

GAMBA NEWS

Volume 15, Number 5

Viola da Gamba Society/Pacifica

May 2002

Les Violes du Roi

*A review of the April 20
SFEMS concert*

By Peter Ballinger

An audience of at least 200, including many of the Bay Area's viol players, greeted Paolo Pandolfo at First Congregational Church, Berkeley.

Have You Seen Me?



Violone Barbie is missing and feared kidnapped.

See Page 4

Mr. Pandolfo, who is becoming a legend in his own time, was partnered throughout most of the program by Guido Balestracci—another fine gambist—and accompanied by the theorbo and guitar of Thomas Boysen. The program was modified by the regrettable absence of harpsichordist Mitzi Meyerson, due to a family emergency, with the result that the subdued sounds of the theorbo, or the unobtrusive chords of the guitar, denied the viols some of the com-

petitive panache they might have displayed if teamed with (and against) her brilliant, assertive instrument.

From the first moments of unusually melodious tuning, the ear was lulled with soft sounds. Indeed, the feminine cadences of the viols often lost their

PLAY DAY SCHEDULE

DATE	COACH
MAY 11	Roy Whelden

This is the final play-day of the season. We'll resume in September. Dates for next season will be announced in a future *Gamba News*.

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.

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

final notes in the comparatively vast interior of the church. François Couperin's *13th Concert* suffered from this acoustic problem, intensified by the affectation with which the slower movements were indulged. The *Air* and *Sarabande* were lovingly dissected by the viols like fragments of cotton candy teased apart until the fibers almost lost contact. The first movement, *Vivement*, with its many short notes, tended towards incoherence, but the concluding *Chaconne légère* became an abstract, gesture-filled charcoal sketch with its exciting assaults on all 14 strings of the viols.

Robert de Visée's *Prelude* explored the deepest
See Page 3

Yes! I want to join VdGS/Pacifica!

Just fill out the form below, write a check and mail them both in.

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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

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Classified ads: Short classified 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. 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.

notes of the theorbo, played by Mr. Boysen in a way that brought out the improvisatory nature of such pieces. I found little to enjoy in the succeeding *Les Sylvains de M. Couperin*, with its extended repetitions of a cadential formula whose penultimate turn never seemed to be executed quite correctly. It was instructive to experience the full range of the theorbo, as its lowest notes might have served better than many of those played later in the Bach Trio Sonata.

Four pieces by Marais, *Musette en Sol*, *La Georgienne*, *Plainte*, and *La Guitarre*, provided a satisfying overview of that quintessential viol composer's output. I must leave the technical details to students of Marais, but I found the *Musette* to be a pastoral delight, with its close-to-the-bridge evocation of the nasal hurdy-gurdy, the lazy irresponsibility of its circuitous returns to the theme, the astonishing variety of tone and dynamics. Altogether a carefully rehearsed, often performed, "improvisation" by two players who communicated visually as well as aurally. *La Georgienne* came across as a blockbuster, with huge obstreperous chords that seemed to have borrowed extra notes from the absent harpsichord. In the tenderly played solo *Plainte*, Mr. Pandolfo stretched his bow strokes to the ultimate, finding even in the last centimeter of hair, enough dwindling energy to insinuate an evanescent flurry of grace notes. *La Guitarre*, after a *pizzicato* nod to its eponym, was treated as an amusing vocal piece, perhaps a tavern ballad, with rhetorical pauses before the "punch lines" – a delightful conclusion to the first half of the concert.

