

GAMBA NEWS

Volume 15, Number 4

Viola da Gamba Society/Pacifica

April 1, 2002

Violone Barbie Tells All!

Barbie, a worldwide icon for girls of all ages and perhaps for some boys, recently found time in her busy schedule to speak with Gamba News.

GAMBA NEWS: *Barbie, you're known for your fashion sense and for being a role model for young girls. But how did you come to play the violone?*

BARBIE: I was living at the Wal-Mart in Albuquerque, New Mexico, dressed in a green bikini. Can you imagine how bored I was? My real life began when **Linda Shortridge** came in and took me to her home, where she and her husband, John, have a patio with a little niche in the inside wall. John had mentioned wanting something pretty for the niche, which was empty. So Linda brought me home from Wal-Mart to surprise him. Well, the look on John's face when he saw *me* standing there in the niche!

I was a favorite member of the Shortridge household. Linda made a little viol for me. John and Linda planned to take me to the VdGSA Conclave in Minnesota a couple months later and put me to work fund-raising at the auction. But they



CAN YOU SPOT ME in this picture with the Sex Chordae of Viols? This was outside the Reichssaal in Regensburg, Germany. I'm the one with the really good hair.

Photoshopped by Annette Higuchi

forgot to pack me (I think John really wanted to keep me there in that niche), so the Shortridges got a friend to stop at a store on the way to the Conclave and buy another Barbie just like me, in a green bikini. It was not me, but it was just the same as me (to understand this concept you have

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Make out checks to *VdGS/Pacifica*. Mail them with this form to:

*Helen Tyrrell, Treasurer
VdGS/Pacifica
P.O. Box 188
Orinda, CA 94563*

GAMBA NEWS

Published nine times a year by the Pacifica chapter of the Viola da Gamba Society. It goes on vacation during the months of June, July and August.

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Contributions welcome: Send concert listings and reviews, opinions, workshop experiences, CD reviews, drawings, or photos to **Lyle York**, Editor, 1932 Thousand Oaks Boulevard, Berkeley, CA 94707, or via e-mail: lyleyork@earthlink.net. Phone (510) 559-9273.

Classified ads: Short classified text advertisements in *Gamba News* are free to VdGS/Pacifica members. For non-members, ads are \$5 per issue. Please mail your check to **Lyle York** (address above), made out to VdGS/Pacifica.

Newsletters by e-mail: If you'd like to receive your monthly *Gamba News* on-line, please e-mail **Lyle York** at lyleyork@earthlink.net. Your reply postcard will take e-mail form as well.

Web site: Our VdGS/Pacifica chapter Web site, <http://home.pacbell.net/hesuome>, is maintained and regularly updated by **Helen Tyrrell**. It contains the Viol Players' Calendar, which is often more up to date than the *Gamba News* calendar – along with a list of local teachers, sources for music, supplies, inexpensive viols, repairs, and travel tips. The VdGSA (national) Web site 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 \$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.

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.

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

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to read the scholarly article on me on Page 4).

Kathleen Merfeld's father made another tiny viol for me.

I was auctioned off to **Neil and Liz Sealy**. Since I had earned some nice money for the VdGSA, the organizers decided to make my auctioning a yearly tradition at Conclave. I was thrilled. I get to visit one house after another and listen to people play viol music.

After a few years of that life, I learned to play myself. All you do is draw the bow back and forth! After only a few lessons from **John Dornenburg**, I toured with the Sex Chordae of Viols in Germany.

GAMBA NEWS: *You're not holding a bow in that photo.*

BARBIE: My nails weren't dry. Anyway, Neil Sealy built me the violone I play now, which has pegs that actually turn. Everyone realized that the violone was the best instrument for me, since my knees don't bend. I can't sit to play, can I?

Linda Shortridge bought me back the next year. And she then built me a harpsichord, using drawings in the monograph by John Shortridge, *The Italian Harpsichord in the 16th and 17th Centuries*, published by the Smithsonian. It's a copy of a Rodolfo, 1665.

So now that I had a harpsichord, I needed a harpsichord player. That's how Ken came to live with me! I picked him myself for my duet partner. Ken and I go way back with music. It's in the Barbie video—ask **Mary Elliott** about it. We traveled in a time machine to the '50s and met at a sock hop and formed a rock 'n' roll band.

