

VIOLA DA GAMBA SOCIETY PACIFICA GAMBA NEWS

Volume 26, No. 7 May 2011

A Viol Chronology—Part 2

Continuing from the February Gamba News, below are some of the key dates and interesting events for the viol from the 1530s to 1600. Ian Woodfield's *The Early History of the Viol* is an excellent reference on our instrument. You can order though Amazon, and preview it on Google Books.

1532 Hans Gerle publishes *Musica Teusch*, becoming the first publication of a “viol tutor.”

1533 *Scintille di Musica*, by Giovanni Maria Lanfranco, is first published source of Italian viol tunings; other writers throughout the century present various approaches to tuning and consort tuning.

1530-s-1550s Numerous references to Joan Battista, including by Ganassi (1543), as one of the outstanding viol players.

1530s on Viol playing expands from English and Scottish courts into private households; some players are servants who take up viol playing at their employer's request; by mid-century many wealthy households possess a chest of viols.

1535 An Englishman, Richard Hume, receives payment to make viols for the King of Scotland.

1538 The viol players in the Scottish court are provided with new red and yellow liveries; Scottish players are mainly native born; duties include playing at courts of justice.

1539 A list of instruments belonging to Pedro de Santa Cruz, chamberlain to the Empress of Charles V, includes

“a large viol with a bow, another viol of medium size with two bows, and a viol smaller than the aforementioned”—indicating that servants of the imperial court also owned viols.

1540 Six Italian viol payers are hired by the English court; the group establishes identity distinct from the court's

Flemish players; signals the start of the popularity of the viol consort in England.

1542 Sylvestro di Ganassi publishes first volume of his viol tutor, *Regola Rubertina*, in Venice.

1543 Sylvestro di Ganassi publishes sequel volume, *Lettione Seconda*.

1546 Hans Gerle's *Musica und Tablatur* (second edition of of

Musica Teusch) includes Parisian chansons in addition to the Tenorlieder published in the first edition; both editions include instruction on how to add ornaments to ensemble pieces.

1546 A school for viols, lutes, and other instruments is opened by Barthelemé de la Crous in Marseilles.

1546 Claude Gervaise publishes *Premier Livre de Violle* in Paris, the earliest French viol tutor; no extant copies.

1547 Charles V employs a household viol consort with players of mixed nationality.

1547 At Henry VIII's death, household inventory included 25 viols.

1548 and on Viols play for the entry of Henry II of France and Catherine de Medici into Lyons in 1548; numerous records record the presence of viols throughout the century.

1540s Children in English Chapel Royal begin to be taught the viol; the viol is introduced into London choir schools, including St. Paul's and Westminster, and quickly becomes popular.

(Continued on page 4)



Play Days 2011

Date	Coach
May 14	Peter Halifax and Julie Jeffrey
June 11	End of Year Bash; Church is open from 11:00 for rehearsal; Bash starts ~1:30
ZION LUTHERAN CHURCH, 5201 Park Blvd-Oakland Please arrive at 9:00. Play Day starts at 9:15.	

Membership

Returning Member

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mt9999@comcast.net

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.

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.

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.



GAMMA NEWS

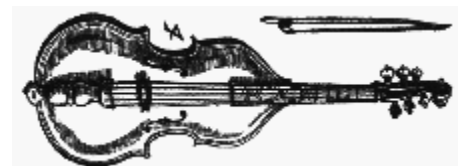
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End of Year Bash, June 11

Get with the Program

Robin Easterbrook will be printing the Bash programs. Email her the name of piece you'll be playing, along with the composers complete name and dates for the program. Try to limit each performance to 5 minutes. It's okay to perform in more than one group. May 28 is the deadline. Send to: reasterbrook@mac.com.

"Music Etcetera" Sale at the June Bash

Your discards could be someone else's treasures! We're planning a "Music Etcetera" sale at our season's end party June 11 to replenish our scholarship fund so that we can continue sending promising gamba students to workshops, and we're counting on you to take part. Do you have used (or even new) sheet music, CD's, books, or other items that you could donate? If so, please bring them to the Bash, or if you prefer, to the May 14 play day, or if that's not convenient, deliver them to Alexandra Saur, alexandra@alexandrasaur.com. Please mark the estimated value on each item, preferably with a sticker or piece of masking tape.

