

# VIOLA DA GAMBA SOCIETY PACIFICA GAMBA NEWS

Volume 34, No. 10 • September, 2018

## Join us for our next Play Day with coach Farley Pearce Saturday, Sept. 8th

- **9- 9:30 am** – Set up, coffee/tea. ***Be ready to play by 9:30.***
- **9:30- 12:30** – Group session w/ coach, then 1-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!***

**Farley Pearce** is a San Francisco freelance musician who plays cello, viols, violone, and contrabass. He has played with the baroque orchestras of Vancouver, Portland, San Francisco, and Los Angeles, and is a member of the Voices of Music ensemble and the Sex Chordae Consort of Viols. He also has appeared with American Bach Soloists, Archetti, Magnificat!, Musica Pacifica, Marin Baroque, and the Albany Consort, as well as symphony orchestras in the Bay Area. His frequent recitals have featured old and new music for period contrabass as well as late 18th century music for viol and fortepiano. He also performs often on the church bass, most recently on a Music Sources program with Sigiswald Kuijken.



*"I'll start things off by playing a movement of J.S. Bach's Partita# 2 for violin on my new Wesley Brandt tenor. We'll warm up on the Eb major scales and arpeggios from Paulo Biordi's scalebook, then read a tango duet by Carlos Gardel. Then I would like to work through some bowing exercises derived from Telemann's solo Fantasies with particular emphasis on string crossings."*

## >> Please RSVP to Cindi by Thurs. Sept. 6

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.)

*Pacifica members at Viols West*



## Time to Renew Membership

September 1 starts our new membership year at VdGS - Pacifica; it will be valid through Aug. 31, '19. We hope you will join or renew to enjoy our amazing benefits for a very reasonable price. It's easy:

1. Go on-line to [Pacifcaviols.org](http://Pacifcaviols.org).
2. Click on "Join the Chapter" at the left to get to the membership form.
3. Fill out the brief form on-line and then print it.
4. Make out a check, payable to "VdGS - Pacifica"
5. **Bring your form and check to Ellen at our Sept. 8 Play Day**

**OR mail the form and your check to:**

Ellen Fisher, 5507 Uniform Ct, Fairfield, CA 94533.

(Even if your contact information has not changed since last year, please fill in your name and

membership category and write "No Change" in the Message box so Ellen can track renewals accurately.) THANK YOU!

## Welcome to our new members!

- Chris Bensick
- Dorian Bikle
- Shelley Foster
- Susanne Hering
- Victor Karadi
- Steve Lehning
- John Phillips
- William Storz
- Gabriel Stuger
- Linda Quan
- Isabelle Whiting

*(as of Aug. 26)*

## Tell us about it!

Are you a viol performer or a presenter of a performing group which presents events involving gambas? Email us a season brochure and a photo.

We'd like to help spread the word about any area concerts, recitals, workshops, talks, etc. that involve the viola da gamba. **Deadline: 6 weeks before the month of an event.**

Thanks for your help!

Sue Jones, editor [scjones360@gmail.com](mailto:scjones360@gmail.com)



## Viols West • Aug. 5-11 at Cal Poly, San Luis Obispo

54 viol students (12 were first-timers) enjoyed a week at Viols West; three staff harpsichordists found time to take a beginning viol class (offered especially for them by Melita). And, we had four participants from Australia! Larry Lipnik and Ros Morely shared the role of co-director for the second time. New faculty this year were Martha McGaughey and Erik Andersen, who had attended last year on a Pacifica scholarship.



