

VIOLA DA GAMBA SOCIETY PACIFICA

GAMBA NEWS

Volume 26, No. 6 April 2011

The Making of *On Cold Mountain—Songs on Poems of Gary Snyder*

Roy Whelden

The editor of this newsletter, Peter Brodigan, has asked me to write about the recently released recording *On Cold Mountain—Songs on Poems of Gary Snyder* (Innova Records 795). The CD contains four new song cycles written by Fred Frith, W.A. Mathieu, Robert Morris, and me. The performers are the contralto Karen Clark and the Galax Quartet: David Wilson and Elizabeth Blumenstock, violins; Roy Whelden, viola da gamba; David Morris, cello.

Peter felt that I, as a composer and the viola da gamba player in the Galax Quartet, might have something interesting to say concerning the making of the album. In the account which follows, I try to write to the interests in particular of the viol playing community.

The release party for the new CD takes place on April 25 from 5 to 7 p.m. at the Musical Offering Cafe on 2430 Bancroft Avenue in Berkeley. A few selections from the album will be performed. Profits from sales at this event, as well as from items ordered online the same day at www.galaxquartet.org, will be donated to the Pacifica Chapter of the Viola da Gamba Society.

The Journey to *On Cold Mountain*

There is a natural way to write a narrative and an artful way. The natural way, according to the rhetoricians, is to



start at the beginning and press toward the end, chronologically. The artful way is to start at a mid-point and allow the story to unfold. Both ways are of equal validity.

The problem with the natural way of telling this particular story, the making of *On Cold Mountain*, is that the beginning is nebulous. I could begin in the spring of 2008 with the receipt of the four newly composed song sets? Or, just as reasonably, I could begin years earlier, perhaps as far back as one's first music lesson.

The best way, it seems to me, is to take the artful approach and start off-topic. I recall a clear turning point in my life. In the summer of 1977, less than three years after I had first picked up a viol, I was browsing in Howard's Bookstore (Bloomington, Indiana). My eye was caught by a new book by the logician Raymond Smullyan called *The Tao Is Silent*. I knew Smullyan as the inventor of a powerful technique in logic known as the tableau method. A book on religion was unexpected. *The Tao is Silent* contained dozens of short beguiling essays, most of them just a few pages in length, with

(Continued on page 5)

Play Days 2011

Date	Coach
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.

The American Bach Soloists Summer Baroque Academy

A report on the 2010 scholarships and a look to 2011 Elisabeth Reed

The American Bach Soloists Summer Baroque Academy at the San Francisco Conservatory of Music got off to a great start last summer and is gearing up for its second season now. In addition to voices and the usual orchestral instruments, the gamba was an essential part of the festival. Students Hallie Pridham and Kawai Yu played major solo gamba arias in the Handel oratorio *La Resurrectione*, and numerous chamber works included gamba as soloist or continuo: Jamie Jim, Jason Pszkowski, Joanne Chang, Hallie Pridham, and Michelle Kwon played in two different Telemann Paris Quartets, Couperin *Les Nations*, and pieces by Philidor and Biber. Students and faculty enjoyed gamba consort sessions playing Jenkins, Holburne, and others. There were daily master classes in viola da gamba, cello, and double bass, in which students played solos for the faculty (Elisabeth Reed, Steve Lehning, and Tanya Tomkins).

The ABS Academy fills a special niche in the summer festival line-up, because it is exclusively for professional or pre-professional players. It gave many Conservatory students the opportunity immerse themselves in early music, which is not possible for them during the regular school year.

The students were very grateful for scholarship support they received from the Pacifica Chapter and from individual donors from the membership. The Wells gamba, which the Conservatory rents from the Pacifica Chapter, was much in use at the Academy.

