

**Join us for our next Play Day  
with coach Julie Jeffrey  
Saturday, April 14<sup>th</sup>**

- **9- 9:30 am** – Set up, coffee/tea & conversation- **Be ready to play by 9:30.**
- **9:30- 12:30** – Coached groups, then one-on-a-part coached consorts
- **12:30** – Bring a bag lunch to enjoy with us
- **1- 2:30 pm** – Uncoached DIY consort playing

Hillside Swedenborgian Community Church  
1422 Navellier Street, El Cerrito, CA 94530

**FREE – a great membership benefit!**



**Julie Jeffrey** has been playing the viol since 1976. She has performed throughout the U.S., in Canada, Mexico, Europe and Australia, and teaches privately and at workshops in the U.S. and abroad. Ms. Jeffrey is the founder of Wildcat Viols, a member of Sex Chordae Consort of Viols and the Antic Faces broken consort, and embodies half of the viol duo Hallifax & Jeffrey. She is co-founder and co-director of Barefoot Chamber Concerts, has served on the board of directors of the Viola da Gamba Society of America and the San Francisco Early Music Society, and is a co-founder and active member of the Viola da Gamba Society, Pacifica Chapter.

***Fooling around with  
Dr. Coleman's table of graces***

*Christopher Simpson's Division-Violist reproduces the earliest published table of ornaments with written-out realizations, compiled by Charles Coleman. Many viol players of the 21<sup>st</sup> century tend to sidestep any serious attempt to study and apply these ornaments to their playing. Guilty as charged, I have recently started trying to wrap my head around this issue. Part progress report, part practicum, this presentation will briefly look at each ornament described in Dr. Coleman's table. We'll discuss how, when, and where we might try to use them, and we'll experiment with applying some of them to an actual piece.*

**>> Please RSVP to Cindi by Thurs. Apr. 12**

Send her the info below so that she has time to copy sufficient music and to organize consort groups.

1. Will you attend the 9:30 am group session?
2. Will you attend the late- morning consort session? If so, would you prefer to play double on a part?
3. Viol sizes you will bring \_\_\_\_\_
4. If you are new to our Play Days, please include your playing level (Refer to the self-rating guide at <https://vdgsa.org/pgs/selfrate.html>)
5. Send this info to [cindi.olwell@gmail.com](mailto:cindi.olwell@gmail.com) (You can even copy and paste into an email from here.)

## Wanted: Viol Rental Coordinator

Lynn Lipetzky is retiring from this position, so we need to find a replacement for her. Can you help?

Our rental program has many benefits:

- Encourages and supports new players with low-cost student rental viols.
- Raises funds to pay professional coaches at our monthly Play Days and at our annual Viols West workshop.

If you have questions about this volunteer position, or would like to recommend someone, please contact Cindi at [cindi.olwell@gmail.com](mailto:cindi.olwell@gmail.com).



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## Upcoming Events

### Wildcat Viols

*The Magnifick Consort of Four Parts—  
Fantasies, Suites & Sonatas for viol quartet*

Joanna Blendulf, Julie Jeffrey,  
Annalisa Pappano, Elisabeth Reed— viols

The viol consort's increasing rarity in the second half of the 17<sup>th</sup> century seemed to invite the special attentions of some of the era's finest composers, whose most daring and unusual musical ideas would find perfect expression in the intimately passionate sound-world of the viol ensemble. Masterworks on our program: the exquisite "Fantazias of four parts" by Henry Purcell, Matthew Locke's "Magnifick consort of 4 parts," and Giovanni Legrenzi's lively and intense "Sonate à quatro viole da gamba."

