for the viol. The great viol composers—Lawes, Coprario, Ferrabosco, Byrd, Gibbons, Dowland, Tomkins, Ward, Bull, Weelkes, and many more—had flourished because of the stable and unstinting support of the court and church.

With the outbreak of the English civil war in 1642, so

much of this tradition was destroyed within a few disastrous years. After the war, during the Commonwealth, public music was almost non-existent.

**What happened to music during the war, and in the 1650’s, when the war was over?**

For musicians, there were indeed “Distracted Times.”



Several musicians, including William Lawes, had been killed in the war. Puritans had broken the organs in the churches to ensure that the only music allowed in church was the droning of unaccompanied homophonic hymns. There was of course no court music, because there was no court, in fact there was little public music of any kind. But Oliver Cromwell, who governed the country more of less as a monarch would, eventually instituted a group referred to as “His Highness Musique” led by the politically acceptable composer John Hingeston.

**How did the viol and its players and composers survive?**

Many musicians emigrated to the continent. Others, such as Christopher Simpson and John Jenkins, became musicians and tutors in private families. Simpson wrote of his patron, Sir Robert Bolles, “affording me a cheerful Maintenance, when the Iniquity of the Times had reduced me (with many others in that common calamity) to a condition of needing it.” All of the pieces in our program, to one extent or another, reflect the underground culture of the times.

## Play Days 2011

| Date     | Coach                           |
|----------|---------------------------------|
| 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.

(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's Early Music: [www.LazarsEarlyMusic.com](http://www.LazarsEarlyMusic.com), [Bill.Lazar@gmail.com](mailto: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](mailto: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](mailto:gambaguy@msn.com).

### Lazar's Early Music

*Viola da gamba*, 6-string Bass, Ogle Deluxe (2008), w/decorative purfling, ebony-veneered fingerboard, tailpiece, with Pegheds installed, like-new strings, excellent condition except for some glue (10) marks on pegbox from Peghed installation, with well-padded soft case; plays well; \$2200 (a new one w/Pegheds is \$2700).

*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-5) 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 signs of wear, including neck, back and top, as well as a fingerboard gouge (2,14,15,16,17), but there are no cracks, the neck is straight and the instrument is in excellent playing condition. \$2100. Pictures: 1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17.

*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 2005. 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; in original extremely poor condition leather case; several small (appear stable) cracks as shown in pictures (14,15,16); total length 61 cm, scale 33.7 cm, body width 24.6 cm, depth 13 cm, nut 2.7 cm. \$4000. Pictures:

1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18. A similar instrument is

# GAMA NEWS

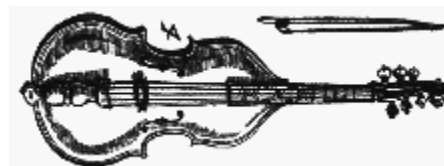
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displayed in the Royal College of London's early musical instrument collection.

*Viola da gamba*, treble, unknown maker, 37 cm string length, female carved head, antiqued to look like old instrument. Plays very nicely, sweet tone. New frets, Gamut strings, soft case. \$1750. Pictures: [1,2,3,4,5,6](#). Price reduced.

Unfortunately, I have had to remove the HUGE COLLECTION of early instruments from my site until a later date, perhaps 6 months from now. Sorry to disappoint all who have expressed interest in this amazing collection, but they will return.

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, \$3500. Pictures: [1,2,3,4,5,6,7,8](#).

*Harpichord*, French double manual, 2-8', 1-4', lute stop, Douglas Barclay (Santa Fe, NM, 1973), full, rich sound, resonant bass, keeps tune well, nice casework in very good, if not perfect, condition; outer case probably lindenwood with basswood borders; no soundboard cracks, newly adjusted to give free-moving jacks and even sound, wide range of FF to g''', 63 notes, includes pictured stand, \$7900. Pictures:

[1,2,3,4,5,6,7,8,9,10,11,12,13,14,15,16,17,18](#). Simpler for local pickup, but can be packed and shipped. More data: This is NOT a kit-built instrument. Barclay made about 8 instruments. This one was sold to the Santa Fe Orchestra. They had it for 17 years (1973-1990). Non-transposing keyboard. The top keyboard pulls out to disengage it. The keyboards couple so that all three strings sets can be played on the bottom keyboard. Delrin jacks. I don't know about parts, but they seem pretty standard. I think he must have used ones commercially available. Jack height is adjustable with a screw on the bottom of the jack. Plectra are adjustable with a top screw. I'm not sure what the wood the case is made of, but it could be lindenwood. Total L x W = 92" x 38.5". Length of longest string, nut to pin, is 69.5". Lid is removable with simple short hinge pin.