Here are some excerpts from letters the students wrote to the Pacifica Chapter board about the festival:

“The experience in playing the viola da gamba in ABS is very different from other viol workshops I have attended before. It is a precious opportunity to play with other instruments and work with serious music students and professionals. The intense rehearsals and coachings allowed me to work a piece to its best.” ~ Jamie Jim, 2010 ABS Academy participant

“Dear VdGS Pacifica, My experience at the ABS Academy last summer was one that I found to be incredibly enriching. The Academy offered a rigorous rehearsal schedule and by the end of the two weeks I felt that my gamba playing had improved an enormous amount. I am also so thankful that I was able to meet and play with other students from all over the country as I formed personal and professional relationships that have been instrumental in enriching my musical career.” ~ Hallie Pridham, 2010 ABS Academy participant

“All of the participants and faculty were at an extremely high level of musicality and technical skill. I was awed by the standard that was set from the very first day I was there. Each rehearsal and performance I attended was captivating and motivational. I find this to be rare in festivals, and it made it easy to want to keep morale and work ethic up.” ~ Sincerely, Michelle Kwon, 2010 ABS Academy participant

“The ABS Academy provided me the opportunity to not only study with but perform along side some of the very professionals whom I had so admired for many years. Since the Academy last summer I have also been playing professionally with ABS and collaborating with those

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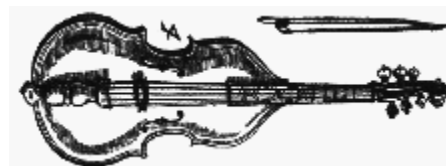
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of the Viola da Gamba Society

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artists to whom I first looked for guidance. Being able to explore the world of early music performance through the viola da gamba has been an essential conduit to my development in early music. I can't thank the Pacifica Chapter enough for the support that it has provided me toward my musical education and professional development." ~ Jason Pyszkowski, 2010 ABS Academy participant

If you are interested in contributing to student scholarships to the American Bach Soloists Summer Baroque Academy, please contact Elisabeth Reed, soundbodies@gmail.com.

www.pacificaviols.org

Our VdGS-Pacific 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.

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-Pacific

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-Pacific." Then send your donation check to Alice Benedict, Treasurer, VdGS-Pacific, 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.

April 9 Play Day with Shira Kammen

Shira Kammen will lead a play day English Renaissance music for Voices and Viols, mostly exploring the settings of City and Country Cries pieces (delicious settings of street-seller's songs into the context of intricate consort compositions). Most of the pieces are in 5 parts, with voice parts for SSATB. Departing from our regular program of consort playing, coaching, and a group event, the April play day will be group ensemble playing throughout the morning, with singers invited from various local ensembles. Please email Shira at shira@shirakammen.com for more information.

Multi-instrumentalist and occasional vocalist Shira Kammen has spent well over half her life exploring the worlds of early and traditional music. A member for many years of the early music Ensembles Alcatraz and Project Ars Nova, and Medieval Strings, she has also worked with Sequentia, Hesperion XX, the Boston Camerata, the Balkan group Kitka, the King's Noyse, the Newberry and Folger Consorts, the Oregon, California and San Francisco Shakespeare Festivals, and is the founder of Class V Music, an ensemble dedicated to performance on river rafting trips. She has performed and taught in the United States, Canada, Mexico, Europe, Israel, Morocco, Latvia, Russia, and Japan, and on the Colorado, Rogue, and Klamath Rivers.

Shira happily collaborated with singer/storyteller John Fleagle for fifteen years, and performs now with several groups: a medieval ensemble, Fortune's Wheel; a contemporary music group, Ephemeros; an eclectic ethnic band, Panacea; as well as frequent collaborations with performers such as storyteller/harpist Patrick Ball, medieval music expert Margriet Tindemans, and in many theatrical and dance productions. She has taught music in many different



settings, from teaching summer workshops in the woods to coaching students of early music at Yale University, Case Western, and the University of Oregon at Eugene.

She has played on several television and movie soundtracks, including *O*, a modern high school-setting of *Othello*, and *The Nativity Story*, and has accompanied many diverse artists in recording projects, among them singers Azam Ali and Joanna Newsom. Some of her original music can be heard in an independent film about fans of the work of JRR Tolkien. The strangest place Shira has played is in the elephant pit of the Jerusalem Zoo. She has recently taken courses in Taiko drumming and voiceover acting.