The harpsichord was commemorated in absentia by the first piece after intermission, a transcription of Bach's 3rd Organ Sonata, BWV 527 (not 531, as printed in the program) for the two viols, perhaps in place of one of Bach's sonatas composed for two viols and harpsichord. It was preceded at some length by Mr. Pandolfo's explanation of the "two styles": the French style, characterized by short melodic gestures and dance rhythms, and the Italian, *cantabile* style; the two styles often coexisting happily in Bach's music. The singing style was well conveyed in the first and third movements with their long, eight-measure phrases, superbly

played, though it was not always easy to pursue the sinuous themes all the way from their low Ds to their high c's. The second movement, with an elegant two-bar phrase for both viols together, followed by elaborate melismas, was affectingly played in the French style, confirming the accuracy of Mr. Pandolfo's assessment. The six Organ Sonatas have been arranged for treble instruments of various kinds, and it would seem that they would be equally suitable for two viols. Unfortunately, played an octave lower, the ranges intersect with that of the third voice, entrusted to the pedal by Bach, and therefore intended to sound an octave lower than written. Played mostly at written pitch by the theorbo, the accompanying bass line intruded frequently into the viols' territory, contributing to the inevitable muddiness of many episodes.



Paolo Pandolfo

The programmed *Concert* for two equal viols by M. de St. Colombe was substituted by Marais' affecting *Tombeau* for his son (M. Marais le Cadet), beautifully played by Mr. Pandolfo. The concert concluded with five more pieces by Marais; a gruff *Marche Persane* with thick chords torn literally from the guts of the instruments, *Rondeau le Bijoux* with its high, rapid passages emerging pianissimo from fingers that seemed hardly to move; and a Spanish *Sarabande*, in which the unusually silent audience became utterly soundless.

We were then encouraged to "enjoy" the notorious *Bladder Operation* after a brief and not too explicit description of its terrors. Pepys rarely let a year go by in his diary without recalling with gratitude the time he was "cut of the stone," and after Mr. Pandolfo's assured playing and perfectly delivered commentary in French, I was hoping to hear Marais' customary music of thankful recovery. Instead he played *Le Tourbillon*, a whirlwind that perhaps implied a rapid heavenward translation of the unfortunate patient.

As an encore, the game of badminton was musically and visually portrayed, to the amusement and admiration of the audience.

The Pacifica Board and membership would like to thank SFEMS for underwriting a master class by Paolo Pandolfo on April 21, and to thank the University of California Music Department and Kate Van Orden for providing the venue.

Violone Barbie is missing!

We're not kidding! We understand from **Ken Perlow** of the VdGSA Board that **Violone Barbie**, whose fame was greatly augmented by articles in last month's *Gamba News*, is missing and may have been abducted.

Barbie's best friend, **Ken** (not Ken Perlow), along with Ken's harpsichord and Barbie's violone, disappeared along with her. But Ken is not a suspect.

Barbie and Ken were recently transferred via UPS from one VdGSA foster parent to another, resulting in damage to the violone. The receiving foster parent filed a report with UPS, and someone supposedly from UPS came and picked up Barbie and Ken. Neither has been seen or heard from since.

UPS officials claim they do not have Barbie, but they continue to search warehouses for her. UPS officials also say that they may have sent an in-

Have You Seen Me?



Name: Violone Barbie
Age: Forever 18
Height: Approximately 9 inches
Weight: Approximately 6 ounces
Hair: Perfect
Complexion: Not a zit
Build: Willowy; legs to *there*
Description: Last seen wearing wedding dress and carrying miniature violone. Might have changed into green bikini.

spector to assess the damage, but it is not UPS policy to take back damaged merchandise.

Several VdGSA members are in urgent communication with UPS in the search for Barbie and Ken.

Our hearts go out to all those whose lives Barbie has touched, and we hope for her safe return.