Above: *The whole gang!*

Below: *One of four popular Side-by-Side, alternating faculty and students in evening sessions.*





## Some reflections on Viols West week...

### Anita Barrows

*Wonderful week, very strange to be home — so quiet!*

*My favorite moment was playing O Magnum Mysterium for the first time in our Voices & Viols session. Transcendent. Larry and I spoke afterward about how the mystical, sacred element was what drew us both to early music.*

*An insight... If I practice the technique exercises John [Dornenburg] gave us, I may actually improve!*

*I remember Erik [Andersen] consistently telling our class that we need to remember we are an ensemble, not a bunch of individuals.*

*The week was filled with amazing people and beautiful music; it went by way too fast.*

### Ellen Fisher

*Mary Springfels gave our technique class some warm-ups that I found useful, starting with very quick push and pull bows across all strings, then quick bows (especially a quick start to the bow stroke, like throwing a pebble) on each of the middle strings, both push and pull (not on the top and bottom strings since they may require some stretching to reach.) The aspect I found particularly useful was that if you do quick motions in a free and loose manner, you don't have time to do anything wrong! I have found the same thing to be true for other activities requiring manual dexterity, so I am happy to believe it is true and useful for viol bowing.*

### Erik Andersen

*[Erik brought an unusual piece for the faculty concert "Lost Cat Daisy: it happened on a moonlit night" by Tsutomu Mizuno.]*

*I was introduced to this piece in May by gambist Yukimi Kambe during her coaching visit here; it had me charmed from the first phrase. The notes D and G act as the musical thread that holds this atmospheric piece together; as Ms. Kambe explained, these letter names resemble the name 'Daisy' in Japanese pronunciation. One can imagine the gentle voice of Mr. Mizuno calling for his lost cat, "Daisy, Daisy" — D-G, D-G." The piece has such a great story behind it, and is so musically rewarding (both playing and listening!) that I wanted to share it at Viols West this year. I am so grateful to Larry and Ros for putting it on the faculty program, and overjoyed to have had the chance to present it with such fabulous colleagues.*

*Being at Viols West and teaching were both simply joyful experiences for me. Despite the extra work coaching two classes, I couldn't keep myself from playing late into the night — every night! What could be better than playing and learning with your whole extended musical family?*

### Faculty Concert Program

- 1) Charpentier
  - 2) Gibbons 2, 3, 6
  - 3) Jenkins : Parane, Fantasia #10 Fantasia #8  
(2)
  - 4) Elizabethan
  - 5) Tomkins (Fantasia 2)
  - 6) Coprario 1
  - 7) Beatles
  - 8) Brade
- LOST CAT Mizuno



Above from left: **David Morris, Joanna Blendulf, Erik Andersen, Ros Morley, Wendy Gillespie, Julie Jeffrey**



Above from left: **Larry Lipnick, Melita Denny, John Dornenburg, Mary Springfels, Martha McGaughey**

## Viols West FACULTY CONCERT PHOTOS

At right: **Martha McGaughey, Brent Wissick**





Below: Our 6 work study students at Viols West included four UC Davis students: Lizzy Campbell, Shelley Foster, Victor Karadi and William Storz. They all received additional scholarships from VdGS-Pacifica.

They were all new to the workshop and grateful for the opportunity to attend.



Above: *View from CalPoly dorm room*

Below: *Free afternoon Thursday in San Luis Obispo*



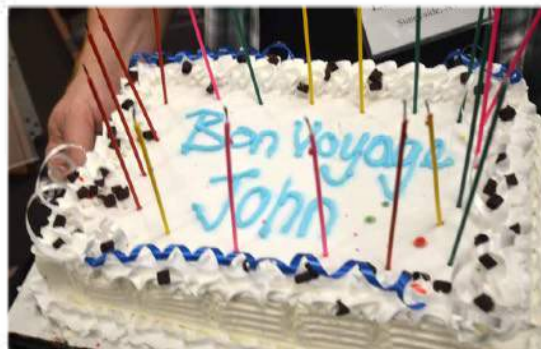
*Thank you to Scott Mason (above, in front) for most of these Viols West photos!*



***Appreciating Viols West Directors  
Ros Morley and Larry Lipnick***



**Celebrating John Dornenburg**



## To John – a Fond Farewell

John Dornenburg, active viol teacher, performer and recording artist, moved from the Bay Area in August. He and his wife Louise Carslake are relocating to England, her homeland, where they hope to buy a home in the Cotswolds.

Since 1992 John has been on the Viols West faculty every year but one. At the end-of-week party, John was celebrated with a cake whose candles can't be blown out—a symbolic wish that, just as the flames kept coming back, so would John.