Message from the President

Planning for Next Season in Progress

Thanks to everyone for another enjoyable play day at Zion church on Saturday March 12th. A total of 11 of our members enjoyed consort playing in two groups ably coached by Bill Skeen in the morning followed by a fun afternoon session of a6 music with doublers.

This was followed by a productive VdGS-Pacifica Chapter board meeting from 3:00 to 5:00 pm. Major emphasis during this planning meeting was on Chapter finances for the remainder of this season and on to the next 2011-2012 season. The primary financial driver is our new reality of having to pay for the use of facilities for play days. The board voted to switch our play day venue from Zion Church in Piedmont to the Hillside Church in El Cerrito to take advantage of the reduced facilities fee of \$100 per day as compared to a minimum of \$150 per day projected for Zion during the 2011-2012 season. This planning is currently in progress. Even with this switch, our Chapter is still faced with the challenge of how to finance this additional expense of about \$1000 per season assuming no reduction in our level of services for the membership. To partially cope with this deficit, the Board voted to increase the "Playing Membership" dues for the 2011-2012 season by \$5/year from \$35/year to \$40/year. This is projected to only result in a net increase in Chapter income of about \$200+ per season so it does not solve the long term financial problem.

Much discussion on how to cope with this long term financial problem was started at the Board meeting and



continues. Options to reduce our expenses in what seems to be, at the moment, decreasing levels of popularity are: 1) Reductions in our current Scholarship, Outreach funding, 2) Reductions in the amount of coaching services provided, and 3) Reductions in the number of play days and special events sponsored per

season. Options to increase our income, again in what seems to be decreasing levels of popularity are: 1) Appeals for additional donations and fund raiser events, 2) Further increases in membership dues, and 3) Establishment of "pay at the door" fees for active participation at play days.

These deliberations are brought more sharply into focus by our current position of increasing financial responsibility such as sponsorship of the Viols West summer workshop, special events such as the Wieland Kuijken master class, and an increased reliance on income from the Chapter's viol rental program. Please forward any constructive thoughts you may have on these issues to the undersigned at dcantey@att.net.

I look forward to our next scheduled play day on Saturday, April 9th which will again be at Zion Lutheran Church in Piedmont with coaching provided in the morning session by Shira Kammen. We are again planning an after lunch, uncoached playing session ending about 3:00 pm.

-- Dalton Cantey

Registration Is Open for Viols West Workshop 2011

Rosamund Morley, Music Director
Melita Denny, Administrative Director
Sponsored by the Pacifica Chapter of the VdGSA

August 7 -13, 2011

California Polytechnic State Univ., San Luis Obispo, CA

The fabulous Viols West offers five full days of varied classes for players at different levels. Most students take four daily classes, two smaller sessions in the morning, one in the early afternoon, and a larger voices and viols class in the late afternoon. The evening programs include faculty led large group playing sessions or

lectures on topics of special interest. The faculty presents an informal concert on one evening and at the end of the week a student concert is given. Evenings also provide ample opportunities for students to form groups for self-directed playing; some faculty members can be on hand to assist in this process.

2011 Faculty: Joanna Blendulf, John Dornenburg, Julie Jeffrey, Josh Lee, Larry Lipnik, Ann Marie Morgan, Rosamund Morley, David Morris, Craig Trompeter

Please visit our website to register and for more information including a description of the excellent classes being offered. www.violswest.org

Questions may be directed to Melita by email or telephone melitadenny@netscape.net; (805) 472-9036

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

(Galax Quarter, continued from page 1)

titles like “Chinese Philosophy in a Nutshell” (one page), “Abiding in the Tao” (barely two pages), and “Egotism and Cosmic Consciousness” (a full three pages). In the “Suggested Reading” section at the end of the book, I read my first Han Shan poem, or rather poem fragment: “It’s cold on this mountain! Not just this year, but every year!”

This resonated with me. I had no idea why. But in the

next few years I was inspired to read all of Han Shan’s poems, most of which had been collected as graffiti from the rock cliffs and boulders of his mountain home in the 8th century A.D. I was enchanted to discover that this Chinese hermit-poet appropriated ‘Cold Mountain’, the name of the place where he lived, as his own name (Han Shan = Cold Mountain). And in some poems Han Shan used the term to refer to a kind of enlightened state of mind. This triple interpretation of ‘Cold Mountain’ (person, place, mind) leads to unfathomable and fascinating depths of meaning in his poems.