Viol bow, John Brasil, treble, 47 gms, \$300. Pictures: [1,2,3](#).

*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. \$6900 (new price is \$9200). Pictures: [1,2,3,4,5,6,7,8](#).

Bow, Bass Viol, William Salchow, 73 gms, 71.7 cm stick, 57.8 cm free hair, snakewood. \$1200 Pictures: [1,2,3](#).

Bow, Renaissance, vielle, yew, 45 gms, clip-in frog, Linda Shortridge, \$300. Pictures: [1,2,3](#)

Bow, Renaissance, snakewood, 72 gms, Linda Shortridge, clip-in frog, \$400. Pictures: [1,2,3,4](#)

Pictures are available on [www.LazarsEarlyMusic.com](http://www.LazarsEarlyMusic.com).

Contact **Bill Lazar**, [Bill.Lazar@gmail.com](mailto: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.

### [www.pacificaviols.org](http://www.pacificaviols.org)

Our VdGS-Pacifica chapter website is online and in the process of being updated by Alexandra Saur and other members. The VdGSA (national) website is [www.vdgsa.org](http://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](mailto: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.



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## Message from the President Not Too Early to Plan for Next Season

We had another wonderful one-day viol workshop at Stanford on Saturday February 19, 2011. It was a little rainy, but otherwise a great day with a good attendance. Thanks again to John Dornenburg and his coaching team of Marie Dalby, David Morris, and Lisa Terry for a great day of music making and technique learning. Many thanks again to Ricardo Hofer for doing the registration and finances for the workshop.

I look forward to our next scheduled play day on Saturday, March 12th which will again be at Zion Lutheran Church with coaching provided in the morning session by Bill Skeen. We are planning an after lunch, uncoached playing session ending about 2:30 pm in time for a VdGS-Pacifica Board meeting at 3:00 pm, also at Zion.

Major agenda items for discussion at this Board meeting will include play day location plans for the remainder of this playing season (through June), play day locations for next season (2011-2012), plans for financing the new play day facilities costs we will incur, an update on planning for the week long Viols West workshop scheduled for August 2011, and some new ideas for possible Chapter-sponsored activities. At the moment, all of our remaining play days for this season and the year-end party in June are scheduled to occur at Zion Church. These upcoming play day and party dates are March 12th, April 9th, May 14th, and June 11th, 2011. Do we want to change this existing schedule in any way to take advantage of opportunities for meetings at the Hillside Church in El Cerrito which we investigated in January?

Our current arrangements with Zion Church for play day facilities cost is \$150 per day through June of this year. Facilities costs for the use of Zion are subject to renegotiation for the next season (2011-2012). We must decide how to finance these additional facilities costs which are beyond that provided for by our current yearly membership dues. The question is should we try to

increase our yearly dues for the entire membership to cover these additional costs or should we charge an attendance fee for members who utilize and attend these play day opportunities? Historically, our play day attendance has averaged about 14 players per play day. If we can maintain this average, we could cover these



current additional facilities costs with an attendance fee of about \$10 per person per play day.

Another option for next season, to avoid a possible drop in play day attendance caused by a play day fee, might be to reduce the total number of play days that we have per season. Currently,

we have monthly play days beginning in September and ending in June for a total of 9 play days plus 1 one day workshop at Stanford. We could reduce the play day rate to bi-monthly to yield a playing season consisting of 4 or 5 play days plus 1 one day workshop. This would also reduce the total facilities cost and reduce the annual membership fee increase for the entire membership if we decided to go that way. There are lots to discuss and I solicit your attendance at the board meeting after the next play day which is open to all board members and also to our membership at large.

We have been successful in arranging a rare master class to be given by Wieland Kuijken on March 24th in conjunction with his March 25, 26 and 27 performances on the San Francisco Early Music Society (SFEMS) concert season. This is thanks to lots of effort by many of our members plus others and SFEMS. This master class, described elsewhere in this newsletter, will charge a fee of \$15 for auditors. We hope that you can take advantage of this rare opportunity to observe a master class with this "Teacher of Viol Teachers."