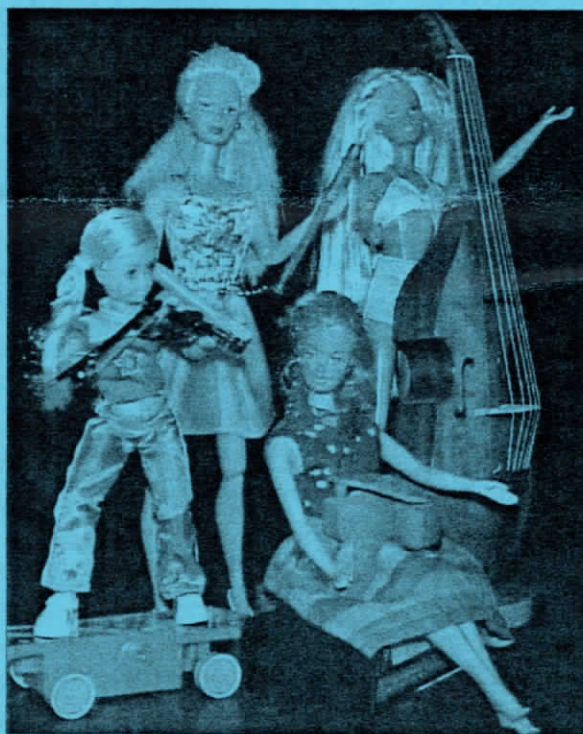
When Barbie went Baroque

Sadly, just as the news of Barbie's disappearance arrived at our offices, we also heard from **Mary Bruesch** of Albuquerque, a longtime Barbie fan.

Mary wanted to tell Barbie lovers on the West Coast that "when Violone Barbie was still living in Albuquerque (and, presumably, before she met Harpsichord Ken), she played a lot of chamber music with an all-girl Baroque band.

"The evidence is attached."

*Photo by MaryAnn Shore;
a joint creation of the Albuquerque Baroque Players
(MaryAnn Shore, Linda Vik, Susan Patrick and Mary Bruesch).*



Pacifica officers elected by acclamation

Members nominated in April for the Pacifica chapter offices of President, Vice-President, Secretary, and Treasurer for two-year terms are running unopposed. So rather than sending out voting postcards, we decided to save a few trees and proclaim them winners by acclamation. Congratulations to our continuing President, **Julie Jeffrey**; new Vice-President, **Ellen Farwell**; new Secretary,

Robin Easterbrook; and continuing Treasurer, **Helen Tyrrell**.

The Pacifica Board is also pleased to announce that we have another new Member at Large, **Colin Shipman**.

New officers will not technically begin their terms until September, but we've listed them and their contact information on Page 2.

Gamba News increases staff 100 percent!

Ellen Farwell joins as Associate Editor

By **Ellen Farwell**

I'll be helping Lyle York from now on by writing much of the copy for *Gamba News*. Lyle will continue as editor, pulling it all together and handling the technical stuff on the computer. (Her husband handles it. — Ed.)

We're eager to receive contributions from you as well. Do you have news of any viol players we

know? Have you picked up some good advice from a coach about playing the viol? About acquiring or maintaining instruments? Been to any good concerts lately?

If you're not up to writing an article, a paragraph or phone message would do, or even a half-baked idea. (We might just finish baking it.)

Please contact Lyle or me via letter, phone or e-mail (See story below).

Next year's coaching: Questions for members

What would you think of asking one coach to be our musical director who would coach us at most of our play days next year? We could hire guest coaches for the days when he/she would not be available, and we could also continue to schedule special meetings like our annual session with **John Dornenberg** in Palo Alto.

Or do you prefer having a wider variety of coaches, with a different one almost every play day? Or how about narrowing it down to two or

three coaches to split the job?

Please let us know your opinion by phone, letter or e-mail. We'd especially like to know the names of three or four coaches, preferably ranked in order, whom you'd like us to consider for next year.

Contact Lyle York, 1932 Thousand Oaks Boulevard, Berkeley, CA 94707, (510) 559-9273, lyleyork@earthlink.net; or Ellen Farwell, 1807 Butte Street, Richmond, CA 94804, (510) 524-3327, Lbfarwell@earthlink.net.

Fresno North-South meet a success

By Ellen Farwell

Thanks and congratulations to **Cindy Share** and her lieutenants for another successful North-South Viol Meet in Fresno last month. It's always so good to see and play with our gamba buddies from the south and elsewhere.