*"I plan to stay musically active in England, and hope to see lots of John Butt in Glasgow with his Dunedin Consort and harpsichordist Malcolm Proud in Ireland, with whom I have just completed a new CD recording of music from Marin Marais' Livre II."*

To learn about John's teaching, performing, and recording career, see his website: [www.JohnDornenburg.com](http://www.JohnDornenburg.com).

We'd like to acknowledge John for his contributions to the life of several area early music organizations:

- Early board member, Pacifica Chapter of VdGSA
- President, San Francisco Early Music Society, 1992-93.
- Steering Committee, Berkeley Festival, from its start in 1990 until around 2010.

### Thank you to his friends and colleagues who sent us these tributes to share—

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from **Glenna Houle**—

#### **John Dornenburg at Stanford:**

*I met John in 1988 when he and Louise came to George's and my Stanford home. After lunch John played a solo in our living room. I was thrilled! That was John's audition to become the Lecturer in Viola da Gamba at Stanford. He held this position for thirty years, until his retirement this spring. He faithfully drove down essentially every week to give lessons and coach viol consort, primarily as part of the DMA degree in performance practice. After that degree was cut from the curriculum he continued to teach lessons and consort to both Stanford students and community members. Dalton Cantey and I were very fortunate to be members of his consort during most of that time.*

*In recent years he had a strong group who were composition majors at the Center for Computer Research in Music and Acoustics (CCRMA). Several of them purchased viols and continue to play and compose for the instrument.*

*John also directed eleven well-attended one-day Saturday workshops at Stanford through VdGSA-Pacifica.*

*For three years he was co-director of the Stanford Baroque Orchestra with Herb Myers and*

*more recently he frequently was a guest director with Anthony Martin's Stanford Baroque Soloists. John also played in many and various Early Music faculty recitals through the years.*

*Nearly every year during his time at Stanford, John gave annual solo recitals in Memorial Church, mostly accompanied by harpsichordist Yuko Tanaka. As John's excellent performances became well known he attracted substantial audiences. Once he performed at Stanford with his teacher, Wieland Kuijken; he considers that to be one of the highlights of his life as a musician.*

*John contributed greatly to the viol playing community with his expert performing and teaching, flexibility in working with many different personalities, and his unfailing good humor. He also built an appreciative audience for the solo viol repertory, both by his performances and by his ability to speak in an engaging way about the pieces he was about to play.*

*We certainly will miss John and hope that he will return to the Bay Area from time to time. He plans to California for a concert in mid-January, 2019, and might be available for lessons or a mini-workshop then.*





from **Penny Hanna**—

*I've been a student of John's for a very long time. I met him, along with George and Glenna Houle, at the 1993 Conclave in Santa Monica. Even though I was no longer actively playing the viol then, silly me, I thought I knew how to play the viol, which is why I decided to check out the Conclave; there I heard some obviously virtuosic playing at the faculty concert, all coming from JD's viol. That kind of playing is something you don't forget. Soon afterwards, I moved closer to Palo Alto and began lessons with John at Stanford. Besides getting all of the great fingerings, bowings, political opinions, wine recommendations, amusing tidbits about Pittsburg, sophisticated morsels of knowledge of early music and jazz, our sessions have always included lots of playing together, truly wonderful (for me!).*

*All of the highlights of my amateur viol career have been John's doing: a master class with Wieland Kuijken where I actually got to play Marais with Wieland on bass, writing pop and jazz arrangements for Sex Chordae Consort of Viols performances, a solo concert of mine last year, and of course, going to amazing concerts of John's over the years. I hear that John will return early next year for concerts and possible play dates, which brings to mind that old Dan Hicks tune: "How Can I Miss You When You Won't Go Away?"*

from **Mary Prout**—

*Penny [Hanna], Alice [Benedict], Glenna [Houle] and I were in the Beatles class that John offered at our Pacifica viol workshop this spring at Stanford. We played through (or attempted to play) those same Beatles songs we heard the faculty play at Viols West. It helped to know the music by heart, as many of us do. But still, they were in a style most of us are not used to playing, and there were some difficult passages. It would be fun to really work on them some day; they fit viols very well, especially the way John has arranged them.*

