

# Gamba NEWS

Volume 13, Number 4

December 2000

## High marks and high water For Tucson workshop

By Ellen Seibert

**T**he Southwest Viol Workshop was held November 3-5 in Tucson, Arizona. **Mary Ann Hagan** and I decided to fly south from Seattle. **Margriet Tindemans** from Seattle and **David Morris** from Oakland constituted the faculty for the original limit of 18 students. Somehow interest swelled the ranks to 30 and, with more faculty needed, **Carol Herman** of Claremont and **Julie Jeffrey** of Richmond were able to join the teaching staff.

Our Tucson hosts, led by **Ulrich and Brigitte Michael**, created a wonderful time for all of us in the unique setting planned for our workshop. Taking advantage of the afternoon by visiting the Arizona Desert Museum, Mary Ann and I arrived at our Voyager Inn motel room just before the registration process was over and people were eagerly forming informal consort groups for playing before dinner.

The Voyager RV Resort was the site for our viol workshop. Billboards claim this RV park to be voted the best in America. After experiencing just a small part of the offerings I can attest to its completeness in RV accommodation and mobile home choices, to say nothing of all the amenities accompanying the lifestyle there. Arriving by rental car and entering through a guarded gate, we were greeted by rows upon rows, indeed acres, of mobile homes lined up between gravel walkways. Most of us stayed in the Voyager Inn, a two-story motel unit on site, which is designed for visitors to the Voyager RV Park. Our room was a short walk across the parking lot to the large Catalina

### PACIFICA PLAY DAY SCHEDULE

All play days except those at Stanford are held at Zion Lutheran Church, 5201 Park Blvd., Oakland.

The church is just west of the Park Blvd. exit off Highway 13. We meet at 9:30 a.m. for the coached session. Lunch break is at 12:30; players can go to nearby restaurants or bring lunch from home. Uncoached afternoon playing goes on till 4:00 p.m.

Sheet music, coffee and tea will be supplied. Please bring a music stand and any music of your own you'd like to play. Consorts are formed based on the information you provide on the enclosed postcard.

**Please mail it in immediately!** Or e-mail your data to **John Mark**, mark\_bach8@hotmail.com.

Newcomers and rank beginners are welcome. If you're coming for the first time, please phone ahead: (510) 531-1471.

Date	Coach
December 9, 2000	AMY BRODO
January 13, 2001	LYNN TETENBAUM
February TBA, 2001	JOHN DORNENBURG AT STANFORD
March 10, 2001	DAVID MORRIS
April 27-29, 2001	FRESNO WORKSHOP WEEKEND
May 12, 2001	JULIE JEFFREY
June 9, 2001	UNCOACHED PLAYING



---

Room, which could hold catered dinners and large group activities. Our classes were held within "assisted living" mobile homes, never used as yet for that purpose. In true desert style most buildings were painted white, with the occasional earth-tone stucco-clad club building relieving the landscape. Once oriented we were challenged to find the same white one twice. There were more rows of pull-through trailers assigned to rental spaces, quite full now for the winter months. If some of the craft rooms had been available, they would have made better classrooms. Setting up viols for six players and music stands in the small living/kitchen space of a mobile home was difficult.

Our catered dinner in the Catalina Room was followed by group play led by David Morris, who conducted a rendition of Palestrina's *Missa Tu Es Petrus* and Monteverdi madrigals set for

**I had a sensation of knowing that this is the best it gets, playing sublime music with others who feel similarly, trying in earnest to express the soul of the music. Expert coaching allows us to find those new levels of achievement from time to time.**

viols and voices. The Tucson committee had organized singers to come for the evening sessions. Most welcome, they reinforced the vocal lines, as most of our 30 viol players played instrumental lines and only some of us sang with the Tucson group. On Saturday evening Margriet Tindemans led us in the five-part William Byrd consort song *Lullaby*. This wondrous melody was even better performed by voices on all five parts with viols doubling, a practice probably common in Byrd's experience.