There were 22 of us this time, including **Dee Rose**, **Stu Elliott**, **Bob Buzzard**, **Walter Unterberg**, **Bill Lindley** and **Helga Kaplan** from Southern California; **Gail Peterson** from Reno; **Kristina Herrick** from Fresno, and a newcomer, **Rae Parlier**, who came all the way from Sheridan, Ore., with her modern viola, and tried out the gamba for the first time.

Thanks likewise to our two lively and talented coaches, **Elisabeth Reed** and **Shira Kammen**, who not only kept us in line, but actually had us making real music now and then, both in our small groups and in the large-group sessions, where Shira led us in some lovely Dufay pieces, and Elisabeth directed a 12-part, triple-choir Gabrieli piece. Kudos also to **John Mark**, who directed his admirable arrangement of Copland's "Appalachian Spring," and to **Walter Unterberg**, who conducted some double-choir pieces by Victoria and Gabrieli, with some of us singing.

After an Italian dinner at a nearby restaurant on Saturday evening, we were treated to an impromptu mini-concert by Shira and Elisabeth, playing with great flair some duets by Ortiz, Jenkins and Simpson. We were delighted to learn that Kristina Herrick, who has an early music radio program in Fresno called "In the Mode," whisked



FRESNO PLAYERS (from left): Bill Lazar, Helga Kaplan, Dorothy Orolin and Robin Easterbrook

Shira and Elisabeth off to record an interview for the program. Let's hear it for early music in Fresno!

Next year's meet will be organized by the Viols West (Southern California) chapter. The tentative date set is the last weekend in April, 2003 (April 25-27). If you know of any major scheduling conflicts, please tell Stu Elliott right away (626) 798-2912; selliot@earthlink.net), as the Piccadilly Motel must be reserved many months in advance.

We discussed the possibility of ending future North-South meets at 1:00 p.m. on Sunday rather than breaking at noon and resuming at 2:00. The morning session would last a little longer, but there would be no confusion about how long everyone was staying after lunch. Those who wish to continue playing beyond 1:00 could still do so on their own. Please let us or Stu know how you feel about this proposed change.

If you have any comments about the recent meet or suggestions for future meets, please contact a board member (see Page 2). We'd like to know what you think.

Berkeley Festival & Exhibition plans

By Ellen Farwell

Just in case you haven't heard, the Berkeley Festival and Exhibition is coming to town June 2-9 at UC Berkeley and other (mostly nearby) venues. The main event will again be a Renaissance equestrian ballet based on Kate Van Orden's historical reconstruction. Other performers are the UC Berkeley Collegium, Magnificat, Music of the Spheres, American Bach Soloists, keyboard player Davitt Moroney, the Artaria Quartet, the UC Chamber Chorus, and Musica Pacifica. There will be two symposia, one on the crossover from dance to dressage, and the other on musical images in Baroque painting.

Contrary to earlier rumors, there will indeed be an Exhibition, held Wednesday June 5 through Saturday June 8 from 11:00 a.m. to 5:00 p.m. in

Zellerbach Hall, for music publishers, instrument builders and early music organizations. This is your chance to try out a new viol or bow, or to stock up on some new music. The VdGSA will have a table at the Exhibition, and our chapter will be asked to volunteer in some capacity.

And don't forget the "Fringe" – a series of self-produced concerts by local and visiting performers. These are usually smaller groups in smaller venues with smaller ticket prices, but they are usually big on musical quality.

To find out more, contact Cal Performances, (510) 642-9988, or see <http://bfx.berkeley.edu>, or www.sfems.org. In the June issue of *Gamba News* we plan to give you additional information on both festival and fringe concerts of interest to viol players.

Upcoming workshops

Here are some workshops to consider this month and later this summer, listed in chronological order. Check the Mark Your Calendar section, Page 11, for other listings.