Reading one of these poems seemed like listening to a fugue. Or, using a closer analogy, like listening to Bach’s *Art of the Fugue* at that sublime point in the culminating contrapunctus where the fugue subject built from the composer’s own musical motto B-A-C-H (B-flat, A, C, B-natural) combines with two earlier subjects.

During the next decade, my understanding of Han Shan’s body of work, some 300 poems, was deepened in the course of many late night conversations with Smullyan, who became a friend after he arrived in Bloomington to teach in the Philosophy Department at Indiana University.

Just as importantly, I discovered that of the several English translations of Han Shan, the best were those made by Gary Snyder. They seemed to be somehow... more authentic, more experienced and less academic than other translations, which was not surprising since Snyder was a mountaineer whose territory was the Pacific Rim. He had spent several years in the late 1950s and early 60s in formal training as a Zen monk in Kyoto. (Yes, Snyder’s translations of Han Shan were completed before he became a Zen monk. Possibly relevant here is the fact that Han Shan himself never identified with any religious outfit. He seemed to consider himself a kind of Zen monastery hanger-on.) I spent considerable time and

energy searching out and reading everything I could find written by Snyder, including the epic poem *Mountains and Rivers Without End* and the collection *Riprap*, which is often bound and published with his Cold Mountain translations.

In 2005, nearly thirty years after my discovery of Han Shan and Gary Snyder, I founded the Galax Quartet. The unusual instrumentation of this string quartet is based on the performance practice of Carl Friedrich Abel, well



known in viol circles as an early classical composer and the last of the gamba virtuosi. It seems that Abel’s own string quartets had been performed, on occasion, with the composer on viol replacing either the first violin or the viola. (The first two quartets of his opus 8, published in 1769, are extant as arrangements for violin, viola, viola da gamba and violoncello. They can be found in the library at the monastery in Lambach, Austria.) By 1769, of course, the viola da gamba

was in serious decline. Abel was the only composer of note writing for the instrument and one of its few practitioners. And Abel’s variation of the string quartet—with the gamba inserted—was buried with him in 1787. With a meager repertoire of a dozen works or less, the Galax Quartet (all of us using period instruments) would be forced to seek out living composers to write for us. Our first *bona fide* commission was from the San Francisco composer Belinda Reynolds, who not only wrote us a sizzling good instrumental piece but gracefully guided us through the labyrinth of grant writing.

I myself wrote about nine minutes of music for the 65 minute recording of *On Cold Mountain*. The remainder was written by three composers each of whom had synchronistically crossed paths with us earlier. For example, I remember our violinist Elizabeth Blumenstock suggesting in 2002 that I should try to see the movie

(Continued on page 6)

(Galax Quartet, continued from page 5)

Rivers and Tides because it had (in her words) “a wonderfully melodic soundtrack with quirky instrumentation.” After a bit of research, we discovered that the composer of the sound track, the Englishman Fred Frith, had recently moved to Oakland to teach at Mills College.