- Dalton Cantey

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## Viols West Workshop 2011

Rosamund Morley, Music Director  
Melita Denny, Administrative Director  
**August 7 -13, 2011**

California Polytechnic State Univ., San Luis Obispo, CA

This week-long workshop for viola da gamba players of all levels will return to the beautiful central coast city of

San Luis Obispo. A full brochure containing information on faculty and classes will be available in early March. For more information, please visit our website: [www.violswest.org](http://www.violswest.org)

Questions may be directed to Melita by email or telephone [melitadenny@netscape.net](mailto:melitadenny@netscape.net)

(805) 472-9036

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## Membership 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



(Continued from page 1)

**The centerpiece for your program is Christopher Simpson's "Monthes." Can you say something about it?**

The pieces are written for treble, two basses, and continuo. Each "monthe" is a carefully sculpted, unique miniature. Each is just one movement, but changes meter on the fly as the piece demands. One of Simpson's most endearing traits is the ability to turn a musical corner with an unusual dramatic chord and then simply take off in another direction while somehow convincing the listener that the narrative is continuous. The "Monthes" was instantly famous, and Jenkins wrote that Simpson "to each Month hath made a Musick-Feast."

**What of the other pieces on your program – the Jenkins, Locke, and Tomkins?**

Jenkins was perhaps Simpson's closest rival, but he was also his greatest admirer. The Jenkins pieces we selected are more reflective than some of his often ebullient music. Locke is the young one of group, and after spending the Commonwealth years in the Netherlands, returned with the Restoration and became a very successful composer in the new styles, especially theater music. The Locke in our program is a delicious 3-part pavan likely written in the 1650's. Thomas Tomkins is older than the rest of our composers, but we know the In Nomine we are playing dates from 1652. We also are playing a couple of pieces by the underserved William Young, a lovely composer who fled to the continent, taking with him unmistakably English ideas and expressing them in wonderfully foreign ways. He is our secret weapon, and shows how the English exported the viol and viol playing. We love his music.

**What is your personal connection to this repertoire?**

**What turns you on about it?**

It's viol music, that's the connection. The early part of the consort repertoire is pretty much indistinguishable from vocal music, until you get to Coprario, Lawes and Jenkins. Here, during the early and mid 17th century, Simpson and his friends were writing real viol music, because they were real violists. When you play this music, you know it was written by a master of the instrument, and that's very stimulating. It's also very elegant and witty music, and I can think of a dozen more reasons why we all love Simpson, but most viol players don't need to be told them.



**Were there pieces that you were considering for the program but decided not to include?**

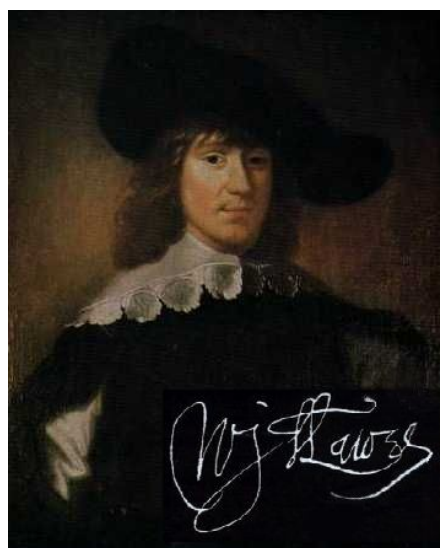
At some point one of us wanted to play music for 3 lyra viols on this program as well as the Simpson, but sense prevailed, it would have been chaos with all those viols on stage. So we just did the lyra music on our Barefoot series instead, and had a great time of it. That's another repertoire where you feel the composer played your instrument, and really knew how it would feel to play those notes. Plus, it's gorgeous music, too. One of these days . . .

**What has been your rehearsal regimen in preparing for the concert?**

We rehearse all the time. We never leave it till just before the concert, that's for orchestras. We've been chipping away at these pieces for a couple of years, on a regular basis. In the month and week before the concerts, we'll run the pieces more to get the feel of the program. Of course, some of the pieces like the Simpson duo divisions we play, we have been playing for several years in repertoire, but the Monthes will be the first time round for us, and we're very excited about it.

**As you got into the pieces, was there one or two that you really felt like you were hearing again for the first time?**

Every time we play them we get a bit deeper into them, is the way it works. Different acoustics will bring out different parts of the music, and then we do change our minds frequently about tempi, articulation, etc. It doesn't pay to set an interpretation in stone and try to reproduce it every time. Again, that's for orchestras, who don't have the luxury that chamber musicians do have of reinventing it fresh every time. As Jon Miller famously remarked, every time is different, and that's the best thing about it.