MAY 11

Celtic and Early Music Workshop and Concert

This one-day workshop for singers and instrumentalists will be led by David Douglass, Julie Jeffrey and the Distant Oaks Ensemble.

It will be held at St. Albans Church, 1501 Washington Street, Albany. The workshop, in the church sanctuary from 11:00 a.m. to 4:00 p.m., will feature country dance tunes from Playford's "The Dancing Master" plus traditional Irish and Scottish tunes. A concert by the workshop leaders will be presented at 8:00 p.m. in the parish hall. Information: (707) 545-6676 or deborah@distantoaks.com.

MAY 24 – 26

San Diego Early Music Society Workshop

On Palomar Mountain, directed by Diane D'Andrade, with coaches Wendy Gillespie and Julie Jeffrey, viols. Contact Diane at (619) 688-1684; ddandrade@earthlink.net; www.sdems.org.

SUMMER

SFEMS Summer Workshops in San Rafael

You need go no farther than Dominican University in San Rafael to enjoy some really first-rate summer workshops, sponsored by the San Francisco Early Music Society, with viol instruction by Elisabeth Reed, Wendy Gillespie and Martha McGaughey. And we locals can even commute, which saves us a bundle and keeps us from abandoning friends and family.

JUNE 23 – JULY 6

SFEMS Baroque Music and Dance Workshop

This year's Baroque Music and Dance Workshop is now back to two weeks, June 23 to July 6, after trying a one-week format last summer. The first week emphasizes English Baroque, and features Baroque orchestra. The second week focuses on dance, with a French emphasis. Both weeks offer master classes, chorus (under Paul Flight), chamber ensembles, and faculty concerts. You can choose to attend either week or both.

Faculty for the first week are Martha McGaughey, viol; Phoebe Carrai, cello; Marion Verbruggen and Frances Blaker, recorder; Arthur Haas and Phebe Craig, harpsichord; Michael Sand, violin and orchestra; Paul Flight and Anna Carol Dudley, voice; Kathleen Kraft, flute; and Sand Dalton, oboe and bassoon. Faculty for the second week will be Elisabeth Reed, viol and cello; Charlotte Mattax, harpsichord; Reine-Marie Verhagen, recorder; Anna Carol Dudley and Paul Flight, voice; Michael Sand, violin; and Angene Feves and Sandra Hammond, dance.

For more information on the Baroque workshop, contact director Anna Carol Dudley, 1745 Capistrano Avenue, Berkeley, CA 94707, (510) 527-3748, acdudley@earthlink.net

JULY 7 – 13

SFEMS Medieval and Renaissance Workshop

"The Glory of Venice and the Grandeur of Spain" will have two new directors, Hanneke van Proosdij and Louise Carslake. The schedule includes technique classes, small ensembles, and an all-workshop Collegium led by David Tayler and offering sacred works by Victoria and Monteverdi. Classes will be targeted specifically toward both

advanced- and intermediate-level participants. Special evening events include faculty concerts and lectures, a Renaissance dance session led by Angene Feves, and a play-through of Lassus psalms and motets for voices, viols, recorders and lutes.

Faculty members are Elisabeth Reed, viol and cello; Wendy Gillespie, viol and vielle; Shira Kammen, vielle and medieval strings; Robert Mealy, vielle and Renaissance strings; Hanneke van Proosdij, organ, harpsichord and recorder; Louise Carslake, recorder and Renaissance flute; Frances Blaker, recorder; Anne Azema and Jennifer Lane, voice; Dan Stillman, early reeds and sackbut; David Tayler, Collegium director and lute; and Tom Zajac, sackbut, Renaissance winds and percussion.

For more information on the Medieval and Renaissance Workshop, see www.sfems.org, or contact Hanneke van Proosdij, (510) 236-9808, or Medren@lanset.com.

JULY 21 – 27

Canto Antiguo Early Music and Recorder Workshop

The date of this workshop was incorrectly listed in last month's Gamba News.