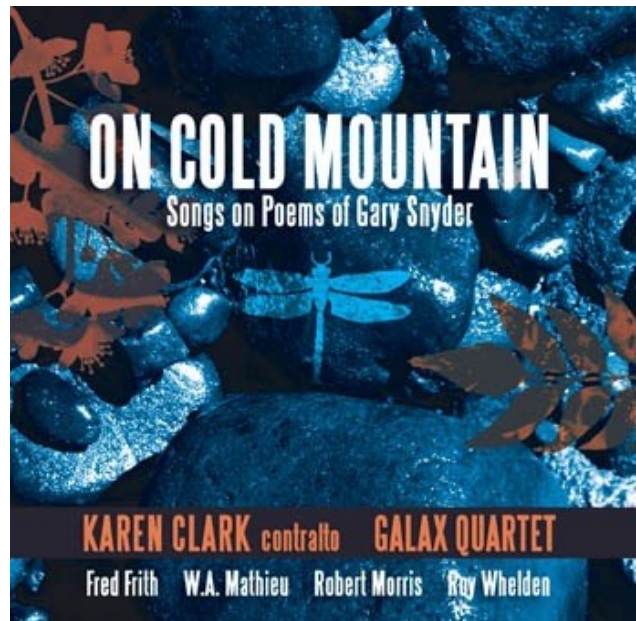
From the very first concerts given by the Galax Quartet, we had a talented and dedicated collaborator in the contralto Karen Clark. She had a musically inquisitive mind and a unusual breadth of experience: Appalachian hymns, opera, medieval chant, Elizabethan and Jacobean song, new music. In 2007, we worked with Karen to prepare a program of consort songs by John Dowland for the concert series of the San Francisco Early Music Society. After one of those concerts, we were approached by the composer W. A. Mathieu, who told us how much he enjoyed the ravishing sound of Karen’s voice with the four bowed strings. He asked us about our tuning scheme (I don’t think we answered him to his satisfaction) and he offered us copies of a couple of his own recordings. “Would we like to listen?” We were intrigued by the singular, jazz-tinged style of this composer who had worked with Stan Kenton and Duke Ellington and who now lived in nearby Sebastopol, California.

My connection with the composer Robert Morris goes back to a summer spent at a music camp in Pennsylvania’s Pocono Mountains. As a 16-year-old trumpet player and scholarship student, I was responsible for morning reveille and end-of-the-day taps. One evening, while I prepared the camp’s PA system to broadcast taps, a tall, bearded man emerged from the shadows of the dark assembly hall and asked if I wanted accompaniment. I quickly recognized him as the camp’s composition instructor, scarily *avant-garde* in his musical tastes. The only nearby instrument was a bass drum, but I said, “Sure. Why not?” That man was Robert Morris, who would go on to teach music theory and composition at Yale and Eastman. (That evening’s performance of taps was aborted by Professor Hollman, who was unmoved by the subtlety of our improvised duet.)

I had written many songs on Cold Mountain texts during the 1990s and most of them were inspired by Karen’s contralto voice. They were written in diverse styles with diverse instrumentation. (The instrumentation was that of American Baroque, an ensemble founded by the flautist Stephen Schultz, consisting of violin, flute, oboe, gamba, harpsichord and, on occasion, triple harp. American Baroque no longer exists.) In the fall of 2007 Karen was musing about future possible collaboration with the Galax Quartet. “Why not gather together some of your Cold Mountain songs and arrange them for voice and string quartet?” she wondered. It seemed like a good

idea. I mentioned that the half-century of the publication of Snyder’s famous Cold Mountain translations was approaching. One of us commented that “Snyder lives in Grass Valley, not all that far from the Bay Area. Why not ask him to perform in concert with us, as a kind of celebration of his life’s work? And why not commission other composers, using Snyder’s texts, to write for us as well?”

So I asked the three composers, Frith, Mathieu and Morris, whose names had been recently moving through my consciousness, if they would be interested in creating song cycles for us. All of them said yes enthusiastically. As it happened, there were surprising connections which



already existed between these composers and the poet. Mathieu had served with Snyder on the California Arts Council in the 1970s during Jerry Brown’s first term as governor. Even back then they had talked of the possibility of an artistic collaboration. Robert Morris, as a young man, had read Jack Kerouac’s *Dharma Bums* and ever since, had held in highest esteem the life and work of Gary Snyder, the model for the novel’s hero, Japhy Ryder. I don’t think I would be far wrong in saying that both composers viewed the project as a fulfillment of a long-held dream.

Only Frith and I had written for early instruments; both Morris and Mathieu requested careful descriptions from each of us (including Karen) of the nature of our instruments. After about five months of work, eight weeks prior to the premiere, all the new scores had been delivered. Personally, I was surprised by each of the new works; they were not at all like the earlier pieces I’d known from each composer. Perhaps it was the presence of the viola da gamba in the usual mix of the string

(Continued on page 7)

(Galax Quartet, continued from page 6)

quartet; maybe it was the composers' awareness of the Baroque/Classical nature of our instruments; maybe it was the distinctive timbres in Karen's voice; or maybe it was the austere, deeply conscious character of Snyder's poetry itself. Whatever. Each composer had created a unique and beautiful song cycle mixing both new and ancient compositional techniques.