GAMBA NEWS: *It looks as if Ken's knees don't bend, either.*

BARBIE: That's true. But he's a cool guy, he's relaxed at the keyboard, and he plays fine. You don't play the harpsichord with your knees, you know! Ken and I get along great—he's a pal—but he won't tell me he loves me. When I bring up



NO, IT'S NOT MY WEDDING. I was invited as a guest to the Grill-Luis wedding in Minneapolis. Ken is hiding behind the wedding cake.

marriage, he changes the subject.

Anyway, we were raffled off together at the Portland Conclave in 2000. **Ken Perlow** won us, but he loaned us to **Dominik Zuchowicz** for the year. Last summer in Fort Worth we were won by **Lauretta Feldman** of New York. Lauretta, who understands what a girl like me wants, brought me and Ken to be guests at the wedding last September of **Rob Grill** to **Leisa Luis** in Minneapolis.

Just look at that picture—it says it all! Me in full wedding outfit, and Ken hiding behind the wedding cake. I don't think that boy is going to take a hint.

DECONSTRUCTING BARBIE

Barbie subverts her own paradigm

By Rosacea Violetta da Gambo, Ph.D.

Editor's note: *Gamba News* asked the distinguished gender studies Professor da Gambo to comment on our interview with Violone Barbie.

From Quan Yin to the Virgin Mary to Britney Spears, there have always been female icons who so embody or burst the bonds of the embodiment of the female figure as to transcend gender itself. Barbie is the goddess of such goddesses.

With changes of costume and race, Barbie adapts to her times. We have African-American Barbie, Chinese Barbie, Soccer Barbie, Mountain Bike Barbie. Barbie becomes what Mattel Industries dictates; she becomes whatever her little girl owner wishes her to be. Does being female constitute a "natural fact" or a cultural performance? Barbie answers that question.

There are hundreds of Barbie images, but they are all Barbie. What never changes is her willing half-smile and her profound silence. She cannot speak – until now.

Barbie as psycho- or pseudo- or summa- sexual icon has been studied exhaustively (see, for example, the collection of academic essays *Mondo Barbie*), and therefore this article will proceed to examine Barbie as a proto- post-feminist phenomenon.

Barbie's violone career was hard-won. Let us examine her life as a quintessential victim: Dressed in a ridiculous green (the color of the imperialist Yankee dollar and, ironically, its counter-symbol, the modern ecology movement) bikini (named after a Pacific atoll destroyed in an atom bomb test by the global hegemon, the United

States) in an over-air-conditioned Wal-Mart in Albuquerque (next 27 exits, I kid you not), Barbie has been sold like commercial chattel to millions of whining little girls.

As the interview reveals, Violone Barbie was fortunate to be bought and protected by a loving household of musicians. She was given toys and nicer clothes, spoiled a bit, then – sold again! Auctioned off to the highest bidder! The well-intentioned fund-raising committee of the Viola da Gamba Society of America saw a gold mine in Barbie, and they exploited and continue to exploit her for hundreds of dollars each year, as Barbie is sold and re-sold, passed from one bourgeois household to another, with her only stable companion her fellow consumer-slave Ken.

The vast sums raised by Barbie and Ken go into the coffers of the colonizer power, the VdGSA. [None of the subordinate chapters of the VdGSA ever see any of that money! – Ed.]

But Barbie has had the last laugh. She learned to *play* that little phony wooden violone they gave her! She became an internationally acclaimed member of the Sex Chordae of Viols! Now she is a role model of true dignity and worth.

Silent no more, she plays the beautiful instrument that readers of this journal love. She speaks to our times. We look forward to her forthcoming CD and T-shirt.

Professor da Gambo, Ph.D., Columbia University, University of California at Berkeley, Harvard University, Stanford University, Princeton University, Yale University and Bryn Mawr College, is Chair of the International Society to Combat Global Hegemony and the Sodomy of the Subaltern; Director of the Noam Chomsky Fund for Liminal Scholarship; Editor of *Rhetoric and Reification Review*; and Editor Emeritus of the *Journal of Applied Mystification Studies*.

*Barbie turned
her own
enslavement
into joy.
She sings in
her chains!*

FOR A FREE TICKET TO PAOLO PANDOLFO'S MASTER CLASS, guess which sentence in the essay above was written by an actual professor from UC-Berkeley!

NOTICE

From this point on, all reporting in this newsletter is true.