When it comes time to buy something, BE GENEROUS! If you see an item you want, consider the sticker price to be a minimum, and give more if you can. And even if you don't see something that you can use, consider putting a donation into the box, anyway. We're hoping to receive at least \$10 from everyone who attends. (If you'd like to make a substantial donation and get a receipt for tax purposes, you'll need to do it through SFEMS. Talk to Dalton Cantey, dcantey@att.net, or Alice Benedict, alice@adianta.com, about this.)

Let's dig deep into our music and CD collections, our bookcases, and our shelves and drawers for items to sell, and into our pockets at the time of the sale, to benefit our deserving gamba students.

Your Fundraising Committee: Alexandra Saur, Robin Easterbrook, Ellen Farwell, Lee McRae, Alice Benedict, and Carolyn Butler.

May 14 Play Day with Peter Hallifax and Julie Jeffrey

Peter and Julie will present a full morning of Matthew Locke. A "Locke for Everyone" warm up will be followed by small group playing of 3- and 4-part music of varying degrees of difficulty. Peter and Julie will also do a brief presentation of Locke's music, how/where to find it, adding their insight "from the front," as performers of this great repertoire.



Archetti
Baroque String Ensemble

The Archetti performs at Herbst Theatre on Sunday, May 8, in a program of Bach, Torelli, Vivaldi, Corelli, and Purcell. See Calendar listing for details.

See you in October!

The Gamba News starts its summer vacation with this edition. Back again when the leaves fall.

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

(A Viol Chronology, continued from page 1)

1540s-1560s Core period of the *In nomine* settings thought to be associated with the activities of the boy choir viol consorts; other textless polyphony fills out their repertoire.

1552 John Rose, the elder, receives a payment from Sir Thomas Chaloner ‘for an other vyall to be made xxixth October of the finest sort’; by 1560’s Rose’s reputation for making instruments “is sped thorough a great part of Christendom.”

1553 Diego Ortiz publishes *Trattado de glosas* in Rome.

1554 An inventory of Philip II of Spain notes a chest of viols to be used to teach choir children.

Mid 1550s Written and visual evidence suggest that the 4-part consort typically consists of only two sizes, bass and tenor.

Mid 1550s School of Venitian viol making flourishes; earliest extant example is a tenor by Francesco Linarol; a second Venetian maker, Hainrich Ebert appears in documentation in the 1560s.

Mid 1550s The viol consort is a regular feature in theatrical performances in England.

1550s Earliest extant examples of the consort song, English music for 3-4 instruments, usually viols, and solo voice.

Mid-1550s on Good English viols are commanding fees between £2-3, reflecting growing popularity of the instrument.

1556 Philibert Jambe de Fer publishes *Epitome musical* in Lyons; includes a chapter on the viol, noting that “gentlemen, merchants and other men of virtue pass their time” with the viol, while those of a lower position and “those who make a living at it” play the violin.

1559 Inventory of instruments owned by Mary of Hungary, sister of Charles V and Regent of the Netherlands from 1531-1555, lists 20 bowed viols; a chest of viols belonging to her is taken to Spain in by one of her servants.

early 1560s Child viol consorts, having faced reduced demand and political hostility from the English court following the death of Henry VIII in 1547, are again in demand with Elizabeth on the throne; they also establish a niche as players of incidental music in the City; their popularity spurs the rival Waits to petition the Court of Aldermen for a ‘sette of vialles’ in 1561. Through the child

viol consorts, viol playing remains an important element in the musical life of choir schools through end of the century.

1560s The consort song becomes a regular feature of dramatic productions; consort anthems are performed in church services.

16c - second half Most prolific Italian viol makers are

Antoino Ciciliano and his son Battista; four instruments by each survive - 2 tenors, 5 basses, 1 large bass, reflecting contemporary preference for consorts of large viols.