Mathieu's 25-minute cycle "For All" begins with a Purcell-like consort fantasy and ends with jousting piles of superimposed Pythagorean fifths in wildly independent rhythms. Frith's 12-minute cycle "For Nothing" is filled with complex hoquet passages between the violins and the voice reminiscent of the 14th-century composer Guillaume de Machaut. (In 2003, Frith had come to a Machaut concert I performed at Mills College. I remember him telling me, after the concert, that Machaut was one of his favorite composers.) My own two songs, while deliberately written in a popular and accessible style, might be informed by a kind of Bachian counterpoint. (This is what 'cellist David Morris tells me anyways. I'm not entirely convinced.) Robert Morris' "This Bubble of a Heart" features heterophony reminiscent of medieval (or middle-eastern) monophonic traditions but twisted in the direction of the Second Viennese School. Anton Webern's early work might be the nearest fit for the style of Morris' piece. (Bob was of great assistance when we were learning his difficult piece. His several emails describing his harmonic and formal choices were always helpful, even

when intimidating. As violinist David Wilson said after receiving the first such email: "I'm excited. I'm scared.")

The premieres took place in San Francisco in the early summer of 2008 with a capacity audience at Concerts at Old First. The poet and the composers were all present. Later, in October 2009 and February 2010, we recorded the four song cycles in the outstanding acoustics of St. Ignatius Church (San Francisco). We have tried, as fully as possible, to capture the excitement of the premieres. With the expertise of the virtuosic engineer Mark Lemaire (Rubato Recording) and the refined and demanding ears of our producer Hank Dutt (violinist with the Kronos Quartet), I believe we have come close to achieving that goal.

(I would like to thank Cynthia Freivogel, former violinist with the Galax Quartet, for her dedication and enthusiasm. Family commitments required her to drop out mid-project. Also, I wish to thank the American Composers Forum, the Zellerbach Family Foundation and the William and Flora Hewlett Foundation for financial assistance in support of these composer commissions.)

Join Roy and the Galax Quartet April 25, 5:00-7:00 PM at the Musical Offering Cafe on Bancroft Avenue, Berkeley, for the local release of *On Cold Mountain—Songs on Poems of Gary Snyder*. Selections of the album will be performed. Profits of CD sales at the event, as well as online orders on April 25 through the Galax Quartet website, will be generously donated to the Pacifica Chapter of the Viola da Gamba Society. www.galaxquartet.org

Mark Your Calendar

Saturday, April 2

Voices of Music presents *An Evening with the Stars*, annual charity concert. Directors Hanneke van Proosdij and David Tayler invite Bay Area music stars to perform in a benefit concert. St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco. 8:00 PM. Free admissions, and you are invited to bring a gift of nonperishable food.

www.voicesofmusic.org

Archetti Baroque Strings perform Italian Baroque Concerti for Multiple Violins. Featured works will be concerti grossi by Corelli and Handel, as well as concerti for four violins by Vivaldi and Torelli. Archetti was founded by violinist/leader Carla Moore and viola da gambist John Dornenburg, and its members include some of the finest early music performers in the San Francisco Bay Area. 7:30 PM preconcert talk; 8:00 PM concert. Barbara Mertes Center for the Arts, Las Positas College, Livermore. \$15.

www.lpcearlymusic.org

Sunday, April 3

MusicSources presents Trevor Pinnock, harpsichord. St. Mary Magdalen Church, 2005 Berryman at Milvia, Berkeley. 7:00 PM. \$35 general, \$30 seniors, students and MusicSources members. www.musicsources.org

Friday, April 8

Philharmonia Baroque presents Hayden's *The Creation*. Nicholas McGegan, conductor; Dominique Labelle, soprano; Thomas Cooley, tenor; Philip Cutlip, baritone; Philharmonia Baroque Chorale; Bruce Lamott, chorale director. 8:00 PM. Herbst Theater, 401 Van Ness Avenue, San Francisco. \$25-\$85. www.philharmonia.org