Paolo Pandolfo coming to Berkeley

Paolo Pandolfo is one of the most influential musicians on the European music scene. He will make his West Coast debut this month thanks to the San Francisco Early Music Society, which is presenting concerts on April 19, 20 and 21 in Palo Alto, Berkeley and San Francisco, and a master class at UC-Berkeley on April 21 (see Calendar).

Joining Pandolfo for the performances will be Guido Balestracci, viola da gamba; Thomas Boysen, theorbo; and Mitzi Meyerson, harpsichord.

Pandolfo first focused on Renaissance and Baroque music in 1979, when he founded the group La Stravaganza with Rinaldo Alessandrini and Enrico Gatti. After studying at the Rome Conservatory, he moved to Switzerland in 1981 to study the viol. Shortly afterwards, in Basel, he began working with Jordi Savall, eventually joining Savall's Hesperion XX and making several recordings. In



Paolo Pandolfo

1989 he became professor of viola da gamba at the Schola Cantorum Basiliensis, a position previously held by August Wenzinger and Savall. He teaches mostly in Switzerland. Since 1992 he has directed the viol ensemble Labyrinth.

In May Pandolfo will release a double CD of Bach's suites for solo cello, which he transcribed for viola da gamba, on the Nouvelle Vision label.

Pandolfo gave two well-received master classes at last year's Boston Early Music Festival & Exhibition. Of special interest to local viol players will be a master class by him on Sunday, April 21, 10:30 to noon, in Morrison Hall, Room 125, in the UC-Berkeley Music Department building on the campus. Participating will be **Margaret Cohen**, **Colin Shipman**, and a trio composed of **Annette Higuchi**, **Mary Prout**, and **Greg Barnett**. A \$5 admission fee is charged.

Viols invited to Marin Headlands workshop

The spectacular Marin Headlands, near Sausalito, is the location of the annual Workshop for Recorders and Viols the weekend of May 3-5. Sponsored by the East Bay Chapter-ARS, an affiliate of SFEMS, this workshop presents 12 talented conductors in 17 different sessions of music from medieval to the 20th century. Intermediate to advanced recorder and viol players can choose to attend all or part of the weekend, since each session is self-selected and self-contained.

The workshop begins with a potluck dinner and large group play Friday night, led by Joanna Young. Saturday morning conductors are Louise Carslake, Eileen Hadidian, and Frances Feldon. Bob Dawson, Judy Linsenberg, and Fred Palmer will conduct Saturday afternoon. Saturday evening leaders are Frances Blaker, Tish Berlin, and David Barnett. Please note an error in the flyer: David Barnett is, indeed, conducting on Saturday night. Sunday morning concludes with Shira Kammen

and Peter Maund joining forces for a morning of medieval and ethnic music with percussion.

There will be ample time on Saturday and Sunday after lunch to enjoy the beautiful Marin Headlands setting from beach to hills. The marine mammal center and Point Bonita Lighthouse are both open for tours. Accommodations are dormitory style; the food is excellent and healthy. Past

participants agree that the Marin Headlands Workshop cannot be equaled for excellence in music, setting, friends and food.

For further information, contact **Penni Savage** at (510) 597-0416 or e-mail at psavage205@aol.com.

— Britt Ascher

Further adventures of the Yukimi Kambe Consort

By David Dreyfuss

After leaving the rains of Berkeley, the Yukimi Kambe Consort took a brief detour to Milwaukee to see some snow and play another concert. They then returned, this time to the South Bay and a perfect week of sunshine and beautiful weather ending with an appearance at Holy Cross Church at the site of the original Santa Cruz Mission as part of the Santa Cruz Baroque Festival. It was an especially appropriate setting for the pre-concert lecture about the arrival of viols in Japan as part of Portuguese missionary activities. (See Yukimi Kambe's article on the subject in the 2000 *Journal of the VdGSA*.)

It was the consort's one real chance to relax a bit on their tour, and we did a few tourist things. (The consort stayed at our house in Boulder Creek.) The consort also put together another impressive Japanese dinner for my family and Linda Burman-Hall, who runs the Santa Cruz Baroque Festival, and her husband.

But they also put in some serious rehearsal time, putting the finishing touches on a program that included only a partial overlap with their Berkeley performance, and making preparations for future stops on their tour (such as arranging an emergency shipment of more CDs!).