#### **Fri., Apr. 6, Palo Alto**

8 PM, First Presbyterian Church

#### **Sat. Apr. 7, Berkeley**

7:30 PM, St. John's Presbyterian Church

#### **Sun., Apr. 8, San Francisco**

4:00 PM, Church of the Advent

#### **A SFEMS Presentation**

For ticket info: [http://sfems.org/?naae\\_id=10766](http://sfems.org/?naae_id=10766)

### Les Violettes

*Music of Purcell and His French Admirers*

Corey Carleton, *soprano*; Colin Shipman, viol  
Violet Grgich, *harpsichord*

Les Violettes bring us another stunning program of Baroque songs and instrumental music, this time by the inimitable Henry Purcell, (the last truly great native English composer), and his French Admirers.

#### **Sun., Apr. 15, Berkeley**

4:30 PM, California Jazz Conservatory

\$20, general admission

Box office: 510/845-5373

#### **SFEMS' Early Music Sundays at JCC**

For more info: [Les Violettes](#)

## Upcoming Events, *continued*

### *Early Music Open Mic Night*

This is your opportunity to perform early music in a friendly cabaret style setting. Soloists, groups, Instrumentalists, singers, students, youngsters, and professionals — all welcome!

- Bring your own music stand (and a stand light if you need it.)
- A state-of-the-art Roland harpsichord/organ will be available on site as well as a piano.
- 6 time slots (max 15 min.) available per night
- To request a spot, email Heather Wilson at [hi2dougan@gmail.com](mailto:hi2dougan@gmail.com)
- Food & drinks provided; donations accepted to cover refreshments and venue rental.

**Wed. Apr. 25, El Cerrito**

*7 - 9 PM, Hillside Swedenborgian Church*

### *Berkeley Early Music Festival*

Eight days of concerts on the Main Stage, master classes, lectures, conclaves, competitions, films, festivities, and the Fringe Festival.

**June 3 – 10** Festival

**June 7 – 9** Exhibition & Marketplace

Various Berkeley venues

Tickets are currently on sale for all [Main Stage Events](#).

Order securely on-line or call the box office at 510-528-1725.

**SFEMS Members Automatically Save 10%**

Pick Four and Save 15%

*For more information and updates:*

[Berkeley Festival](#)

### *SFEMS Summer Workshops of special interest*

#### **Baroque workshop**

**June 10-16**

Sonoma State, Rohnert Park

For more info or to register:

[http://sfems.org/?page\\_id=231](http://sfems.org/?page_id=231)

#### **Medieval & Renaissance workshop**

**July 8-14**

St. Albert's Priory, Oakland

For more info or to register:

[http://sfems.org/?page\\_id=607](http://sfems.org/?page_id=607)

### *The 56<sup>th</sup> VdGSA Conclave*

**July 22 - 29, 2018**

Western Carolina University

Cullowhee, North Carolina



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**Friends—**

*Please send us notices of concerts and any original articles, photographs, suggestions, or reviews that you think may be of interest to other members.*

**May newsletter deadline: Apr. 15**

*Thanks! Sue Jones, editor*

[scjones360@gmail.com](mailto:scjones360@gmail.com)

## JOIN US FOR OUR ANNUAL BASH

### *Potluck Lunch, Party, & Playing for each other and Friends*

Pacifica members are encouraged to gather a group of viol friends to prepare some music to play for our annual 'bash' at our usual Play Day location: Hillside Swedenborgian Community Church in El Cerrito.

*Even if you are not performing, please come, and bring friends!*

### Sat. June 9

- **9am- 10:15** Coffee/ tea/ conversation and set-up in the Sanctuary. Bring a potluck lunch contribution. Groups that plan to perform may rehearse downstairs in the classrooms during this time.
- **10:30** Performances begin in the Sanctuary. During performance time please feel free to dine on the wonderful potluck lunch. (Wine is allowed but please take home your bottles.)
- **After lunch** Consort playing using music from our Pacifica Library. Even if you are not part of a pre-formed group, please join us. We can continue playing until 2:15.
- **2:15** Cleanup. We must be out of the church by 3:00 pm.