## March 12 Play Day with Bill Skeen

Bill Skeen will lead the March 12 Play Day, with a program to be announced.



Bill is equally at home in the viol, baroque cello, and chamber music repertoire. On the viol, Bill is Viola da Gamba Soloist at the Carmel Bach Festival, and has soloed on the viol at Vienna's Musikverien, Los Angeles' Walt Disney Concert Hall, Mexico City's Teatro de Bellas Artes, as well as in Munich, Madrid, Budapest, New York

and San Francisco. In March 2012 he will debut as gamba soloist with the Dallas Symphony.

Bill is co-principal cellist of Philharmonia Baroque, and principal cellist of the American Bach Soloists in San Francisco and Musica Angelica in Los Angeles. He has led the continuo section of, or soloed with, every major period

instrument ensemble on the American West Coast, including, Portland, Seattle, Los Angeles baroque orchestras, and the San Diego Bach Collegium.

Bill co-created the fiery 17th-century music ensemble La Monica in 1999, and the New Esterhazy Quartet in 2007, which has become America's most active period string quartet. The New Esterhazy Quartet has performed over 90 string quartets in four years, including all 68 of Haydn's string quartets. Outside of the concert hall, Bill can be heard in over 40 recording projects as both player or producer for Aeris, Voices of Music, El Mundo, Galanterie, Musica Pacifica, and many others.

Bill studied cello at the Cleveland Institute of Music with renowned pedagogue, Alan Harris, and then continued his studies with former L.A. Philharmonic principal, Ronald Leonard at the University of Southern California. He has been on the Early Music faculty at U.S.C. since 2000. Most of his students have obtained positions in universities across the U.S., and perform with America's top period instrument orchestras.

Bill also wields the baton on occasion, conducting the Tri-Valley Youth Orchestra in Pleasanton, CA.

He lives in Wildcat Canyon in San Francisco's East Bay with his wife and two children.

## Wieland Kuijken Concerts and Master Class

### *L'art de la viole*

*Wieland Kuijken and Lynn Tetenbaum, viols; Katherine Heater, harpsichord*

Wieland Kuijken's performances are legendary, and he is widely regarded as one of the most influential pioneers in the modern revival of the viola da gamba and early cello. He is joined in this program by his former student, Bay area gambist Lynn Tetenbaum, in a program of virtuoso gamba duos from England, France, and Germany including the iconic divisions in F and in G by Christopher Simpson, Fantasia Suites by Matthew Locke, haunting "Concerts" by Ste. Colombe, and the gallant Duetto in d by Christoph Schaffrath. The duo is joined by harpsichordist Katherine Heater in works for two gambas by Marin Marais and extracts from the great c minor suite of Antoine Forqueray.

**For concert details, see calendar listing March 25, 26, 27; for master class details see page 9.**

Belgian virtuoso Wieland Kuijken (b.1938) is the most important modern visionary for the revival of the viola da gamba as an exceptionally beautiful instrument with its

own special sonority, technique, and musical style. He began to teach himself the viola da gamba from the age of 18, and through a careful consideration of the earliest treatises on the viol, he developed an approach to the instrument that would seduce an entire generation of young viol devotees during the 1970s and 80s, who have gone on to teach his methods to countless others. His



most famous student is undoubtedly Jordi Savall, but fans of the early music repertoire would recognize a long list of accomplished American and international players who also consider Wieland Kuijken to be their major inspiration. Through the years, Mr. Kuijken has established an impressive international reputation through

numerous concerts and recordings with his brothers Sigiswald (violin) and Barthold (flute), as well as with such luminaries as Gustav Leonhardt and Frans Bruggen.

## Dominik Zuchowicz

After a three year battle with a rare cancer of the bone marrow, multiple myeloma, Canadian luthier Dominik Zuchowicz died on Tuesday, February 8, 2011. Dom

began his career as an independent luthier in 1974, and went on to make over 300 instruments, mainly bowed strings. The story of his life and work can be found on his website, <http://www.zuchowicz.com/dominik.html>.

