

VIOLA DA GAMBA SOCIETY PACIFICA GAMMA NEWS

Volume 33, No. 7, March 2017



March 11th Play Day with Adaiha MacAdam-Somer

Please join us for the seventh Play Day of the season on Saturday, March 11th at Hillside Swedenborgian Community Church, 1422 Navellier Street, El Cerrito, CA 94530, www.hillsideswedenborg.org. We will meet in the Sanctuary. Please try to arrive by 9:00 am for coffee/tea and conversation to be followed by morning playing events beginning at 9:30 until lunch around 12:30. After lunch, there will be an uncoached afternoon playing session until about 2:30 pm.

Adaiha's early morning group coaching session will involve exploration into Michael East's Fantasies a5. This will be followed by a coffee/tea break at about 10:30 am. After the break, consort playing sessions (mostly one-on-a-part) in assigned groups using Pacifica Library music selected by each group will continue until the lunch break at about

12:30 pm. Coaching will be provided by Adaiha on a time-shared basis depending on how many groups we have. You may go out for lunch or bring a lunch to eat in the beautiful Hillside Church Sanctuary. If you can, please plan to stay for un-coached consort playing in the afternoon after lunch, beginning about 1:30 pm until about 3:00 pm.

Please email consort coordinator, Cindi Olwell, if you plan to attend the morning and/or afternoon sessions. For the morning sessions, tell her what size gamba(s) you will bring. If you would prefer to double a part in our normal "one-on-a-part" consort playing please indicate that. The uncoached consort sessions in the afternoon will include a group in the Sanctuary where part doubling is encouraged. Sign-up sheets will be provided in the morning for those who would prefer to organize one-on-a-part consorts on their own in the two downstairs playing spaces for the afternoon. Please respond before the end of the day on Thursday (March 9th) to expedite formation of assigned groups for the following Saturday morning. Note that merely replying to this email will not deliver an email to Cindi. Email her at cindi.olwell@gmail.com. For details on remaining Play Days for the 2016-2017 season please visit www.pacificaviols.org.

Cellist Adaiha MacAdam-Somer is a dedicated chamber and orchestral musician who performs all over the United States. She splits her time and passion equally between cello, baroque cello, and viola da gamba. Adaiha regularly performs with a variety of ensemble including the Archetti Baroque String Ensemble, Philharmonia Baroque Orchestra, Portland Baroque Orchestra, and Voices of Music, among others.

Miss MacAdam-Somer holds degrees from the San Francisco Conservatory of Music and the University of Wisconsin-Madison. Her principle teachers include Jean-Michel Fonteneau, Elisabeth Reed, Uri Vardi, and Laszlo Varga. In the summer you can usually find her performing with the Astoria Oregon Music Festival, Oregon Bach Festival, and teaching chamber music and cello at Kinhaven Music School, her home away from home.

Upcoming Workshops and Events

June 18-24: SFEMS Baroque Workshop

The 2017 San Francisco Early Music Summer Baroque Workshop will explore G. P. Telemann's instrumental works for winds and strings, Claudio Monteverdi's sacred and secular music, and Heinrich Schütz' motets composed while visiting Venice. The workshop provides a friendly and supportive atmosphere for both the dedicated amateur and the semi-professional musician. Faculty includes Linda Pearse, Workshop and Artistic Director, David Wilson, baroque violin William Skeen, baroque cello and viola da gamba. http://sfems.org/?page_id=231

Sonoma State University, Rohnert Park, CA

July 2-8: SFEMS Medieval and Renaissance Workshop

The workshop collegium will perform "The Triumph of Love and Death: Music for the Rise and Fall and Rise of the Medici," a program that captures the lavish culture of Lorenzo de Medici's Florence. Class topics include music commemorating the five hundredth anniversary of the watershed year of 1517, the year that saw the start of the Reformation, the publication of Johannes Reuchlin's *De arte cabbalistica*, the death of Henricus Isaac, and the last compositions of his ill-fated student Adam Rener. Viol faculty includes Mary Springfels, viola da gamba and vielle, David Morris, viola da gamba. http://sfems.org/?page_id=607

St. Albert's Priory, Oakland, CA

August 6-12: Viols West

Co-directed by Larry Lipnik and Ros Morley. Week-long workshop held at beautiful Cal Poly University in San Luis Obispo. For more information contact Melita Denny at violswestworkshop@gmail.com; 805-835-9173.