*I first met John shortly after moving to the Bay Area in 1991. He has been my teacher off and on for some time; in 2004 I took quite a few lessons after getting my 7-string viol. I learned a tremendous amount from him, especially bowing technique. He was always encouraging, but very exacting, too—specific and thoughtful about technique. And of course always entertaining. My big regret is that I*

*didn't make more of an effort to have lessons more regularly. When I did have a lesson, he was extremely generous with his time. On one occasion I asked for a two-hour lesson, paid the (too reasonable) fee for the two hours, then realized after getting home that I had been there for three and a half hours. Unless someone else was arriving afterwards, he always let my lessons go overtime. He just had so much to say, and always with lots of enthusiasm.*

*If you have ever heard him in concert, you know that he is a remarkable player—clean, transparent and expressive. As in his teaching, he's thought about every single note, and what to do with it. He was trained in Europe by some of the greats, and he REALLY knows the viol and its literature. There is no replacement for him here. It will be a great loss for our viol community.*



from **David Morris**—

*This year, at our first Viols West faculty meeting Sunday evening, John surprised us with a trio of Beatles songs he had arranged for four parts (In My Life, Michelle and Nowhere Man). Well, we're all big Beatles fans and we know that John's a fantastic arranger, so we were keen on including them in the faculty concert.*

*As is traditional at this workshop, the faculty concert is mostly a sight-read affair, but we always make time to play through new pieces (and those deemed particularly challenging) at least once before the audience arrives—and it's a good thing we did! There were tricky bits scattered here and there for all parties (I'm thinking especially of the trebles' wicked "harpsichord solo" in In My Life and the acrobatic, cheerfully relentless walking bass in Nowhere Man), but there was also a soulfulness (particularly with Michelle) that seemed the perfect marriage of the Beatles' lovely songsmithery and our instruments' inherent melancholy that only an expert arranger would have created— one infinitely familiar with both the original material and the instruments we know and love.*

*All three songs came off beautifully, generating sighs and chuckles at various points from both players and listeners... and I think JD looked just a little misty-eyed during the performance. What a lovely send-off, and what a nice thing to keep in mind until the next time we get to see him at Viols West. It won't be the same until he's back again!*

## Upcoming Events

### Early Music Open Mic Night

**Wed., Sept. 26, El Cerrito (4th Wednesday)**

7 - 9 PM, Hillside Community Church

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.

### Viol Sphere 2 - Viols in a Desert Oasis

**Oct. 18-22, 2018**

**Oracle, Arizona**

Come play viol in a lush desert locale with beautiful mountain views at the U. of Arizona's



Biosphere 2 Conference Center, about 30 miles north of central Tucson.

**Artistic Director Mary Springfels, with Larry Lipnik, Sarah Mead, David Morris & Sarah Walder**

Workshop fees include tuition, room, and board. For full workshop info, including on-line registration: <http://vdgs-saz.org>.

Non-refundable deposit is due by Sept. 20, 2018.

The workshop is limited to 30 viol players at Intermediate playing skill level or higher (at least 24 Points on the VdGSA self-rating guide). Acceptance to the workshop is subject to approval.

Questions?

Scott Mason, Workshop Organizer  
President, VdGS-Southern Arizona Chapter  
520/248-0155  
[scottmason701@gmail.com](mailto:scottmason701@gmail.com)

### Hidden Valley Road Scholar Early Music workshop

**November 4-10, 2018**

**Carmel Valley**

*Explore the music of Italy, England, and Spain from the 13th - 18th centuries, with some modern composers as well!*

Come study viol with Alexa Haynes-Pilon at the Hidden Valley Early Music Road Scholar in Carmel Valley! After completing her BM and MM in cello performance at Brandon University, Alexa earned a performance certificate from the University of Toronto in connection with the Tafelmusik Baroque Orchestra, studying cello with Christina Mahler and viola da gamba with Jöelle Morton. Alexa recently finished her doctoral studies at the U. of S. CA, where she studied baroque cello and viola da gamba with William Skeen, and baroque bassoon and dulcian with Charlie Koster. Alexa's passion is to create music and connect with members of the community. We are very excited to be welcoming Alexa to the Hidden Valley family!