1560s A set of part books for viols, now in the British Library, include mainly dances.

16c - second half The lower sixth string becomes standard.

16c - second half Widespread adoption of equal temperament.

16c 3rd qrtr Viol players are chiefly servants or professional musicians.

1577-80 Sr. Francis Drake takes viols on his circumnavigation of the

globe; it is reported that people living near the Cape of Good Hope “were exceedingly delighted with the sound of the trumpet and vialles.”

~1580 Dow Part books (Christ Church Oxford Library) are copied, containing pieces suitable for voices and viols, including Latin motets, English-texted anthems and consort songs, and a selection of *In nomines* and textless chansons.

1589 As an example of the use of viols for incidental music in plays, the *Triumph of Venus* is directed to be accompanied by ‘a noise of viols’ in the *The Rare Triumphes of Love and Fortune*, performed in London.

16c – end Many indicators that English actors were taking up the viol to perform with plays; in some plays the bass viol is used on stage, such as in Jonson’s *Every Man out of his Humour* (1599), in which a character ‘takes down the viol and playes.’

1590s References to viol performances at English universities are a reflection of the growing popularity of the viol with amateur players.

1599 Eight year-old William Cavendish (the composer), receives a treble viol purchased by his father.

1602 Inventory of Philip II of Spain’s instruments includes 23 viols.

17c – start Advent of the Jacobean viol fantasy, signaling start of secular composers writing music of lasting value for the viol; in England, the Jacobean viol fantasy displaces the madrigal as the favored form of domestic music making.



Dow Part Books, c. 1580

Sonoma Bach Baroque Strings Workshop, April 15-17

Sonoma Bach, with instructors Elizabeth Blumenstock, Mary Springfels, Shirley Hunt, and Aaron Westman presented a hugely successful weekend workshop for about 12 string players. Harpsichordist Phebe Craig was also on hand, with her excellent continuo playing.

Viols were well represented by PJ Savage, Gwyneth Davis, Joan Lounsbery, Dorothy Orolin, Peter Brodigan, and from Southern California, Leo Tolkin. Robin Easterbrook crossed over to play with the violins.



The workshop was a 48-hour intensive, starting with a full ensemble rehearsal on Friday afternoon of works by Vivaldi, Georg Muffat, and Purcell, and ending late Sunday afternoon with the student performance. On Friday



evening, the faculty presented an exceptional concert that drew an overflow crowd from the community.

Starting at 9:00 on Saturday morning, viol technique was coached by Mary Springfels and Shirley Hunt, including time to address challenges in the Vivaldi – basses playing alto were in the stratosphere! Following lunch we broke into three chamber ensembles, with pieces by Locke, Lawes, and Scheidt. Coaches rotated in these sessions,

highlighting a strength of this workshop – players had opportunity to work closely with all instructors throughout the weekend and explore different their approaches and interpretations. Late Saturday afternoon was devoted to mid-size works by Johann Rosenmuller and Alessandro de Poglietti, and the evening proceeded



into a marathon workout of the full ensemble pieces. Off to bed, but still time for a martini.

Sunday morning offered a master class/rehearsal of the chamber and mid-size ensembles, taking us one step closer to performance. A short practice time was available after lunch, which gave the chamber ensembles a welcome chance to work through the morning coaching. We then had a run through of the mid-size and full ensemble, until Cheryl Moore, workshop administrator, informed us it was time to get the chapel ready for the 4:00 concert. With a small group of appreciated supporters in the audience, the performance began, chamber ensembles first, with a solid start by a trio playing Locke's *Flatt Consort*. The beautiful Scheidt *Paduan Dolorosa* was next, followed by a fantasy from Lawes' Suite No. 1. The mid-size groups performed, and finally the full orchestra; a singular experience to be in concert with some of the world's great players. Our closing piece was Purcell's *In nomine* in 7 parts, and, frankly, it was pretty darn beautiful. This will be a workshop that will be spoken of for a long time to come – well close to perfect. ~ Peter Brodigan