San Luis Obispo, CA

"Salon de la viole" - Final Saturday of every Month in Ashland, OR

Monthly Play Day for gambists on the final Saturday of each month, hosted by Pat O'Scannell, former Early Music director, Oregon Shakespeare Festival. Includes morning and afternoon reading session with luncheon served in between. \$20 per 'Salon', lunch included. All levels welcome, with guided sessions for beginners. Music is provided, but your additions are welcome! All sessions held at private home in scenic hills of Ashland, OR. Pat Says: "You might also make a note that I would be happy to try for COMP tickets at Oregon Shakespeare Festival for anyone coming,

and giving me notice. I can only procure 2 tickets per show, and it is completely based upon availability.” Contact: (541) 482-9757 / pato@opendoor.com. patoscannell.weebly.com.

Stanford Viol Workshop Report

On Saturday, February 25th, 18 gambists joined coaches Julie Jeffrey, Marie Dalby Szuts, Adaiha MacAdam-Somer, and director John Dornenburg, at Stanford for a day-long viol workshop. Director John Dornenburg had this to say, “I was pleased to see many new faces as well as a group of very advanced players. Thanks to everyone for their support - I think we had a fine day!” Did you attend the workshop? We’d love to hear your feedback! Please send email to cindi.olwell@gmail.com.

Remembering George Houle: Early Music Performer, Scholar, and Teacher



GEORGE LOUIS HOULE

November 21, 1927 – January 7, 2017

By Glenna Mount Houle

George Houle was born in Pasadena, California and spent his early life there. From the age of 13 he studied oboe with the principal oboist of the Los Angeles Philharmonic, Henri de Busscher.

He first came to Stanford in 1949, when he was hired to play oboe for a Music Department opera and then was offered a music scholarship in lieu of payment. He received BA, MA, and PhD degrees and studied with Putnam Aldrich and Leonard Ratner. He married Constance Crawford in 1952. They had four children and divorced in 1967.

After teaching general music courses at Mills College and the Universities of Colorado and Minnesota, he returned to Stanford in 1962 and began to build a program in the performance of early music. He learned to play and then teach Baroque oboe, recorders, and other early wind instruments. Professor Houle believed that it was necessary to understand the rhythms of Renaissance and Baroque dances in order to play them well, so he and his students learned to dance. His strong belief in uniting the *performance* of music, with its history and theory, remained a cornerstone of his academic career. Under his direction, many students were awarded the Doctor of Musical Arts (DMA) degree in the performance practice of early music.

During 1972–74, he took leave from Stanford to direct the New York Pro Musica in concert and opera productions that toured in the U.S., Central and South America, and Europe. He returned to Stanford and taught there until his retirement in 1992.

He was the author of *Meter in Music 1600–1800*; *Douce Memoire, A Study in Performance Practice*; *Le Ballet des Facheux: Beauchamp's Music for Molière's Comedy*; and of many articles; and was the editor, with Glenna Houle, of *The Music for Viola Bastarda* by Jason Paras. His greatest enthusiasm was to use scholarship in the service of musical performance. He taught countless classes, directed many ensembles, and presented innumerable concerts throughout the years. He was oboe soloist with the Houle Consort.

He enjoyed a happy and productive retirement, with more time to be with his family. He learned to play the viola da gamba and became the editor and publisher of the gamba sonatas of C.F. Abel and August Kühnel, as well as other music suitable for the gamba. For several years, he served as Reviews Editor for the *Journal of the VdGSA*. In addition, he coached the VdGS-Pacifica Chapter several times, demonstrating to Bay Area gambists how to mimic with viols the word painting in a Wilbye madrigal. For years, he attended Viols West workshops, San Francisco Early Music Society Baroque workshops, and viol workshops taught by Margriet Tindemans. He continued his teaching career for nineteen additional years, offering fall and spring classes at the University of San Francisco's Fromm Institute. He and his wife Glenna enjoyed extended winter vacations in Oaxaca, Mexico.

In 1998, his friends and former students came from around the U.S. to celebrate his 70th birthday with concerts, musicological papers, and good fellowship. In 1999, he received from Early Music America the annual Howard Mayer Brown Award for "lifetime achievement in the field of early music."

He is survived by his wife of 49 years, Glenna Mount Houle; son David (Jaye) of Tallahassee, Florida; daughter Ann of Monterey; son Alan Holiday of Santa Cruz; daughter Melissa of Sunnyvale; grandson Nathan Holiday; former wife Constance Crawford of Palo Alto; sister Jeanne Johnson and nieces Amy of Escondido and Sarah McElaney (Dave) of Palo Alto.

He will be remembered for enriching the San Francisco Bay Area's musical life with frequent concerts of Baroque and Renaissance music. He was greatly appreciated by his talented and dedicated former students who are playing, teaching, thinking about, and writing about music all over the world. A memorial is planned for the spring.