### Deadline to sign up to perform: May 31

Email Robin Easterbrook at [reasterbrook@mac.com](mailto:reasterbrook@mac.com). Let her know what music you will be performing, the names of your players and their instruments.

### **HELP! Do you have any of John Mark's music transcriptions?**

*John Mark's family is unable to locate any of the music he transcribed. (A favorite was "Smoke gets in your Eyes.")*

***Please look through your music and let us know if you have any. We'd like to play one at our BASH! Thanks!***

**We are greatly saddened to hear of the deaths of two dear friends, long-time active members of our chapter – JOHN MARK and DALTON CANTEY**



**John Mark**

**1928 –  
3/9/2018**

From the obituary Ellen Fisher has submitted to the national VdGSA:

Julie Jeffrey remembers:

*"John was an accomplished amateur viol player when I met him in 1978 in my first class as a teacher at Viols West, and by 1988, when the Pacifica chapter was started, he was active in the early music community and responsible for locating Pacifica's first Play Day venue. He served the chapter as Play Day Coordinator and started its instrument rental program, which he built into a steady source of income. In this role he encouraged many new players, such as myself, as we rented our first viols and got preliminary instructions and encouragement from John.*

*"His most interesting claim to viol fame was his multi-media presentation of Marais's Tableau de l'opération de la taille, for which he researched and prepared a slide show depicting the horrifying experience of a 'historically informed' bladder-stone operation. While John played the piece, the carefully choreographed slide show served as a story-enhancing backdrop. He did this little show numerous times in many different contexts, including a presentation to his medical colleagues at Kaiser Hayward, where he was a pediatrician for many years before he retired. The show's entertaining combination of medical history and dramatic music was a hallmark of John's inquisitive, inventive, and musically concitive spirit "*





## Dalton Cantey

7/7/1934 –  
3/13/2018

*In our January issue we mentioned Pacifica members' recent visits to our former chapter president Dalton. An email with his obituary was sent out later to members.*

***Thank you to all of you who sent in remembrances of him. If we receive more, we will print them in a future newsletter.***

*Dalton was an old friend from our Southern California days, dating back to the 1960s. I played with Dalton and Marilyn in the Riverside Recorder Society and several SoCal workshops. We enjoyed occasional dinners at each other's houses, and stayed in touch after they left the area. It was so good to be reunited and to play gamba with Dalton when Len and I moved in 2000 to the Bay Area, where Dalton and Marilyn had resettled after he retired from his job in Florida. I know that many others feel his loss, too, and have Marilyn in our thoughts.*

**–Ellen Farwell**

*Dalton was the first person I spoke to at my very first Pacifica Play Day. He was truly one of a kind. Such a beautiful soul, so perfectly expressed in this photo (above).*

**– Cindi Olwell**



*Brent Wissick sent us this email chain from friends:*

*First John Mark, now Dalton. End of an era, for certain... I recall that as recently as Fall '16, Dalton was able to come to the AZ meet at the Biosphere, and managed to make the walk up and down the hills around campus, though it was clearly hard on him.*

**–David Morris**

*Dalton was a wonderful guy. I remember the first time I met him was when he was designated to drive me to Viols West. The topic that most interested him that day was noise-canceling technology! Of course he knew about it years before it became a household concept. He had a friend who had set up a system in the garden of his house in Seattle, I think, to remove the sound of the highway that went by at the end of his property. I was amazed! He was a sort of a gentle giant but you felt something different simmering under the surface! I suspect his politics were very different from mine (and ours generally in the VdG community) and always wondered if it might have been hard to have to sit silently through lots of conversations beyond music with implied left-leaning views that we might have had in our summer gatherings. We'll miss him!*

**–Ros Morley**

*Gentle giant - yes, indeed - and the perfect reminder why it is so critical not to make assumptions at all, and to do our utmost to model keeping politics separate from music making. (And of course I say it because I've screwed up). Dalton was so nice to have in a class, so nice to play with, so quietly generous and sensitive in a really nice cowboy (at least to me) kind of way. That recent photo of him and Marilyn (at left) just takes my breath away!!!*