The classes on Saturday all day and Sunday until lunchtime were divided into five groups, six sessions in all. Margriet had labored over placing students in optimal one-to-a-part voicing. With four teachers and five groups, students stayed put while teachers rotated and gave proportional amounts of time to each coached group. Student combinations changed after each pair of sessions, allowing for new socialization and new instrument parts and challenges. All in all I think the structure worked very well, given the larger number of attendees than expected.

**Ruth Harvey** drove from Boulder bringing with her a good supply of Boulder Early Music Shop viol music and accessories such as strings, for which I was most grateful, as I needed a replacement for the broken top D on my treble viol.

My classes included playing six-part William Byrd fantasies with Margriet, five-part Jenkins fantasias with Julie Jeffrey coaching, six-part Lupo fantasias and Martin Peerson fantasias with both Julie and Margriet, and more Monteverdi madrigals with David Morris coaching. Three things stand out in my mind about what I experienced.

The first is the image of Julie Jeffrey igniting our fivesome in a final section of the Jenkins Fantasy 8. The rhythmic motive and repeated notes were passed around in such a way that we could achieve a special dynamic effect if we emphasized the downbeat following a whole note in our contrapuntal parts. Julie choreographed us with a pouncing motion, arms springing outward and body leaping forward like an attack cat on each repetition of this motive. We were amazed



---

at our dramatic effect and sounds and resonance. Only Julie could have led us in such a visual way.

The second memory is of Margriet coaching a Byrd fantasia for six. We read through it, and then some of us switched parts and played it again, gaining a new understanding of what happens to sounds when different people and instruments play the same piece. Margriet's ability to lead us to better sounds and expressiveness by listening to each other is truly amazing. By the end of this session **Nancy Fahringer** said she never knew this piece could sound like that. Fast notes flew by with precision and excitement, slower passages created warmth and expression, all of it creating a madrigal for instruments.

My third memory was the distinct realization somewhere into the Saturday sessions that we were all living for the moment. Perhaps it takes being around for a few years, or just being fully awake, but I had a sensation of knowing that this is the best it gets, playing sublime music with others who feel similarly, trying in earnest to express the soul of the music. Expert coaching allows us to find those new levels of achievement from time to time. This is part of what makes workshops so compelling.

The outdoor heated pools and jacuzzi tubs made a big hit at night under the stars. **John Shortridge** practiced massage therapy on several viol players, helping John with his massage school requirements and welcomed by tired recipients. A pelting rainstorm went through part of the first cold night but stopped before morning, and we were greeted with clear air but showers off and on thereafter. This weather was colder and wetter than usual for Tucson. A lovely rainbow in the late afternoon was a treat to see in front of desert mountains all murky in purples, rusts and yellow with spectacular puffy white and gray clouds.

After the workshop ended, **Martha Bixler, Dorothy Orolin, Billie Hamilton** and I spent Sunday afternoon in Sabino Canyon. We delighted in rushing water, cactus wrens, gila woodpeckers, and phainopeplas on tall thorny plants. The sight of palo verde and mesquite trees, saguaros and ocatillo plants, all too arid for Seattle climates, was an added sensory feast to the workshop.

Thanks should certainly go to the other Tucson organizers, **Nancy Fahringer, Hermione Abbey, Betty Edwards, Jean Iverson, and Lucy Peck** for feeding us snacks, transporting people to and from the airport and setting up the facility so well.

*Ellen Seibert of Seattle is the Pacific Northwest chapter representative to the VdGSA.*

## Ok-Koo Kang Grosjean dies

**Ok-Koo Kang Grosjean**, a noted poet, translator, and musician, died in her Albany home on October 26 of liver cancer. She would have been 60 years old November 1.

She was a longtime member of the Pacifica chapter and played viol, piano, recorder, lute and the Korean *kayageum* (*koto*). **Peter Ballinger** remembers Ok-Koo as "an accomplished player." **Lee McRae** recalls that Ok-Koo was a devoted fan of the recorder player and conductor Frans Brueggen. "She always had a gift for Frans when he performed here," said Lee, who was Brueggen's agent for 15 years. "She once brought him a *shakuhachi* and he played it for her."