Saturday, April 9

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

Sunday, April 10

Philharmonia Baroque repeats program of April 8. 7:30 PM. First Congregational Church, 2345 Channing Way, Berkeley. \$25-\$85. www.philharmonia.org

MusicSources presents *The Wonder of the World: Music from the Court of Fredrick II (1194-1250)*. Ensemble Canconier. Music of the troubadours and Minnesingers, the Jews and North African Moors, the Italian laude, and more. 7:00 PM. St. Alban's Episcopal Church, 1501 Washington Ave., Albany. \$20 non-members, \$15 members, seniors, and students. www.musicsources.org

Tuesday, April 12

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

Wednesday, April 13

Philharmonia Baroque repeats program of April 8. 8:00 PM. Hofmann Theater, Leshner Center for the Arts, 1601 Civic Drive, Walnut Creek. \$25-\$85. www.philharmonia.org

Friday, April 15

SFEMS presents Hopkinson Smith, baroque guitar. *De los Castillos y Calles de España*. Hopkinson Smith plays a program of music by Gaspar Sanz, Francisco Guerau, and Antonio de Santa Cruz. 8:00 PM. First Lutheran Church, 600 Homer at Webster, Palo Alto. \$28, \$25 for SFEMS members and seniors. www.sfems.org

Saturday, April 16

SFEMS repeats program of April 15. 7:30 PM. St. John's Presbyterian Church, 2727 College at Garber, Berkeley. \$28, \$25 for SFEMS members and seniors. www.sfems.org

Sunday, April 17

SFEMS repeats program of April 15. 4:00 PM. St. Mark's Lutheran Church, 1111 O' Farrell St., San Francisco. \$28, \$25 for SFEMS members and seniors. www.sfems.org

Friday, April 29

California Bach Society presents *Brahms' German Legacy*, music by Brahms, Schütz, and Hassler. Program showcases the beautiful motets and partsongs of Johannes Brahms and his musical forebears Bach, Schütz, Schein, and Hassler. Schütz's polychoral compositions inspired Brahms' celebratory motets of *Fest und Gedenksprüche*, opus 109. Brahms' lovely *Schaffe in mir, Gott* displays imitative polyphony and canonic writing reminiscent of Schütz's *Selig sind die Toten* and Schein's *Die mit Tränen säen*. Brahms' love of German folk music and poetry shines through his partsongs *Der bucklichte Fiedler*, *Dein Herzlein mild*, and *In stiller Nacht*. St. Mark's Lutheran Church, 1111 O'Farrell St., San Francisco, 8:00 PM. \$25, \$18 seniors, \$15 students. www.calbach.org

Saturday, April 30

California Bach Society repeats program of December 29. All Saints' Episcopal Church, 555 Waverly Street, Palo Alto. \$25, \$18 seniors, \$15 students. www.calbach.org

Workshops

Viol Consort Initiative

Lisa Terry, Instructor

July 2-9, 2011, University of San Diego

Sixth Annual Chamber Music Festival

A new course for viols as part of the USD Chamber Music Festival, Angela Yeung, Director

The Viol Consort Initiative, open to intermediate to professional-level viol players, will focus on all the elements that make up a successful, comfortable, enjoyable performance, no matter what level of expertise a player has obtained on the viol. Pre-formed groups with repertoire in mind for the week are welcome, but not necessary. All levels can work towards performance in a non-stressful way. For more information about VCI, please write the USD Chamber Music Festival, chmus@sandiego.edu

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 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.

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

Cittern, 5-course, Paul Hathaway, \$900. MC124.

Guitar, 4-course, Dan Larson Dias, 2006, hard case, \$1600. MC103.

Guitar, 5-course Renaissance, Dan Larson Sellas, 2007, hard case, \$3750. M101.

Guitar, 6-course Renaissance, Alan Suits, 1997, hard case. MC114.

Guitar, Renaissance, Alan Suits, 6-course, 1997. MC114.

Guitar, Renaissance, Dan Larson, Dias model, 4-course, 2006, hard case, \$1750. MC103.