This workshop, held at Chapman University in Orange, Calif., includes viola da gamba instruction by Julie Jeffrey. For information: Canto Antiguo, (909) 626-4322; (800) 358-6567; www.cantoantiguo.com.

AUGUST 11 – 17

Viols West Workshop, San Luis Obispo

Registration forms have been mailed! Send yours in! See Mark Your Calendar for details and watch this space for further information.

Marais in Uganda

By Kathryn Derksen

*Editor's note: Gamba News is pleased to relay a report by our long-missed member **Kathryn Derksen**, serving with the Mennonite Central Committee in Kitgum, Uganda. The report tells the story of two viol performances by Kathryn. Since she wrote this, both Kathryn and her husband, Dan, have had malaria, and Kathryn suffered an attack of appendicitis. After a harrowing operation, she is recovering. Their baby, John Clair, is fine. Dan and Kathryn can be contacted through Kathryn's father, Roy Derksen: smithderksen@juno.com.*

Having now had my second concert here in Kitgum has inspired me to finally write up the story of my first concert, which was back in May 2001. There were many peculiarities about putting on a baroque concert in northern Uganda.

First, the whole idea of a European baroque concert in a war-torn area of Africa was a bit bizarre. But I had been working hard on a Marais suite, and, as I got to the end of it, I thought how good it would be to perform it, if only because it would push me to really work those difficult passages up to speed. So there I was, in the remote African bush, trying to figure out how to put together something I could call a concert.

I had come to Uganda naively hoping that I would encounter some kind of Western instrument that I could play gamba with; I mean, the Brits did colonize the country, didn't they? But after a year and a half in Uganda, all I had come up with was a piano player in Kampala who played some Clementi (and the newspaper review on his concert reported that the choreography and backup singers were good!). I haven't found anyone in the Kitgum District who reads staff notation, and as lovely as the local instruments are, I could not get my head around trying to arrange something that I could then teach my friends to play. Among the ex-pats, an Italian guy plays blues guitar by ear. So I was on my own.

Very few gambists I know would play an entire Marais suite unaccompanied, and no one in his right mind would do so as the display piece of a concert! Yet the only other music I had access to (that wouldn't take another year to learn) was our Mennonite church hymnal. Since we're here working for the Anglican Church, and most of the expat community in Kitgum is working with the Catholic Church, I thought I might as well look in there. I figured if I could coerce my husband to sing (he has a nice, albeit untrained, voice with a wide range) I could at least show off some good bass lines. And sure enough, I found unadulterated music by Gibbons, Lawes, Croft, Tallis, Schutz, and others, and, of course, nine songs under J.S. Bach.

I had my sister quickly send me a copy of "Woodycock" (you know, the one printed in that red manual we all use when learning gamba) because I figured it would make a nice opening piece. Then Dan and I picked out hymns that sounded good with just melody and bass, and we had ourselves a program. It was still going to be over half an hour of unaccompanied Marais, so I was uncertain how the concert would be received.

Of course, the Acholi people don't have "concerts" per se. Music is simply an integral (and integrated) part of every function: worship, parties, political rallies, etc. This is not unlike how music used to be in the Western world several hundred years ago, making me realize that I could relate this "ancient" music in a special way to my Acholi audience. And so, I set out to create the most odd set of program notes I've ever written. My sister was able to send me some rough notes on the composers I selected, but I labored over the introductory section that tried to put the music and my particular instrument in an understandable context. Describing the various movements of the Marais suite was probably most challenging. I couldn't use our specialized, highfalutin music words, and I also didn't want to "talk down" to anyone.

At least the place of the concert was obvious – the resonant, decorated St. Mary’s Church at the Catholic Mission. The Fathers gave me ready permission when I said that it was a free concert, open to all. Advertising was a completely different thing than in North America, however.