---

Ok-Koo was born in KwangJu, Korea, and came to the United States in 1963. She attended Columbia University, San Francisco State and UC Berkeley, where she obtained a master's degree in biochemistry. She worked as a chemist for the U.S. Department of Agriculture labs in Albany until retiring in 1995. She married Glen Grosjean in 1965. Ok-Koo had been raised Presbyterian in Korea but later became interested in Buddhism. Glen Grosjean had been a Zen monk for three years in the 1950s at a monastery in Japan, and her husband's interest, along with the loss of her sister to cancer in 1968, drew Ok-Koo to the study of Buddhism.

Ok-Koo was best known for translating the work of leading English language poets and Buddhist writers into Korean. These include the Dalai Lama's "Policy of Kindness" and "Ocean of Wisdom," Thich Nhat Hanh's "Being Peace" and "The Heart of Understanding," J. Krishnamurti's "Flame of Attention" and "Education and the Significance of Life," and Gary Snyder's "No Nature." Her own books of poetry include "Horizon," "A Hummingbird's Dance" and the forthcoming "Delightful Encounters."

She is survived by her husband and their son, Charles, who lives in Pasadena.

## Viols West 2001

Director **Carol Herman** announces the 2001 Viols West workshop, The Soothing Viol, to be held August 12-18 at Cal Poly University, San Luis Obispo, CA. Viol players will find a variety of classes at Lower Intermediate to Advanced levels. The program will also include an optional afternoon Voices and Viols session, an informal faculty concert, and traditional time off to visit beaches, parks or downtown San Luis Obispo. The workshop will be limited to 60 students. In addition to Carol – who will step down as director after next summer's workshop – the faculty includes **Jack Ashworth, Tina Chancey, John Dornenburg, Julie Jeffrey, Larry Lipkis, Ann Marie Morgan, Rosamund Morley, David Morris, Laurie Rabut, and Brent Wissick.** Brochures will be available in the new year.

Send e-mail inquiries to Carol: [chgamba@aol.com](mailto:chgamba@aol.com), or to administrative assistant **Alice Renken**: [arenken@sandwich.net](mailto:arenken@sandwich.net). Carol may also be reached at (909) 621-2367.

## Random Notes

**Contributors wanted:** Send *Gamba News* your concert listings and reviews, opinions, workshop experiences, CD reviews, drawings, photos, poems or out-of-body episodes. Send all contributions to **Lyle York**, Editor, 1932 Thousand Oaks Blvd., Berkeley, CA 94707, or via e-mail: [ly@sfgate.com](mailto:ly@sfgate.com). Phone (510) 559-9273. Short classified advertisements in plain text to be placed in *Gamba News* are free to VdGS/Pacifica members. For non-members, ads are \$5 per issue. Please mail your check for \$5 to **Lyle York** (address above),

made out to VdGS/Pacifica. Deadline for calendar submissions, classified ads and all editorial contributions for a given month's newsletter is the 15<sup>th</sup> of the preceding month (e.g., the deadline for the April issue is March 15).

**Newsletters by e-mail:** If you'd like to receive your monthly *Gamba News* on-line, please e-mail **Lyle York** at [ly@sfgate.com](mailto:ly@sfgate.com). Your reply postcard will take e-mail form as well.

**Join VdGS/Pacifica!** The annual



membership rates are: Playing Members, \$25 (can attend regular coached consort meetings free, receive *Gamba News*, and get a discount on special consort-coaching sessions); Two-Person Memberships, \$35 (two playing members in the same household); Newsletter-Only Members, \$10. For a membership form, contact **Annette Barnett**, 2502 Hearst Avenue, Oakland, CA 94602; (510) 482-8649; [annette.barnett@esis.com](mailto:annette.barnett@esis.com).

### **Pacifica chapter officers are:**

President, **Julie Jeffrey**; Vice-President, **Lyle York**; Secretary, **Annette Barnett**; Treasurer, **Helen Tyrrell**; Members at Large: **Cindy Share**, Coaching Liaison; **John Mark**, Rental Program Coordinator; **John Dornenburg**, **Alvin Roper**, and **Lee McRae**, VdGSA Chapter Representative.