THE KAMBE CONSORT: Kaori Hashizume, Maki Noguchi, Eriko Ozawa and Yukimi Kambe. Photo by David Dreyfuss

And we managed to put in a radio appearance on **Luciana Lombardi's** "Musical Offering" show on Wednesday morning on KUSP. Luciana put together a masterful blend of extracts from the Kambe Consort's new CD, "Buffet delle Quattro Viole da Gamba," with contrasting performances of music by the same composers performed by other groups, concluding her show with a live interview. And, of course, there were opportunities for informal playing, including a photo opportunity playing Purcell inside a redwood tree at Big Basin and an evening of rotating consorts with six



AMONG THE BIG TREES: Eriko Ozawa, Yukimi Kambe, Maki Noguchi and Kaori Hashizume visited the redwoods in Big Basin near Santa Cruz.

Photo by David Dreyfuss

rehearse before an important concert. And, if a particular passage is difficult to read, they will memorize it, so that they can concentrate on making music. I think these hours of rehearsal, more than any cultural differences, produce the remarkable collective precision of the ensemble. If you know exactly what to expect from your fellow consort members at a particular point in a piece, then, of course, you can match it much more precisely than if you're inventing it all as you go along. They demonstrated this, perhaps most dramatically, in a *pizzicato*

local players from Santa Cruz and the Peninsula.

Having spent a week living with the members of the Kambe Consort, I obviously got to know them much better both as people and as musicians. Their performances have been receiving rave reviews from their American audiences, and I certainly can add my voice to the chorus of praise.

But it is interesting to step back and try to understand what they do that makes them unique among today's professional viol consorts. I think the most important factor is practice, practice, practice! Yes, they are well-trained professional musicians, each capable of holding her own as a soloist. So are the members of many consorts in Europe and North America. But most professional musicians have been taught, or have learned, through the practical pressures of trying to earn a living, to perform in groups on minimal rehearsal. Many, if not most, professionals perform as part of many different groups, often coming together for rehearsal with a particular group only a few times right before a performance.

In contrast, the Kambe Consort, while not a full-time endeavor, rehearses a lot, probably significantly more than even an amateur group might

cato rendition of the Bach C-major Prelude, by passing the melody back and forth across the consort like a hand-bell choir, so seamlessly that it sounded like a single instrument. This might be a good practice exercise for any consort, but the Kambe Consort does it well enough to put it into a regular program. They did it as a final encore in Santa Cruz and got a standing ovation.

I do not wish to imply, however, that there is no evidence of distinctive cultural flavor in the Kambe Consort's sound. It shows up in the choice of music: works including traditional Japanese tunes or tunes written in a Japanese style. It also shows up in the consort's versions of familiar viol consort favorites, which occasionally sound almost as if they are sung with a "foreign" accent. To pick again on a Bach example, they performed an arrangement of "Jesu, Joy of Man's Desiring" with phrasing quite different from any I've heard on any other instruments. This is not to say it was "wrong" – it was certainly well done – but being so familiar with a different sound, it seemed a little odd on first hearing.

Another feature of the Kambe Consort programs on this tour and their playing in general is an emphasis on presenting new music written for

viols. About half their program was new music, despite the setting of a "Baroque Festival." To quote Yukimi's pre-concert lecture remarks on the subject:

You may wonder why we include both early and contemporary music in our performance on viols. I have been fortunate to know many very good composers. After years of studying so-called "early" music, I have come to realize that early music was contemporary music when it was composed. In the last 50 years or so, research in musicology has come quite far in establishing how early music was played and on which instruments. But I found that we could not reproduce the original audience, and we were missing the social background and the reason why the music was composed. I think that this communication among composer, performers and audience makes music alive.

Any group performing new music faces an uphill battle to achieve audience acceptance. The Traynor Competition concerts have always received decidedly mixed receptions from the audience, many of whose members have a strong bias against anything written after about 1700.

Of course, the New York Consort of Viols, in performing those concerts, has always been hampered by the competition environment, which prevented them from having any communication with

the composer. The Kambe Consort actually runs workshops for composers and has been able to work very closely with them in certain cases. They have also learned to select pieces that are not *avant garde* and tend to be accessible to audiences on first listen. By mixing them into a program of "early" music so that audiences can compare sounds on an equal footing, they succeed in gaining more audience appreciation and acceptance for new music.