Gifts designated for the George Houle Memorial Early Music Scholarship Fund should be noted as such, made payable to Stanford University, and sent to:

Friends of Music
Braun Music Center
Stanford University
541 Lasuen Mall
Stanford, CA 94305

TRIBUTES

Only Stanford degrees are listed, to indicate when each person studied or worked with George Houle.

Dr. Jack Ashworth, MA 1974, DMA 1977

Professor of Music, Emeritus, University of Louisville School of Music
Louisville, Kentucky

George was an inspiration. For me, the impatient scholar who just wanted to be playing all the time, he was an ideal mentor. His championing the Stanford tradition of scholarship with performance prepared me to do the work I've been doing for the past 40 years. I've included a session of Renaissance dance in virtually every class I've taught. I was told, before I'd even met George, that he could listen to a consort of six instruments and fix whatever was wrong with two or three comments. I've used this as a model in my own coaching. After I began serving on workshop faculties, it was an added pleasure to reconnect with George and Glenna as students at Port Townsend, Pacific Northwest Viols and the Conclave. I don't mind saying it was intimidating at first to be on the other side of the music stand, but that lasted for about the first ten minutes of our first workshop together. We were all there in pursuit of a common goal: to make beautiful music together. Come to think of it, that was my experience while a graduate student as well.

John Dornenburg

Lecturer in Viola da Gamba, Stanford University
Lecturer in Violone, University of California, Berkeley
Professor of Music, Emeritus, California State University at Sacramento
Oakland, California

I knew George as a friend and musicologist, but I also knew him as a student on the viol and as a member of our Monday evening consort sessions back in the 1990s. He played such a large role in the direction our lives took after we moved to California—my position at Stanford, the Stanford Baroque Orchestra, his many program notes for our CDs and concerts, his editions of Kühnel and Abel, his encouragement of many projects, and his thoughtful attendance at so many performances—we will miss him dearly.

Dr. Ross Duffin, DMA 1977

Professor of Music, Head of Historical Performance Program, Case Western Reserve University
Cleveland, Ohio

I first encountered George Houle as an undergraduate in London, Ontario, when he came to lecture on some aspect of baroque music. I remember being stunned that he was talking about music and demonstrating baroque dance steps to illustrate his points. When he was on tour with the New York Pro Musica, I went with recent Stanford D.M.A. Tim Aarset to meet him and see the production. At that point, I knew I would be applying to Stanford. When George returned, I took baroque performance practice from him, and was coached on chamber music. This was George in his element—caring deeply about musical gesture, about French baroque music, and about historical performance generally. His brilliance, his energy, and his commitment were all models for me as I tried, over the years, to recreate elements of the Stanford program at Case Western Reserve. CWRU's HPP program owes a lot to George's vision of performance practice and historical dance as essential elements in the performance of early music.

Mary Elliott, MA 1980

Active Violist da Gamba, San Francisco Bay Area
El Cerrito, California

George was my teacher, mentor, and, in later years, dear friend. His creation of a class, with just the two of us, to debate the meanings of the performance practice markings in the Sibley Library's Book II of Marais' *Pièces de viole*, was one of the highlights of my years at Stanford. The wealth of scholarship and discernment he shared with me was a treasure. His classes were riveting, his coaching inspired, and through it all shone his passion for music. After his retirement, I had the pleasure of playing viol consort music with him, witnessing his teaching enchant new audiences at Fromm Institute classes, cycling with him, and enjoying his amazing soups. His joy in all aspects of his life was boundless.

Dr. Adam Gilbert

Acting Assistant Professor of Music, Stanford University 2003-05
Associate Professor and Director, Early Music Program, University of Southern California
Pasadena, California

I will be looking up in the sky tonight. I know that George passed a lot of his "fire in the belly" onto his students, but I am certain that he rose up with enough left for a good sized star or two.

Dr. Patricia Halverson, MA 1983, DMA 1988

Professional Violist da Gamba with Chatham Baroque; teacher
Pittsburg, Pennsylvania

George's impact was tremendous for so many. Just a few of his gifts were his scholarship, teaching, his performances, his editions, and his tireless pursuit of new knowledge.

Dr. Elizabeth Hays, MA 1966, PhD 1977

Associate Professor of Music, Emerita, Grinnell College
Grinnell, Iowa

I keep thinking back to those wonderful days with George and have been struck by how much he looked out for us, in addition to bringing us so much—laced with wise insights. His thoughtful assessments of various subjects were crucial to our lives and careers. He was a true pioneer, not just in wisely establishing the DMA degree (which also had a good effect on the PhD) but in forging new territory with his own studies as well. And he was such a fine teacher—a kind and genial but decisive force for bringing each of us along in accordance with our capacities.