Mark Your Calendar

Sunday, May 1

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 Episcopal Church 2300 Bancroft Way, Berkeley. \$25, \$18 seniors, \$15 students. www.calbach.org

Les Violons du Roy, works by Handel, Sasparini, Caldara, Geminiani, Vivaldi, and Boyce. Bernard Labadie, music director, Ian Bostridge, tenor. This esteemed Canadian ensemble is acclaimed for the brilliance and vitality of its concerts. 3:00 PM. Zellerbach Hall, Berkeley. Prices start at \$38. www.calperformances.org

Tuesday, May 3

Les Violons du Roy presents Bach: *Contrapunctus I, IV, and XIV* from *The Art of the Fugue*, *Concerto for Harpsichord in D Minor*, *Sinfonia* from *Cantata BWV 42*, and *Orchestral Suite No. 1*. Bernard Labadie, music director, Richard Pré, harpsichord. This esteemed Canadian ensemble is acclaimed for the brilliance and vitality of its concerts. 3:00 PM. Zellerbach Hall, Berkeley. Prices start at \$38. www.calperformances.org

Friday, May 6

Sonoma Early Music Festival presents *Guarini and the Madrigal: Shepherds and Nymphs, Together or Not*, featuring the Monteverdi Consort. During the latter years of the 16th century, the Ferrarese poet and playwright Giovanni Battista Guarini created, revised and finally published his play, *Il Pastor Fido*, destined to become a treasure trove of verse for the Italian madrigalists. The Monteverdi Consort performs stunning settings of many of the most famous passages from *Il Pastor Fido*, as well as other Guarini poems, most on the subject of love (the good, the bad, and the downright ugly). Composers include Marenzio, Wert, Pallavicino, D'India, Gesualdo and (naturally) Claudio Monteverdi. BachGrounders begin 45 minutes prior to each concert. These half-hour lecture-demonstrations focus on the music and its background, the instruments to be used in the concert, and aspects of interpretation and performance practice. 8:00 PM. St. Patrick's, Kenwood. General: \$15.00, Senior: \$12.00, Student: \$8.00. www.sonomabach.org

Saturday, May 7

Sonoma Bach repeats program of May 6. 8:00 PM. Holy Family, Rohnert Park. General: \$15.00, Senior: \$12.00, Student: \$8.00. www.sonomabach.org

Sunday, May 8

Archetti presents *Brandenburg Concertos* and other works. J.S. Bach, *Brandenburg Concertos No. 4 and No. 5*; Vivaldi, *Recorder Concerto in G*; Torelli, *Concerto in A minor for Four Violins*; Corelli, *Concerto Grosso in F major*; and Purcell, *Suite for Strings*. The Archetti's interpretations have been called "Bach at his best!" (San Francisco Examiner); "Beautiful ensemble playing," (Early Music America); and "an audience-winning performance of Italian Baroque concerti" (The Independent). Carla Moore, violin; Cynthia Freivogel, violin; David Wilson, violin; Alicia Yang, violin; Anthony Martin, viola; Farley Pearce, cello; John Dornenburg, violone; Davitt Moroney, harpsichord; with Judith Linsenberg, recorder, and Louis Carslake, recorder and flute. 3:00 PM. Herbst Theatre, San Francisco. \$32, \$42. www.cityboxoffice.com for tickets.

Friday, May 13

Sonoma Early Music Festival presents *Selva Morale of 1640* featuring Circa 1600 Live Oak Baroque Orchestra, directed by Robert Worth. In 1640, near the end of his long life, Monteverdi issued a monumental publication of sacred music, entitled *Selva morale e spirituale*. In this concert, Circa 1600 and a small instrumental ensemble featuring violins and continuo will take you on a walk through this spectacular 'moral and spiritual forest,' touching upon each of the categories represented; spiritual madrigal, mass, psalm, hymn, antiphon and Magnificat. The effect is of a musical portfolio, 'Monteverdi on sacred music': Prima and seconda prattica, grand and intimate, extroverted and inward, a panoramic view of a composer's spiritual journey. BachGrounders begin 45 minutes prior to each concert. These half-hour lecture-demonstrations focus on the music and its background, the instruments to be used in the concert, and aspects of interpretation and performance practice. 8:00 PM. Our Lady of Guadalupe Catholic Church 8400 Old Redwood Hwy, Windsor. General: \$15.00, Senior: \$12.00, Student: \$8.00. www.sonomabach.org