The applause in both the Albany performance and the Santa Cruz performance was much more than polite, and the Gavotte from Hirose's "Suite for Noble Cats" drew an appreciative chuckle at one point in Santa Cruz. It also helped to include works that connected with early music audiences. The Santa Cruz program included the world premiere of "Fantasia Pacifica" by VdGSA member **Peter Seibert** from Seattle, and David Loeb's "The Cries of Kyoto," inspired by the various "Cries" compositions from 17th-century England. And the "Batalha de 5 Tom" by the Portuguese composer Diego da Conceicao, written about 1695, was programmed between the two to show just how "modern" some programmatic early music can sound.

David Dreyfuss is editor of the VdGSA News.

Excerpts from Luciana Lombardi's program

— 'A Musical Offering'— on KUSP-FM, February 27, 2002

LOMBARDI: We'd like to know any details you can tell us about the matched set of instruments you play, built by Mr. Sato, about whom we've heard for many years.

MAKI NOGUCHI: He is one of the best makers in Japan. We are fortunate that he made us a matched set of viols where each size was carefully scaled according to pitch.

LOMBARDI: Are there other viol makers in Japan?

YUKIMI KAMBE: Yes, there are a few. Japanese

players use viols from both Japan and Western countries.

LOMBARDI: We read that your mother builds and repairs viols, and that this is an unusual occupation for a woman. Did she study with Sato?

KAMBE: Yes, she is an amateur maker and player. She studied with Mr. Sato after learning violin-making several years ago. She has already made six viols.

LOMBARDI: We read that some of the Consort

members teach young children. What methods, music, and instruments do you use?

KAORI HASHIZUME: Basically, I use August Wenzinger's book, which Yukimi translated into Japanese, but I put together a lot of my own teaching materials and I choose suitable music for each student. We have 80 student viols in my school; they are fiddle-shaped instruments with steel strings. Thus, we have plenty of instruments for class lessons.

LOMBARDI: About how many viol players are there in Japan?

HASHIZUME: The Viola da Gamba Society of Japan has about 240 members, and maybe twice that number play viols.

LOMBARDI: Are these mostly adult amateurs? How many professionals are there?

HASHIZUME: Most of them are amateurs. As in Europe and North America, only a few people are able to spend a lot of their time teaching and playing gamba. There are several teachers in Tokyo and some in other cities as well.

LOMBARDI: Is being a member of a viol consort, or being a composer, an unusual occupation for women in Japan?

HASHIZUME: Playing viol is a small part of musical activities in Japan. Music schools have 90 percent female students, because there are so few jobs for graduates.

LOMBARDI: In your article (*Journal of the Viola da Gamba Society of America*, Vol. 37, 2000), Yukimi, you explain why viol-playing in Japan disappeared for several centuries until it reappeared in the 20th. Please, tell us about that.

KAMBE: Hideyoshi Toyotomi recognized that Portugal, Spain, England and the Netherlands wanted to colonize Japan. So, he prohibited missionary activities. Foreigners were allowed only to trade. Some missionaries did not accept his restrictions,

and they were killed. All their things were destroyed, including all of the viols. It was not until 250 years later in the Edo era that we opened our country again in 1868.

LOMBARDI: Did you know Leo Traynor? Wasn't he one of the first to inspire contemporary Japanese and American composers to write for viols?

KAMBE: Yes, I knew him. But he was not really the first inspiration for composers. There was already a competition in England in the 1960s and composers writing for viols, notably David Loeb.

LOMBARDI: There is the VdGSA competition for new music for viols, and also the Japanese gamba society has a similar competition, yes?

KAMBE: Just before Mr. Traynor retired and returned to the U.S., he provided money to sponsor a competition for new music for viols. I was President of the VdGSJ at that time. We ran the first two competitions. After that, we passed it to the American society.

LOMBARDI: How else do you encourage contemporary composers to write for viols?

KAMBE: We provide a laboratory for composers to show the possibilities of viols, playing early and contemporary viol music. If they compose something, we try to play it as often as possible before performance, and try to clearly present the composer's intention. We also try to advise composers as to how to make music that is easy to play on viols.

LOMBARDI: What is next for the consort, after this tour? What new/old music will you be learning?

KAMBE: We are preparing two CDs right now. One is a whole CD of music by Tsutomu Mizuno. The other is all music by Henry Purcell.

LOMBARDI: Where can listeners get your CDs?

KAMBE: They can contact us directly at yukimi_k@kj8.so-net.ne.jp.

Time for Pacifica elections!

Please send in nominations

Officers of VdGS/Pacifica are elected for two-year terms. These officers – President, Vice-President, Secretary, and Treasurer – are elected members of the Pacifica Board. The Board also appoints any number of Members at Large and a Newsletter Editor.