Carol Herman

Professional Violist da Gamba, Composer, Poet, Teacher, Actor
Claremont, California

What a legacy he left: an intelligence and wisdom that guided and touched so many. The early music world was blessed by his presence. George was a giant among us.

Joyce Johnson Hamilton, Doctoral Studies 1969-74

SFEMS Board Vice President and Concert Committee Chair
Professional Trumpet, Early Trumpet, and Cornetto Player
Orchestral Conductor

My enthusiasm for early music and performing on period instruments led to my enrolling in Stanford's program. Life as a graduate student in music at Stanford seemed idyllic. But it was on Friday afternoons when the performance practice students all gathered on the verdant lawn behind the Knoll that this sense of living an abundantly rich life was heightened. For that hour it was all about the dance! With an amazing grace and skill, George demonstrated bourrées, gavottes, sarabandes, pavanés, galliards—all of the dance forms found in the music of the composers we were studying. We students all struggled with our feelings of awkwardness but began to bound around quite proficiently by the end of the course. The Friday dance classes on the lawn with the gardens and gorgeous view of golden, rolling hills in the distance was the one common experience that all of the performance practice students shared and carried with them as a kinesthetic awareness of the stresses, accents, points of repose and lift that could be expressed in performing early music. Those classes offered invaluable lessons and created life-long happy memories of George in his element.

Dr. William Mahrt, PhD 1969

Associate Professor of Early Music and Musicology, Stanford University
Director, Stanford Early Music Singers
Director, St. Ann Choir, Palo Alto, California

Being a brilliant performer, an excellent theoretician, and an accomplished scholar, George Houle's ebullient enthusiasm made him an extraordinary and inspiring teacher. His intense conviction concerning the intimate relation of performance and scholarship was the fulcrum of all he did as a teacher. His playing of the modern oboe was sensitive and distinctive, so much so that when I heard the oboe played from a distance, it was unmistakable that it was he who was playing; I will never forget his virtuoso playing of diminutions on the recorder. He was one of the most important influences in my decision to change my focus to early music. I had been a player of modern wind instruments, and he handed me a recorder and confidently said, "Play this"; that experience was a beginning of all I did since. I treasure our collaboration in the early music program and the confidence and encouragement he gave me as a colleague.

Anthony Martin, BA 1968

Lecturer, Baroque Violin, Stanford University
Stanford Baroque Soloists
Professional Violinist/Violist
Richmond, California

Not only will I remember the good times we had, but also the seminal influence he had on my life and my career.

Dr. Jameson Marvin, MA 1965

Director of Choral Activities and Senior Lecturer, Emeritus, Harvard University
Director, Jameson Singers
Lexington, Massachusetts

George Houle was the best and most important teacher I have ever had. My love and profound interest and enthusiasm for performing Renaissance choral music had its foundation in those many classes taught by George.

Sarah Mead, MA 1977

Professor of the Practice of Music, Brandeis University
Professional Violist da Gamba and Instructor of Viola da Gamba
Natick, Massachusetts

George was my true mentor. It was through my work with him that I learned what that term means. His honest passion for the music he loved shone through his work, illuminated by the clarity of thought he brought to understanding it. I was so grateful to be able to rehearse and perform with him as a continuo player during my time at Stanford, in addition to learning from him in the classroom and as he oversaw my research.

Dr. Leta Miller, BA 1969, PhD 1978

Professor of Music, Emerita, University of California at Santa Cruz
Santa Cruz, California

Last year, I received a distinguished teaching award from the Arts Division. On the way out of the ceremony, someone stopped me and asked if I knew George. I replied that indeed, he was the inspiration that led me to musicology and was the guide for my teaching during my career.

Rosamund Morley

Professional Violist da Gamba
Parthenia Consort of Viols
New York, New York

From the first time I met him, which must have been 20 years ago, he was always so generous with his ideas and his time, and he never let a non-musicological musician of early music feel any less important for their less comprehensive knowledge of the repertory. He was warm and accepting of all of us.

Dr. Herbert Myers, BA 1964, MA 1966, DMA 1981

Lecturer, Renaissance Winds, Stanford University

Director, The Whole Noyse

Menlo Park, California

George was such an integral part of so many aspects of my life, and I owe him so much. I can hardly express my gratitude.