## Mark Your Calendar

### Friday, March 4

California Bach Society presents *Membra Jesu Nostri* (1680) by Dietrich Buxtehude, a set of seven short cantatas for Holy Week, text attributed to medieval poet Arnulf of Louvain. It is a cycle of mystical contemplations on the body of the crucified Christ - the feet, knees, hands, side, chest, heart, and face. The cantatas are composed of concerti, solos and trios, and exquisite choral sections. Although rarely performed, Buxtehude's work is one of the most expressive and poignant vocal pieces of the Baroque Period. St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco, 8:00 PM. \$25, \$18 seniors, \$15 students. [www.calbach.org](http://www.calbach.org)

Philharmonia Baroque presents *Rebel: Les Caractères de la danse*; Gluck: *Selected Arias*; Stookey: *Into the Bright Lights* (U.S. Premiere); Rameau: *Les Indes galante, suite d'orchestre*. Nicholas McGegan, conductor; Frederica von Stade, mezzo-soprano. 8:00 PM. Herbst Theater, 401 Van Ness Avenue, San Francisco. \$30-\$90. [www.philharmonia.org](http://www.philharmonia.org)

Akademie fur Alte Musik Berlin. Telemann: *Overture in C Major, Concerto in E minor*; J.S. Bach: *Brandenburg Concerto No. 5, Violin Concerto in E Major*; Handel: *Concerto Grosso*. 8:00 PM. First Congregational Church, 2345 Channing Way, Berkeley. Prices start at \$52. [www.calperformances.org](http://www.calperformances.org)

MusicSources presents *Concert at the Palazzo Ducale – Concerti of Vivaldi and his contemporaries*, featuring Caterina Lichenberg, baroque mandolin. Benefit for MusicSources. 7:30 PM. Northbrae Community Church Haver Hall, 941 The Alameda, Berkeley. \$50 and 75. [www.musicources.org](http://www.musicources.org)

### Saturday, March 5

California Bach Society repeats program of March 4. All Saints' Episcopal Church, 555 Waverly Street, Palo Alto. \$25, \$18 seniors, \$15 students. [www.calbach.org](http://www.calbach.org)

Philharmonia Baroque repeats program of March 4. 8:00 PM. First Congregational Church, 2345 Channing Way, Berkeley. \$30-\$90. [www.philharmonia.org](http://www.philharmonia.org)

### Sunday, March 6

California Bach Society repeats program of March 4. St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley. \$25, \$18 seniors, \$15 students. [www.calbach.org](http://www.calbach.org)

Philharmonia Baroque repeats program of March 4. 7:30 PM. First Congregational Church, 2345 Channing Way, Berkeley. \$30-\$90. [www.philharmonia.org](http://www.philharmonia.org)

### Tuesday, March 8

Philharmonia Baroque repeats program of March 4. 8:00 PM. Center for Performing Arts, Menlo-Atherton High School, 555 Middlefield Road, Atherton. \$25-\$80. [www.philharmonia.org](http://www.philharmonia.org)

### Friday, March 11

SFEMS presents Hallifax & Jeffrey, *The Months and Other Fantasies*. Music by Simpson, Locke, and Jenkins. Peter Hallifax and Julie Jeffrey, viols, with guests Marie Dalby, treble viol, and Gilbert Martinez, organ. 8:00 PM. First Lutheran Church, 600 Homer at Webster, Palo Alto. \$28, \$25 for SFEMS members and seniors. [www.sfems.org](http://www.sfems.org)

### Saturday, March 12

SFEMS repeats program of March 11. 7:30 PM. St. John's Presbyterian Church, 2727 College at Garber, Berkeley. \$28, \$25 for SFEMS members and seniors. [www.sfems.org](http://www.sfems.org)

### Sunday, March 13

SFEMS repeats program of March 11. 4:00 PM. St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco. \$28, \$25 for SFEMS members and seniors. [www.sfems.org](http://www.sfems.org)

### Friday, March 18

Voices of Music presents Tanya Tomkins playing Bach Cello Suites II. Cello virtuoso Tanya Tomkins returns to complete the cycle of the Bach Suites for solo baroque cello. First Lutheran Church, 600 Homer Ave., Palo Alto. 8:00 PM. \$30, \$25 SFEMS/ARS/EMA members, students, and seniors. [www.voicesofmusic.org](http://www.voicesofmusic.org)