Terms are ending for our current elected Board members, so please nominate yourself or a friend for the offices of President, Vice-President, Secretary and Treasurer. Nominations can be anonymous. If you nominate another person, however, you must have his or her permission. Any member can make any number of nominations. Mail your nominations to **Julie Jeffrey** at 1521 Sequoia Avenue, Richmond, CA 94805, or e-mail her at jjeffrey@library.berkeley.edu.

Please also take the opportunity in your note to sound off on any subject – play days, coaching, dues, or The Way Things Are Done. Anything can be improved, but only if we hear from you.

All nominations will be announced in the May newsletter, which will contain a vote postcard. Newly elected officers will be announced in the June newsletter.

Julie Jeffrey has been nominated for a second consecutive term as President. Please send in further nominations.

Lyle York would like to step down as Vice-President. **Ellen Farwell** has been nominated. Please send in further nominations for Vice-President.

Annette Higuchi would like to step down as Secretary. **Robin Easterbrook** has been nomi-

WHERE TO SEND NOMINATIONS

Mail to:

Julie Jeffrey

1521 Sequoia Avenue
Richmond, CA 94805

Or you can e-mail her at:

jjeffrey@library.berkeley.edu

nated. Please send in further nominations.

Helen Tyrrell has been nominated for a third term as Treasurer. Please send in further nominations.

We also want to hear from any member interested in becoming a Member at Large—either with specified duties, or without! At the end of this term we are losing **Cindy Share**, who has performed wonderful service as Fresno Viol Meet organizer and coach liaison. Cindy says she needs to devote more time to her job, horses, and dog Wheeler, not to mention her beautiful Zuchowicz viol adorned with a horse's head. We will miss her!

We're proud to welcome two new Members at Large, **Elisabeth Reed** and **Mary Elliott**. Our other continuing members are **John Mark**, **Lee McRae**, **John Dornenburg**, **Alvin Roper**, **Ellen Farwell** and **Robin Easterbrook**. The addresses and phone numbers of all present Board members can be found on Page 2. Please contact them with any questions about Board functions.

Mark your calendar

APRIL 3

MID-PENINSULA RECORDER ORCHESTRA regular meeting, for players of recorder, early winds or early strings. Bring a music stand.

8 to 10 p.m., Music Room 2, J.L. Stanford Middle School, 480 E. Meadow, Palo Alto. (650) 591-3648.

APRIL 19, 20, 21

PAOLO PANDOLFO AND "LES VIOLES DU ROI": SFEMS presents Paolo Pandolfo, viola da gamba; Guido Bales-tracci, viola da gamba; Thomas Boysen, theorbo; Mitzi Meyerson, harpsichord. Suites by Marais, Couperin, Forqueray, and Sainte-Colombe. For information: (510) 528-1725. www.sfems.org.

8:00 p.m., Friday, April 19, First Lutheran Church, 600 Homer at Webster, Palo Alto

8:00 p.m., Saturday, April 20, First Congregational Church, Dana and Durant streets, Berkeley

4:00 p.m., Sunday, April 21, St. Gregory's Episcopal Church, DeHaro and Mariposa streets, San Francisco

APRIL 21

MASTER CLASS BY PAOLO PANDOLFO. All are welcome. Auditing fee is \$5.

10:30 a.m. -12 noon, 125 Morrison Hall (Music Department Building next to Hertz Hall), University of California campus.

MAY 3 -5

MARIN HEADLANDS WORKSHOP FOR RECORDERS AND VIOLS, sponsored by East Bay Chapter-ARS. Seventeen playing sessions over a weekend featuring 12 conductors: David Barnett, Letitia Berlin, Frances Blaker, Louise Carslake, Robert Dawson, Frances Felton, Eileen Hadidian, Shira Kammen, Judy Linsenberg, Peter Maund, Frederic Palmer, Joanna Bramel-Young. Partial attendance OK.

Marin Headlands Institute, Sausalito, CA. For information contact Penni Savage 510 597-0416 or e-mail psavage205@aol.com.

MAY 24 - 26

SAN DIEGO EARLY MUSIC SOCIETY WORKSHOP, Palomar Mountain: directed by Diane D'Andrade with Wendy Gillespie and Julie Jeffrey, viols. Contact Diane, (619) 280-1052, fax (619) 688-1684, ddandrade@earthlink.net; www.sdemms.org.