**Information, please:** Our VdGS/Pacifica chapter Web site, [home.pacbell.net/hesuome](http://home.pacbell.net/hesuome), is regularly updated by the able **Helen Tyrrell**. The VdGSA (national) Web site is [www.vdgsa.org](http://www.vdgsa.org). Need a list of local teachers? Sources for sheet music, supplies, inexpensive viols, repairs? Travel tips? We have extra copies of a back issue full of information. We also welcome contributions and corrections to our store of knowledge. Contact **Lyle York**, Editor, *Gamba News*, 1932 Thousand Oaks Blvd., Berkeley, CA 94707, (510) 559-9273; or via e-mail: [ly@sfgate.com](mailto:ly@sfgate.com).

**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 \$10 to \$25 per month. In charge of rentals is **John Mark**, at 10 Holyrood Manor, Oakland, CA 94611; (510) 531-1471; [mark\\_bach8@hotmail.com](mailto:mark_bach8@hotmail.com).

The VdGSA, Pacifica's parent organization, also rents viols. For VdGSA members, rates are \$250 per year for trebles and tenors, \$300 for basses, and \$750 for a complete consort of viols. For more information, contact **Stephen Morris**, 2615 Tanglewood Road, Decatur, GA 30033-2729; (404) 325-2709; [smmorris@mindspring.com](mailto:smmorris@mindspring.com).

The VdGSA recently instituted a Rent-To-Own program. If interested, contact **John Mark**, address above.

**Classifieds:** FOR SALE: Boulder Early Music Shop Hungarian tenor viol. Good quality student instrument, less than one year old. Asking \$1600 with bow and hard case. Call **Michael** or **Vicki** at (408) 298-3255 or e-mail to: [harp@standingstones.com](mailto:harp@standingstones.com).

FOR SALE: Zuckerman Flemish harpsichord, single manual, one 8' and one 4' stop, natural wood finish. Asking \$3500. Also seeking to purchase a virginal or small spinet, or a Roland electronic harpsichord. **Eileen Hadidian**, (510) 524-5661 or [eilhad@aol.com](mailto:eilhad@aol.com).

# Mark your calendar

## DECEMBER 1-3, 2000

**MUSIC OF MONTEVERDI, FROM ST. MARKS IN VENICE:** California Bach Society and the Sex Chordae of Viols.

8:00 p.m., December 1, St. Mark's Episcopal Church, 2300 Bancroft at Ellsworth, Berkeley. Lecture at 7 pm..

8:00 p.m., December 2, St. Patrick's Seminary, Menlo Park.

4:00 p.m., December 3, St. Gregory Nyssen Episcopal Church, DeHaro and Mariposa streets, San Francisco.

Tickets \$25/\$18/\$12. Information: (650) 299-8616, or [www.calbach.org](http://www.calbach.org).

## DECEMBER 9 & 10, 2000

**HAUSMUSIK: "Welcome Yule,"** Hausmusik's popular program of medieval, Renaissance and traditional Christmas music from the British Isles. Kristin Womack, mezzo-soprano; Eileen Hadidan, recorder, flute and harp; David Morris, viola da gamba; Natalie Cox, lever harp; and Julie Jeffrey, viola da gamba.

8:00 p.m., December 9, St. Albans Episcopal Church, 1501 Washington St., Albany.

4:00 p.m., December 10, same location.

Tickets \$17/\$14. Information: (510) 527-9029.

## AUGUST 12-18, 2001

**THE SOOTHING VIOL:** Carol Herman, director; faculty includes Carol, Jack Ashworth, Tina Chancey, John Dornenburg, Julie Jeffrey, Larry Lipkis, Ann Marie Morgan, Rosamund Morley, David Morris, Laurie Rabut, and Brent Wissick. For more information, e-mail Carol, [chgamba@aol.com](mailto:chgamba@aol.com), or Alice Renken, [arenken@sandwich.net](mailto:arenken@sandwich.net).

## Gamba NEWS

c/o Barnett, 2502 Hearst Avenue, Oakland, CA 94602



♪ Mary Elliott  
920 Ventura Avenue  
Albany, CA 94707