*Requiescat in pace.*

**– Wendy Gillespie**

*One of my most vivid memories was when Dalton was driving me to the airport after a Tampa workshop and quietly explained that one of his duties at Lockheed was to get in a harness and be hauled up inside the blast cone (?) of a rocket about to go into space to check for cracks that would lead to fuel leaks. Had to be done before every launch. Extremely dangerous, so they didn't ask younger, less well-paid employees to do it; at least, that's what he told me - but possibly he just felt that as a personal thing, and volunteered to do it.*

**– Jack Ashworth**

*Another goodbye to a friend of that generation. Dalton loved a challenge. I remember coaching him on a DIFFICULT Kuhnelt duet that he and Carol Hansuld had chosen that really kicked my butt to demo. Later in a statement that he wrote for a VdGSA board election, he said that the Society was a wonderful organization to promote life-long learning and personal fulfillment. He certainly demonstrated that.*

**– Brent Stewart Wissick**

## Master Classes with 2 masters

Five days after a stunning concert by Paolo Pandolfo and his ensemble, five players signed up for a master class at his sister's home in Berkeley: **Erik Andersen, Amy Brodo, Farley Pearce, Eugenio Solinas, and Alex Keitel**. A room full of auditors listened and learned, most staying for the entire day.

Pandolfo and Chemin appeared to be almost equal partners as they listened and consulted, then questioned and responded to each performer, offering a range of musical, set-up, and technique pointers.

The first player, Erik Andersen, received not only verbal feedback, but also an adjustment to his bridge; one of the low strings was not sounding well due to its poor clearance from adjacent strings. "A knife!" was the summons, and soon three varieties from the kitchen were at hand. Pandolfo carved a new notch, with happy results.

When a question of instrument/ bow position arose, Pandolfo often deferred to Chemin, praising her superior knowledge of body mechanics. Their affectionate relationship was evident as she rolled her eyes at us when he got carried away exploring the sound on one student's instrument. They clearly enjoy this work, combining a serious intent with a gracious generosity that was a pleasure to witness.



–with Erik Andersen



*Which knife...??*



– with Farley Pearce

## REVIEW: Paolo Pandolfo concert

### Music of the Sun King Shines Brightly with Paolo Pandolfo and Ensemble

– Nicholas Jones

*San Francisco Classical Voice*, Mar. 13 issue

The music of the French Baroque is something of an oxymoron. It was written, largely, for the glittering courts of Versailles and Paris, to delight Europe's most overtly autocratic and convention-bound monarch — Louis XIV, the *Roi Soleil* ["Sun King"]. Such music could well have been as stiff and class-conscious as court life. But composers like Marin Marais, the son of a shoemaker, and François Couperin, a kid from the country, not only found high status at the court but also left us music that transcends its royalist and conservative origins.

That music — emotionally and technically daring, even revolutionary — was the center of Friday evening's concert by Paolo Pandolfo and his ensemble: Paolo Pandolfo and Amélie Chemin, viols; Markus Hünninger, harpsichord; Thomas Boysen, theorbo and Baroque guitar.

**To read the complete online review:**

[Pandolfo review](#)

#### *What is San Francisco Classical Voice?*

"[Our vision is] to **serve the arts community and its audiences with the highest-quality, free, original journalism and to innovate ways to connect new audiences to great music.** SFCV provides information of many different types: a searchable, sortable events calendar/ database that lists almost every classical music event in the Bay Area and enables users to buy tickets; a ticket-discounting program (Hot Deals); a multimedia database of composer biographies that is regularly accessed by students of all levels; a glossary of important musical terms; a searchable, sortable database of music teachers around the Bay; lists of music organizations and educational organizations... and much more."