JUNE 2

SOUNDS OF SPRING, presented by the Mid-Peninsula Recorder Orchestra, with the Oriana Consort of Viols, directed by Hazelle Miloradovitch. Works by Lasso, Haydn, Brahms, Landini, Vejvanovsky and Soderino. Admission is free. For information: (650) 591-3648.

2:00 p.m., Portola Valley Town Center Multi-Use Room, 765 Portola Road, Portola Valley.

JUNE 2 - 10

BERKELEY FESTIVAL & EXHIBITION: University of California, Berkeley, CA. For information: Festival Administration, 101 Zellerbach Hall, Berkeley, CA 94720; (510) 642-0212, fax (510) 643-6707.

JUNE 21-27

EARLY MUSIC AND RECORDER WORKSHOP presented by Canto Antiguo, Chapman University, Orange, California. Class offerings include Recorder Ensemble, Vocal Ensemble, Cornetts, Reeds and Sackbuts, Viola da Gamba (taught by Julie Jeffrey), Baroque Technique and Ensemble, Instrumental Ensembles, Wind Band, Original Notation, and Collegium.

For more information: Canto Antiguo, 11057 Valley View, Whittier, CA 90604; (909) 626-4322 or (800) 358-6567; www.cantoantiguo.com.

JUNE 23 - JULY 6

SFEMS BAROQUE MUSIC AND DANCE WORKSHOPS, Dominican University, San Rafael, CA, directed by Anna Carol Dudley. (510) 527-3748, acdudley@earthlink.net; www.sfems.org.

PACIFICA PLAY DAY SCHEDULE

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

The church is just west of the Park Boulevard 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.

There is no play day this month and no reply postcard because of the annual North/South Viol Meet in Fresno.

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

DATE	COACH
APRIL 12-14	Annual North/South Viol Meet, Fresno
MAY 11	TBA

JULY 7 - 13

SFEMS MEDIEVAL AND RENAISSANCE WORKSHOP, Dominican University, San Rafael, CA, directed by Hanneke van Proosdij and Louise Carslake.

(510) 530-3202, jdrnbrg@concentric.net; www.sfems.org.

JULY 7 - 13

VDGS/PACIFIC NORTHWEST WORKSHOP, Bastyr University Conference and Retreat Center, just north of Seattle, WA, directed by Margriet Tindemans. Enrollment limit 35.

Contact Nancy Sharp, 9719 Densmore Ave. North, Seattle, WA 98103-3519, ndsharp@sprynet.com.

AUGUST 11 - 17

VIOLS WEST WORKSHOP, "The Peaceful Viol," CalPoly University, San Luis Obispo, CA, directed by Ros Morley with a dozen faculty.

Contact Alice Renken, (760) 729-6679, fax (760) 729-6680, arenken@sandwich.net.

Classifieds

VIOLS MADE by **Alexandra Saur**. Beautiful copies of Bertrand, Jaye, and Hoskins masterpieces. (510) 558-6927, (510) 559-9563.

TREBLE VIOL Kelischek workshop with Metal bow, lined wooden hard case and extra Dlugolecki strings. \$2500. Contact **Cindy Share**, (925) 939-3551.

TREBLE VIOL by Higgins; neck replacement by him; viol in excellent condition. Early ratchet bow by Neil Hendricks and hard case "arranged" by Herb Myers. \$1,500 for viol, bow, and case. Contact **Kris Montague**, (650) 969-1668.

SEEKING A BOW: I am looking for a good tenor bow. Contact **Bill Lazar**, jblazar@aol.com; (408) 737-8228.

WANT TO TRY AN ALTO? Pacifica has an alto viol available for short-term loan, not rental, to any of our experienced members wanting to try such an unusual instrument. It is tuned A to a, one step up from a tenor. Contact **John Mark**, (510) 531-1471 or mark_bach8@hotmail.com (408) 737-8228.

LOOKING TO BUY A SEVEN-STRING GAMBA: My first choice is a historical instrument, but I will also consider a contemporary instrument. Whatever I buy, it needs to be a professional quality instrument with which I can fall in love. Contact **Barbara Bailey-Metz** at (480) 350-9827 or JohnRMetz@aol.com.

BASS VIOL BOW FOR SALE: Excellent condition, like new. Snakewood. Sturdy, plays well on a six-string. Made in 2000 by Christopher English. \$1300. For information: **Marina Vidor**, (413) 585-6085.

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