This program welcomes all viol and recorder players who play at an intermediate level or higher. Classes include viol consort, workshop orchestra, and a choice of repertoire classes.

Other faculty in this second week include Tish Berlin, Frances Blaker, Cléa Galhano, and Joan Kimball for recorder; Joan will also teach shawm and dulcian. Nina Bailey is on hand to play harpsichord continuo for all.

Please note that viol enrollment for our first week (October 28- Nov. 3) with viol teacher David Morris is currently closed.

To register or learn more, visit [https://www.hiddenvalleymusic.org/event-road-scholar-early-music-workshop-week-2\\_207.htm](https://www.hiddenvalleymusic.org/event-road-scholar-early-music-workshop-week-2_207.htm)

To be placed on a waiting list, or for any other questions, please contact

Tish Berlin, Director  
[tishberlin@gmail.com](mailto:tishberlin@gmail.com)



## Pacifica Viols 2018-19

### Play Days / Coaches

Sept. 8, 2018: **Farley Pearce**

Oct. 13, 2018: **Frances Blaker**

Nov. 10, 2018: **Julie Jeffrey**

Dec. 8, 2018: **Roy Whelden**

Jan. 12, 2019: **Gretchen Claassen**

Feb. 9, 2019: **Amy Brodo**

Mar. 9, 2019: **Erik Andersen**

Apr. 13, 2019: **Shira Kammen**

May 11, 2019: **David Morris**

Jun. 8, 2019: **Members' BASH**

## Save the Dates

### • **Conclave: July, 2019**

The next **Conclave** (annual conference of the Viola da Gamba Society of America) will be held in Forest Grove, Oregon (outside Portland) July 21-29, 2019.

### • **Viols West: Summer, 2020**

Our next **Viols West** gathering will be in 2020, since it is not scheduled on years when Conclave is held on the west coast.

## Viols in chain mail?

Yes! This June, more than a dozen students, all brand new at playing the viol, performed at the end of the week-long **Youth Discovery Workshop** in Berkeley, sponsored by the San Francisco Early Music Society (SFEMS).

The second half of the evening was to be a musical about Robin Hood, so the chain mail and the forest green doublets were their costumes for later. Farley Pierce kept the peace in Sherwood Forest as he led the youngsters through some easy and not-so-easy songs. They were playing on viols lent by our Pacifica chapter. A promising start for some future viol players! –Nick Jones



## Just out:

### ***Oberlin Baroque Performance Institute- the Wenzinger Years***

From Catharina Meints, gamba teacher, performer and senior BPI faculty member:

*"I am announcing the launch of my new book! 'Oberlin Baroque Performance Institute- the Wenzinger Years.'*

*"In it I chronicle the beginnings of this 47-year old summer program that has had a huge impact on historical performance in this country and the world. I have published it on iBooks so it is available through the Apple world of tablets or even iPhones. It is full of pictures from the 1970s and 1980s as well as audio clips from a number of vintage recordings. There is even a clip of the very first performance in 1972 and a radio interview by Ross Duffin of August Wenzinger and me.*

*"I also include a link here to my new website: <http://catharinameints.com>, which adds about 17 CDs worth of recordings that we at Oberlin and BPI made back in the early 1980s. Several were never released and can be heard for the first time. Others were never transferred from LP to CD. I hope you will enjoy reading about life and music before computers, IMSLP, and the internet!"*



***August Wenzinger and Catharina Meints playing at BPI***

## **Our New Viol Rental Coordinator**

We are happy to report that **Carolyn D'Almeida** has accepted the position of Viol Rental Coordinator. She in turn reports being thrilled with the selection of viols she can try out in our collection, including a pardessus! If you know anyone needing to rent a viol, have them contact Carolyn in American Canyon at [dalmeida.carolyn@juno.com](mailto:dalmeida.carolyn@juno.com). We want to see them enjoyed since rentals are the source of a good chunk of our Pacific chapter income.

**Thank you, Carolyn!**

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

## **Your 2018-2019 Pacifica Chapter Contacts**

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