Dr. John Robison, MA 1972, DMA 1975

Professor of Musicology, Collegium Musicum Director, University of South Florida

Tampa, Florida

Those of us who knew him as a teacher, and later on as a friend in life, will be eternally grateful that we could have him on earth for such a long time, because he truly made the world a better place for all.

Marion Rubinstein, BA 1973, With Honors

Co-Director, The Albany Consort

Sunnyvale, California

George has very much influenced my life's course. He was always so kind and supportive, and has helped me realize the importance of both scholarship and performance in a balanced way. This is very rare for most musicians.

Dr. Sally Sanford, MA 1976, DMA 1979

Concert Singer in Recital, Opera, Oratorio; Voice Teacher; Choral Clinician

Ensemble Chanterelle

Concord, Massachusetts

Recently, I was involved in a DMA dissertation proposal defense committee. The student's advisor suggested that he study meter and directed him to George's book [*Meter in Music 1600–1800*]. I naturally seconded that suggestion and explained my deep connection to George and how much I had learned from him and how terrific the book was. We will never be able to measure the full extent of George's legacy—he had such a deep influence on so many of us who were his students—because we will never be able to gauge the impact he is having on his students' students, as well as on those who are just lucky enough to encounter his work.

Dr. Beverly Simmons, BA 1971, MA 1973, DMA 1976

Executive Director of Quire Cleveland

Cleveland, OH

George Houle literally changed my life. I went to Stanford-in-Austria as a math major and, thanks to his courses, returned as an early music devotee. His professional renown gave us access to historical instruments in the major European museums—and I was hooked! Having taught me Music Appreciation, he eventually advised me through my master's and

doctorate in early music performance. Through the Stanford program, I met my husband, Ross Duffin, further proof of George's influence. Inspired by his merging of performance and scholarship, I have endeavored to apply that approach to my own conducting and performing. Over nearly fifty years, George became a dear friend—he will always be close to my heart.

Martin Stoner, BA 1971

Concert Violinist
New York, New York

George was such a special and irreplaceable person. I shall never forget George's kindness to me over so many years as he unselfishly gave of his time and knowledge to help point me in the right direction and give me his expert opinions and guidance.

Dr. Jane Sugarman, BA 1972

Professor of Music and Director, Ethnomusicology Program at The Graduate Center, CUNY
New York, New York

As an undergrad, he permitted me to take four graduate seminars in early music, which was a great honor and certainly the most stimulating experience I had in my college years. I think particularly often of his organology course, which far surpassed the two (!) I took as a graduate ethnomusicology student. One day I arrived to find that we were all going to sit on the floor and listen to a recording of Tibetan Buddhist chant—there was always a hint of ethnomusicology lurking around the early music program. But George also thought in an ethnomusicological (or anthropological) way about instruments and how they fit into society, thus preparing me well for my graduate studies.

Marc Tessier-Lavigne

President, Stanford University

George was highly regarded as a scholar, teacher, and mentor at Stanford and throughout the community. He will be deeply missed.

Lynne Toribara, MA 1973

Head of Monographic Processing (ret.) at Santa Clara University
Portola Valley, California

We have lost an inspiring teacher and a peerless advocate of early music. George has educated a generation of researchers and musicians who are keeping alive his legacy of impressive scholarship and fine performances.

Dr. Anne Witherell, MA 1973, PhD 1981

Instructor, Low Winds, Lawrence University Academy of Music
Neenah, Wisconsin

Had it not been for his enthusiasm for dance history, I should never have studied at Stanford. What a beautiful place, and a happy time for me.

2016-2017 Pacifica Chapter Contacts

President, Email News Editor, Play Day Consort Coordinator: Cindi Olwell cindi.olwell@gmail.com
Vice President: Ricardo Hofer hofer52@gmail.com
Secretary: Lynn Tetenbaum lynnt@gambagirl.com
Treasurer and Membership Coordinator: Ellen Fisher erfisher@gmail.com
Rental Coordinator: Lynn Lipetzky lynnlipetzky@sbcglobal.net
Play Day Coach Coordinator: Amy Warren nurteredmother@yahoo.com
VdGSA Chapter Representatives: Ellen Fisher erfisher@gmail.com and Carolyn Butler sparkyb@sonic.net
Webmaster: Alexandra Saur alexandra@alexandrasaur.com
Pacifica Chapter Website: http://pacificaviols.org

The VdGS – Pacifica Chapter is an affiliate of the San Francisco Early Music Society, and “Gamba News” is our official newsletter. We strongly encourage members to send us any original articles, photographs, suggestions, or reviews that you think may be of interest to other members. Email cindi.olwell@gmail.com