Saturday, May 14

MusicSources presents *Bach's Goldberg Variations: the Grabner Series*. Peter Sykes harpsichord. 7:00 PM. See website for Berkeley venue. \$40, includes wine and madeleines. www.musicsources.org

Sonoma Early Music Festival repeats program of May 13. 8:00 PM. Holy Family Episcopal Church 1500 E Cotati Ave, Rohnert Park. General: \$15.00, Senior: \$12.00, Student: \$8.00. www.sonomabach.org

Sunday, May 15

Sonoma Early Music Festival presents *Concertino Delle Donne: Arias and Duets, Sacred and Secular*, featuring Carol Menke & Jenni Samuelson, sopranos, Live Oak Baroque Orchestra Consort, Peter Maund, percussion. In Ferrara at the dawn of the 17th-century, the famous virtuosic ladies of the concerto delle donne stunned the court and visitors with gorgeous voices and spectacular interpretations. We offer our own virtuosic 'concertino', Carol Menke and Jenni Samuelson, accompanied by violins and continuo, in an all-Monteverdi program featuring both sacred and secular arias and duets, along with canzonette and instrumental numbers from Monteverdi's operas, and closing with the famous and beloved *Zefiro torna*. Don't miss this special opportunity to experience a concert in the new Green Music Center Concert Hall, including a special cameo appearance by the Sonoma Bach Choir in celebration of Don Green's birthday. A BachGrounder begins 45 minutes prior to the concert. This half-hour lecture-demonstration focuses on the music and its background, the instruments to be used in the concert, and aspects of interpretation and performance practice. Please note: tickets for this concert must be obtained in advance. Seats are limited and tickets will not be available at the door. All available tickets have been reserved. If you would like to be put on a waiting list, please call 877-914-2224 or email tickets@sonomabach.org. 7:00 PM. Green Music Center, Sonoma State University. www.sonomabach.org

Friday, May 20

Sonoma Early Music Festival presents *The Splendors of Venice*, featuring the Sonoma Bach Choir, Faire Violls, LOBO Consort, and Phebe Craig, organ; directed by Robert Worth. The Sonoma Bach Choir joins with a consort of early brass and chapel masters of the famous basilica of San Marco in Venice, during the peak of the basilica's musical establishment, the century from 1527 to 1627. They focus on motets, psalm settings, and the Magnificat, featuring works by Willaert, Andrea and Giovanni Gabrieli, Giovanni Croce and the divine Claudio. The program closes with a postlude from a later maestro of San Marco, the 8-party Crucifixus of Antonio Lotti. BachGrounders begin 45 minutes prior to each concert. These half-hour lecture-demonstrations focus on the music and its background, the instruments to be used in the concert, and aspects of interpretation and performance practice. 8:00 PM. St. Vincent's, Petaluma. General: \$15.00, Senior: \$12.00, Student: \$8.00. www.sonomabach.org

Saturday, May 21

MusicSources presents *Vespers for the Feast of the Annunciation: Spanish Renaissance Music for double and triple choirs by Tomas Luis Victoria*. Alta Sonora, MusicSources Camerata; Dan Stillman, shawms; Joyce Johnson Hamilton, cornetto; Peggy Murray and Gilbert

Martinez, directors. 2:00 PM. Most Holy Redeemer Church, 100 Diamond St., San Francisco. \$20 non-members, \$15 members and seniors, free for students. www.musicsources.org

Sonoma Early Music Festival repeats program of May 20. 8:00 PM. Santa Rosa High School, Santa Rosa. General: \$15.00, Senior: \$12.00, Student: \$8.00. www.sonomabach.org