Magnificat presents *L'Amfiparnaso* by Orazio Vecchi. In his madrigal comedy *L'Amfiparnaso* (*The Twin Peaks of Parnassus*), Orazio Vecchi blends pathos and buffoonery with exquisite melodies in satirizing the foibles of the human condition. Using characters and scenarios from the *commedia dell'arte* tradition, he tells a light-hearted tale of love and youthful rebellion in a series of amusing and sometimes bawdy madrigals. For this staged production, Magnificat will be joined by the 'comici' of the Dell'Arte Company, who will bring Vecchi's amorous and witty madrigals to life. 8:00 PM. St. Patrick's Seminary, 320 Middlefield Road, Menlo Park. \$35, \$28 seniors, \$12 students. [www.magnificatbaroque.com](http://www.magnificatbaroque.com)



## Saturday, March 19

Voices of Music/Tanya Tomkins repeats program of March 18. St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco. 8:00 PM. \$30, \$25 SFEMS/ARS/EMA members, students, and seniors.

[www.voicesofmusic.org](http://www.voicesofmusic.org)

Magnificat repeats program of March 18. 8:00 PM. St. Mark's Episcopal Church 2300 Bancroft Way, Berkeley. \$35, \$28 seniors, \$12 students.

[www.magnificatbaroque.com](http://www.magnificatbaroque.com)

San Francisco Renaissance Voices presents *The Music of Joy* - works by Victoria, Purcell, Josquin, Byrd, and others. Featured works include Tomás Luis de Victoria's (c1548-1611) joyful *Missa Gaudeamus* as well as William Byrd's (1540-1623) *Mass for the Ascension*, Orlando Gibbon's (1583-1625) *Hosanna to the Son of David*, Adriano Banchieri's (1568-1634) and Josquin de Prez's (c1450-1521) *Jubilate Deo*, Peter Philips' (c1560-1628) exquisite *Gaudeamus Omnes* for double choir, and Henry Purcell's (1659-1695) exuberant coronation anthem for James II, *I Was Glad*. Todd Jolly, Music Director. 7:30 PM. Seventh Avenue Presbyterian Church, 1329 Seventh Avenue, San Francisco. \$20 general, \$15 student/senior, at the door or on-line at: [www.SFRV.org](http://www.SFRV.org).

## Sunday, March 20

Voices of Music/Tanya Tomkins repeats program of March 18. St. Alban's Episcopal Church, 1501 Washington St., Albany. 7:30 PM. \$30, \$25 SFEMS/ARS/EMA members, students, and seniors.

[www.voicesofmusic.org](http://www.voicesofmusic.org)

Magnificat repeats program of March 18. 4:00 PM. St. Luke's Lutheran Church, 1111 O'Farrell St., San Francisco. \$35, \$28 seniors, \$12 students.

[www.magnificatbaroque.com](http://www.magnificatbaroque.com)

MusicSources presents *Fandangos Espanolas: Music of Scarlatti, Soler, and Boccherini*. Bertrand Cuiller, harpsichord; Gilbert Martinez, harpsichord; Danica Sena, castanuelas. Northbrae Community Church Haver Hall, 941 The Alameda, Berkeley. 5:00 PM. \$20 non-members, \$15 members, seniors, and students.

[www.musicssources.org](http://www.musicssources.org)

San Francisco Renaissance Voices repeats program of March 19. 4:00 PM. All Saints' Episcopal Church, 555 Waverley Street, Palo Alto. . \$20 general, \$15 student/senior, at the door or on-line at: [www.SFRV.org](http://www.SFRV.org).

## Friday, March 25

SFEMS presents Wieland Kuijken and Friends – *L'art de la viole*. Music by Jenkins, Simpson, Locke, Marais, Forqueray, and Schaffrath. Wieland Kuijken and Lynn Tetenbaum, viols, Katherine Heater, harpsichord. 8:00 PM. First Lutheran Church, 600 Homer at Webster, Palo Alto. \$28, \$25 for SFEMS members and seniors.

[www.sfems.org](http://www.sfems.org)

## Saturday, March 26

SFEMS repeats Wieland Kuijken program of March 25. 7:30 PM. St. John's Presbyterian Church, 2727 College at Garber, Berkeley. \$28, \$25 for SFEMS members and seniors. [www.sfems.org](http://www.sfems.org)

The Tallis Scholars, *The Victoria Project*, Peter Phillips, director. First of two concerts honoring the genius of Tomas Luis de Victoria, leading listeners on a musical journey through the Spanish Renaissance. Program presents music by Victoria's Spanish predecessors: Pañalosa, Escobar, Morales, Carceres, and de Anchieta, along with Victoria's *Salve regina* and *Vidi speciosam*. 8:00 PM. First Congregational Church, 2345 Channing Way, Berkeley. Prices start at \$52.