## Just Published!

**"New translations and insightful commentary on art and courtly love in Renaissance Italy breathe fresh life into Guarini's finest madrigals"**

Pacifica member and board secretary **Nick Jones** is delighted to announce that his **book of translations and commentary on 150 of the madrigal poems of 16th century Italian poet Guarini** has just been published.

These poems are the texts for hundreds of vocal madrigals by Monteverdi, Marenzio, and many others. Pacifica members have almost certainly played (or sung?) many of them. Three of them are featured in PRB Publications' wonderful new edition called *Fire and Ice*.

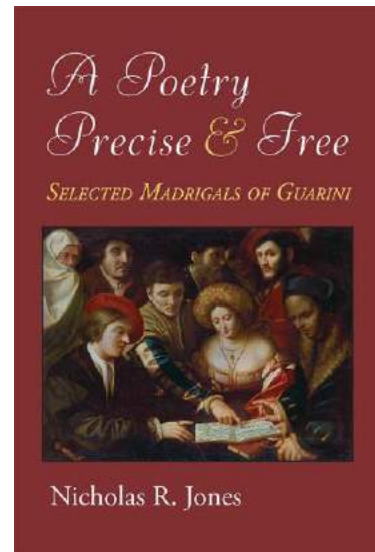
Nick's translations are in modern English poetry. Here's an example:

You came to me,  
my love, just now; it was no dream,  
no fantasy. I saw you here,  
but then you fled  
and I dissolved.

So was that fleeting sight of you  
a vision, or a waking dream?

The book is available through the University of Michigan Press.

. [https://www.press.umich.edu/9696050/poetry\\_precise\\_and\\_free](https://www.press.umich.edu/9696050/poetry_precise_and_free)



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The VdGS Pacifica Chapter is an Affiliate of the San Francisco Early Music Society (SFEMS).



## FOR SALE: Lazar's Early Music



### From **Bill Lazar**:

*I am looking ahead to retirement. Therefore I have decided to offer Lazar's Early Music for sale. This has been an enjoyable, very satisfying and extremely profitable business for me for many years, but now I'd like to take the time to enjoy the fruits of my labor— traveling, attending more music workshops, doing photography and visiting our family, including our 3-year old grandson, in England.*

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**LAZAR'S EARLY MUSIC** is a unique business that specializes in the sale of new and used Baroque and Renaissance instruments. Since 1994, the owner has sold more than 34,000 items and has an inventory of more than 3,000, reflecting a passion of more than 24 years. Baroque and Renaissance-style music aficionados will find new and used instruments such as recorders, violas da gamba, Baroque cellos and violins, Roland digital harpsichords, gemshorns, and Renaissance double reeds such as shawms, dulcians, krummhorns and chalumeaux. Music stands, strings, and other accessories are available as well.

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*If you or anyone you know would be interested in exploring buying this business, contact me for more information or contact my broker, listed below. They have set up financing for the deal where you can buy the business with \$125,000 cash down payment with an SBA business acquisition loan.*

Contact Jock Pirtle at [Jock@raincatcher.com](mailto:Jock@raincatcher.com) or call him at (917) 545-6257 for more information.

## Your 2017-2018 Pacific Chapter Contacts

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Viola da Gamba Society of America:  
<http://vdgsa.org>

## Pacifica Viols 2017-18 Play Days

- Sept. 9, 2017: **Adiaha MacAdam-Somer**
- Oct. 14, 2017: **David Morris**
- Nov. 11, 2017: **Mary Springfels**
- Dec. 9, 2017: **Frances Blaker**
- Jan. 13, 2018: **Shira Kammen**
- Feb. 24, 2018: **Stanford Viol Workshop**
- Mar. 10, 2018: **Loren Ludwig**
- Apr. 14, 2018: **Julie Jeffrey**
- May 12, 2018: **Yukimi Kambe**
- Jun. 9, 2018: **Members' Annual Bash**

**Mark your calendar!**