Sunday, May 22

Music Sources repeats program of May 21. 5:00 PM. St. Mary Magdalen Church, 2005 Berryman at Milvia, Berkeley. \$20 non-members, \$15 members and seniors, free for students. www.musicsources.org

Workshops

San Francisco Renaissance Voices

Spring Glee Club

May 14

Join San Francisco Renaissance Voices Spring Glee Club and learn the popular musical forms from the past of Catch and Glee with plenty of group sing-a-long under the baton of San Francisco Renaissance Voices' Assistant Music Director Katherine McKee and special guest instructors. Instruments (especially recorders) are invited to come and play along.

Seventh Avenue Presbyterian Church, 1329 Seventh Avenue, San Francisco. Tickets: \$25 for half day, \$40 for full day session - at the door or online at: www.SFRV.org

SFEMS Med/Ren and Baroque Workshops

Med/Ren: Music from the Edges of Europe

Tom Zajac, Director

Mary Springfels and Rebekah Ahrendt, viola da gamba
June 19-25, Sonoma State University

Baroque: The Italian Connection

Frances Blaker and Kathleen Kraft, Directors
Mary Springfels, viola da gamba
June 26-July 2, Sonoma State University

For full description and registration information, visit the SFEMS website: www.sfems.org.

Viol Consort Initiative

Lisa Terry, Instructor

July 2-9, 2011, University of San Diego
Sixth Annual Chamber Music Festival

The Viol Consort Initiative, open

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. 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 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

Huge collection of early instruments. . See updated detailed listing at <http://www.lazarsearlymusic.com/Used-Instruments/MarkCDatabase.pdf>.

Viola, Baroque, Rudolph Fiedler (2001), 14.5", excellent condition a few minor scratches, hard case, \$1250 (strings will be replaced).

Cittern, Early, 4-course Renaissance, Paul Hathway (20 years or more old, according to Hathway), 47.5 cm string length, nice condition, courses of 2, 2, 3 and 2 strings, rosewood fingerboard and pegs, \$1350. MC124

Violin, Baroque, Ogle Chinese (2005), excellent condition, hard case, \$1050. MC117

Harpsichord, Roland C-20, digital, the original model of Roland's Classic keyboard line, in good physical condition and perfect playing condition, 2 x 8", 1 x 4', lute stop, pipe organ I & II, strings, 6 temperaments, 5-octaves (F to f'''), transposing, midi. \$900.

Oboe, Baroque, Desjardins, Harry vas Dias, A392, (2007) 3 brass keys, 3rd & 4th holes doubled, boxwood, 2 reeds, like-new condition, \$2200. MC126

Oboe, Baroque, Denner, Harry vas Dias, A415, (2007) 3 brass keys, 3rd & 4th holes doubled, boxwood, 2 reeds, like-new condition, \$2200. MC125

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

Hurdy-Gurdy, Aquitaine model, George Leverett, 2009, #482, like-new, with nice Cordura (?) nylon soft case. \$1690 new. Asking \$1600 with case. MC002

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

Hurdy-Gurdy, Kurt Reichmann, Frankfurt, lute-back, nice condition, 2 melody strings, 4 drone strings, 4 sympathetic strings, with nice soft case. \$2500. MC099

Hurdy-Gurdy, Lyn Elder, 1975, open seam on back, marred finish, \$500. MC005

Hurdy-Gurdy, Helmut Gotschy, Medieval model, Reconstruction of a box form hurdy gurdy according to the motifs in the Luttrell Psalter with King David, ca. 1330, England. \$1600. MC003

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

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

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

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.

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, treble, Michael Plant, Sheffield, 1985. 36 cm free string length, plays quite nicely with sweet tone, very nice condition, new fiberglass hard case, \$3000.

Harpsichord, French double manual, 2-8', 1-4', lute stop, Douglas Barclay (Santa Fe, NM, 1973), full, rich sound, resonant bass, keeps tune well, beautiful casework in very nice, 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, \$7250.

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. \$6700 (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.

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