[www.calperformances.org](http://www.calperformances.org)

## Sunday, March 27

SFEMS repeats Wieland Kuijken program of March 25. 4:00 PM. St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco. \$28, \$25 for SFEMS members and seniors.

[www.sfems.org](http://www.sfems.org)

The Tallis Scholars, *The Victoria Project*, Peter Phillips, director. Second of two concerts honoring the genius of Tomas Luis de Victoria, leading listeners on a musical journey through the Spanish Renaissance. Program presents music by Victoria's: *Dum complerentur; Quem vidistis, pastores?, Nigra sum; Four Responsories for Tenebrae; Surrexit pastor bonus, and Requiem*. 3:00 PM. First Congregational Church, 2345 Channing Way, Berkeley. Prices start at \$52. [www.calperformances.org](http://www.calperformances.org)

San Francisco Renaissance Voices repeats program of March 19. 5:00 PM. First Presbyterian, 2001 Santa Clara Avenue, Alameda. . \$20 general, \$15 student/senior, at the door or on-line at: [www.SFRV.org](http://www.SFRV.org).

## Workshops

### Sonoma Bach Strings Workshop

April 15-17

Sonoma Bach invites you to participate in a workshop on April 15-17, 2011 led by Elizabeth Blumenstock (Baroque violin) and Mary Springfels (viola da gamba). Amidst the rolling hills of Sonoma County, this intensive weekend course (held at Angela Center in Santa Rosa) will include technique and repertoire classes culminating in a final performance. Coaching sessions in small groups will address fundamental issues as well as the artistic nuances of Baroque performance. Other faculty members will include Phebe Craig (harpsichord), Shirley Hunt (Baroque cello and viola da gamba), and Aaron Westman (Baroque violin and viola). This exciting opportunity is open to emerging professionals and advanced amateurs. 35 participants will be selected from the pool of applicants based on their submitted materials. Tuition for the workshop is \$175 general/\$140 student. Additional fees apply. Further information can



be found at [www.sonomabach.org](http://www.sonomabach.org) or by contacting Cheryl Moore, Education Coordinator, at (877) 914-BACH ext. 3 or [cheryl@sonomabach.org](mailto:cheryl@sonomabach.org). Application materials must be received by March 11, 2011. Successful applicants will be notified by March 18.

### SFEMS Med/Ren Collegium

March 26

*Early Music from the Fringe of Europe.* Join players and singers for a foretaste of the unusual and eclectic fare planned for the June Med/Ren workshop: medieval songs and dances from Cyprus, Southern France and Portugal; Renaissance consort music from Sweden, Naples and

Poland; Venetian canzonas, Spanish villancicos, Scottish ballads, Arab-Andalusian melodies, Ottoman court instrumentals, Sephardic ballads and more! Sackbuts, dulcians, flutes, lutes and harps are all welcome. Bring your frame drums for some of the more exotic repertory. Saturday, March 26, 2011, 9:30 a.m. to 4:00 p.m. Hillside Swedenborgian Church, 1422 Navellier Street, El Cerrito. \$50 for the full day and \$30 for a half day. Tom Zajac, (617) 323-0617

[medrenworkshop@sfems.org](mailto:medrenworkshop@sfems.org)

A playing and singing session led by Tom Zajac, proceeds towards scholarships for the Med/Ren Workshop.



## Wieland Kuijken Viola da Gamba Master Class

Belgian virtuoso **Wieland Kuijken** is the most important modern visionary for the revival of the viola da gamba.

In conjunction with his March 25, 26, and 27 performances on the San Francisco Early Music Society Concert Series Wieland Kuijken will be giving a rare Master Class\*.

**Thursday, March 24, 2011                      7:30pm**  
Home of Marie Collins  
30 Sierra Avenue  
Piedmont, CA 94611

**Auditors:** \$15 admission (general public is invited)

Active participants by invitation or audition.

Interested performers should contact John Dornenburg, Elisabeth Reed, or Lynn Tetenbaum at [jdjac@got.net](mailto:jdjac@got.net)

\*Wieland Kuijken Master Class is co-sponsored by the Viola da Gamba Society Pacifica Chapter and SFEMS.



**San Francisco Early Music Society**  
Call 510-528-1725 or  
purchase tickets at the door  
[www.sfems.org](http://www.sfems.org)

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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 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?

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