If I advertised in the true sense, I could have had hundreds of people showing up, and as the host of the special event, I would have been expected to provide refreshment for all of those people! So, the concert could only be announced at churches that knew me, and by special invitation. Picking the time for the concert, at least the one to be printed on the announcements, was another unusual consideration. All the ex-pats were European, i.e. if they knew a classical concert was starting at 5:00 pm, they would be there at 4:45. The Acholi, on the other hand, might not turn up until 6:00 pm or after, missing the whole show. I ended up printing the start time as 5:00 sharp, and telling respective groups to show up early or late.

I bought a concert dress for my 8-month-pregnant self, organized ushers, managed to copy programs while there was power, and held dress rehearsals in the church. Nearby children always slid in as I was playing; soundless in their bare feet, they would stare wide-eyed for up to half an hour as I practiced. On two of the songs, I was singing soprano while playing the bass line, and those took extra practice. I checked the light during concert time to be sure it would be adequate, and the Fathers even assured me that there was a solar powered light that I could use in case the light from the open windows wasn’t enough.

As I was warming up on the afternoon of the concert, a large group of students filed into the front rows. It was an hour before starting time, but these children had heard there was a concert from one of their teachers, and they didn’t want to miss a

minute. The 50 or so students in their dusty school uniforms sat very quietly, bare legs and feet dangling from the wooden benches. These same children went on to sit as quietly through the entire concert, to my complete amazement. I cannot even imagine a group of American 8- to 12- year-olds sitting quietly through over an hour of classical music, let alone so much unaccompanied Marais, and voluntarily to boot!

Unfortunately, storm clouds gathered and poured a serious rain at 4:45. This meant that many of the guests coming by foot and bicycle did not come after all, and I could not start the concert until nearly 5:30 anyway, because of the rain roaring on the roof.

The concert itself went quite well. I worked up an appropriate sweat on the Marais, even though people clapped in between each and every movement. The audience continued

to grow to at least 80 people, and they all seemed quite pleased by the end. Why was it only an hour, they wondered, as everything else they sit through is so much longer.

So my second concert was a bit anti-climatic after that first one. I found two ex-pat flute players in the neighboring district of Gulu (remember ebola?), and we organized a concert of German music, mainly Bach. Being a veteran now, it was much less complicated to prepare this time, and it was almost feeling like any old concert until a bothersome guest showed up in the audience. Just to remind me that I was still performing in the African bush, a small monkey (a pet of the mission doctor) climbed through a window and leaped around people’s heads and laps during a Bach Flute Sonata. I looked up in time to see the monkey being chased out by broom-wielding nuns. Yep, I’m still in Africa.

*I looked up in
time to see the
monkey being
chased out by
broom-wielding
nuns.*

Mark your calendar

MAY 11

WORKSHOP: MUSIC OF SCOTLAND AND IRELAND, for singers and instrumentalists. With David Douglass, violin, Julie Jeffrey, viola da gamba, and Distant Oaks.

11:00 a.m. – 4:00 p.m. with lunch break. St. Alban's Church, sanctuary, 1501 Washington Street, Albany. \$45. For information: (707) 545-6676 or Deborah@distantoaks.com.

MAY 11

MUSIC FROM CARMINA GADELICA: Concert by Distant Oaks, with David Douglass and Julie Jeffrey, featuring hymns, incantations, and work songs from this landmark collection, along with traditional dance tunes and airs. 8:00 p.m., St. Alban's Church, parish hall, 1501 Washington Street, Albany. \$18/\$15. For information: (707) 545-6676 or Deborah@distantoaks.com

MAY 11

PACIFICA CHAPTER'S MONTHLY PLAY DAY: Roy Whelden, coach. See Play Day Schedule, Page 1.

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.sdems.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

For information: Festival Administration, 101 Zeilerbach Hall, Berkeley, CA 94720; (510) 642-0212, fax (510) 643-6707. See article, Page x.

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.

JULY 7 - 13

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

(510) 530-3202, jdrnbg@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.

JULY 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.

AUGUST 11 - 17

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

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

Classifieds

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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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