Harp, 2.5 octave. MC094.

Harp, 5-octave, Early Music Shop Meghan Irish floor hard, \$900. MC093.

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; wide range of FF to g^{'''}, 63 notes, \$7400.

Hurdy-Gurdy, Aquitaine model, George Leverett, 2009, #482, soft case. \$1600. MC002.

Hurdy-Gurdy, Thouvenel á Mirecourt, restored 1999 by Olympic Musical Instruments. Good playing condition, \$5500. MC004.

Hurdy-Gurdy, Kurt Reichman, Frankfurt, nice condition, with nice soft case, \$3000. MC099.

Hurdy-Gurdy, Lyn Elder, 1975, open seam on back, marred finish. MC005.

Hurdy-Gurdy, Helmut Gotschy, Medieval model. MC003.

Hurdy-Gurdy, Nathan Sweet, long instrument–medieval model for two players, \$1750. MC092.

Lute, 13-course Baroque, Dan Larson Burkholtzer, 2008, \$4650. MC100.

Lute, 6-course, Dan Larson Venere, 2006, hard case, \$1700. MC140.

Lute, 7-course, Gioseppi Tumiati student (Milan), 2000, hard case, \$2250. MC095.

Lute, 8-course, LK Brown, hard case. MC141.

Lute, 8-course, Dan Larson, Venere, 2004, hard case, \$2380. MC102.

Lute, 8-course, LK Brown, hard case. MC104.

Lute, 8-course, hard case. MC096.

Lyre Mandolin, Calace, 1899. A highly unusual lyre mandolin in good original condition, dated 1899 and bearing the original signed abel. \$4000. A similar instrument is displayed in the Royal College of London's early musical instrument collection.

Theorbo, 14-course, student model?, hard case, good condition. MC098.

Ukulele, C.F. Martin & Co., Style 3M. Here is a rare 1940's Martin 3M (Mahogany Model) Soprano Ukulele with original case, \$2100.

Vielle, Bernie Lehmann, 5-string, 13" string length, walnut, except for top, soft case, \$950. MC123.

Viola, Baroque, Fiedler, 2001, hard case, nice condition, \$1250. MC121.

Viol, treble, Ogle/Fiedler festooned, soft case, nice condition, \$1125. MC109.

Viol, treble, Ogle, 2004, soft case, nice condition, \$1080. MC111.

Viol, tenor, Ogle festooned, soft case, nice condition, \$1300. MC110.

Viol, tenor, Ogle, 2004, soft case, nice condition, \$1250. MC108.

Viol, pardessus, Lu-Mi decorated, 2005, hard case, excellent condition, \$2200. MC112.

Viol, bass, Fiedler, festooned, 68 cm string length, 2003, soft case, nice condition, \$2100. MC106.

Viol, bass, Ogle, 68.5 cm string length w/soft case, 2004, very nice condition, \$1500. MC107.

Viol, bass, festooned, Rudolph Fiedler, 2003, 68 cm string length, nice condition, plays well, soft case, \$2100. MC106.

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.

Viola da gamba, tenor, Michael Plant (1993), 53 cm, decorative purfling, ebony-veneered fingerboard and tailpiece, ebony pegs, new strings, Kingham fitted hard case, all in nice condition, plays well, \$3500.

Viol 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).

Violin, Baroque, Walter Mahr, hard case, nice condition, \$1400. MC139.

Violin, Baroque, hard case, nice condition. MC118.

Violin, Baroque, Shar St. Cecilia, 2005, hard case, nice condition, \$1600. MC119.

Violin, Baroque, Sartory, hard case, very good condition. MC138.

Violin, Baroque, Fiedler, 2003, hard case, nice condition, \$1050. MC120.

Violin, Baroque, Ogle, 2005, hard case, nice condition, \$1050. MC117.

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 bow, light treble, maker unknown, highly figured partially fluted snakewood stick, 'ivory' frog and adjuster, 47 gms. cost \$1000 sometime before 2000, \$1500. Contact **Bill Lazar**, Bill.Lazar@gmail.com, (650) 938-5367 for more information.

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